



**Universitat de les
Illes Balears**

**Title: Evaluation of students' writing processes to
help develop writing skills: from theory to practice**

AUTHOR: Helena Sánchez Gayoso

Master's Thesis

Master's degree in Teacher Training
(With a speciality/ itinerary English and German)
at the
UNIVERSITAT DE LES ILLES BALEARS

Academic year 2018/2019

Date: 19th July, 2019

UIB Master's Thesis Supervisor: María Teresa Ruiz Flores

Abstract

Metacognition is the ability to be aware and in control of one's own cognitive mental processes, such as writing. Taking Flower and Hayes' Cognitive Process Model as the major theoretical framework, this master's thesis main objective is to demonstrate how the writing process is an integral part of the final written task, and, as such, should be taken into deeper consideration by both teachers and students. To deal with this issue, the didactic proposal aims at creating tools (1) to serve the purpose of defining the rhetorical situation that an opinion essay presents, (2) to help students monitor their own metacognitive enterprises in order to adapt their writer-based prose (typical of novice writers) into a reader-based prose (particular of expert writers), and (3) to foster different revision strategies. The rubrics provided will also allow teachers evaluate their students' writing processes as part of the final task within the sphere of formative assessment.

Key Words: Metacognition, Formative Assessment, Rhetorical Situation, Writer-Based prose, Revision

Table of Contents

1. Introduction	4
2. Justification	7
3. Aims of the Research	9
4. Literature Review	10
4.1 The Cognition of Writing	10
4.2 Process-centred teaching: Flower and Hayes' Model	12
4.3 Writer-Based Prose and Reader-Based Prose	17
4.4 Evaluating Writing	25
4.4.1 Metacognition	25
4.4.2 Evaluation	28
5. Didactic Proposal	35
6. Conclusions	52
6.1 Possible Outcomes of the Research	52
7. Bibliography	54

1. Introduction

In the current world, the sphere of education is widely defined and understood as the most successful means through which to encourage and promote the values and principles that would come to define our society, based on diversity, inclusion, respect, multiculturalism, and globalisation -to name the most commonly cited. But beyond this aforementioned traditional and, to some extent, narrow conception of the educational centre as the space in which both the ideal and utopic citizen and the world are conformed, classes, whose identity is forged by teachers, students and pedagogy, should become a mirror in which the present world should be reflected in order to tackle and transform society's central issues as well as to encourage the envisioned future we all aspire to shape. In other words, rather than misinterpreting education as an allegory of Orwell's *Animal Farm*, in which both students and teachers live in delusion of the outside world, the reconsideration of the educational system as a mirror of the present rather than a window to an idealised society is of cardinal and increasing importance.

This duality in the definition of the actual essence of education may find its roots in the two different Latin origins of the word 'education'. As Craft's study stated, *educare* "means to train or to mould", while *educere* "[stands for] lead out" (1984, p.67). Thus,

One side uses education to mean the preservation and passing down of knowledge and the shaping of youths in the image of their parents. The other side sees education as preparing a new generation for the changes that are to come -readying them to create solutions to problems yet unknown. One calls for rote memorization and becoming good workers. The other requires questioning, thinking, and creating (Bass and Good, 2004, p.161).

The aforementioned polysemy is more than a metaphoric allusion to the controversy about how teachers teach and how students learn, since, for the present proposal, the relevance of this debate lies on its adaptation to the strategies used to evaluate students' writing process in order to help them in developing the skills that they need to accomplish successful pieces of writing.

Not surprisingly, the idea of creating solutions based on questioning, thinking and creating that Bass and Good introduced in the previous quotation

is also taken by two of the most renowned researches in the field of writing. In their article "The Cognition of Discovery: Defining a Rhetorical Problem" Linda Flower and John R. Hayes define writing as a "problem-solving, cognitive process" (1980, 22). The act of writing, then, creates a rhetorical problem which is never given, since it is an individual and unique construction that the writer creates through the act of composing, or, in other words, of creating or discovering meaning. However, the myth of discovery is biased by the notion that writers have a store of ideas set in their brains, waiting to be discovered and produced in written form. That explains why the written text, which is the final product of the aforementioned metacognitive process, has traditionally been considered the epitome of the metaphor of discovery -the fossilisation of ideas- and, by extension, the most valuable evidence of the writer's (student's) learning process. As a result, it is also taken as the written proof that teachers should evaluate.

In the light of these concerns, this study will proceed on the basis that in order to achieve a comprehensive learning, the process of writing is as important as the final product. The present endeavour, however, is especially challenging, taking into consideration that there is not a theoretical framework that has been applied to second language learning. For this reason, the elements of the rhetorical problem that the writers represent in composing will be taken from Flower and Hayes, which is divided in two subsections: the rhetorical situation, which incorporates the exigency or assignment, as well as the audience, and the writer's own goals, defined by the reader, the persona or self, the meaning and the text conform the second part. But, is this model enough to learn about the subconscious representation going on while the writer is composing in a language that is not his/her own?

This proposal examines the current curricula both at a national and autonomous community level and draws on issues raised and discussed by relevant theoretical studies, such as Papaleontiou-Louca research on Metacognition, and, most importantly Flower and Hayes' cognitive process model of writing. The master's thesis applies these issues in the context of a 2nd of *Bachillerato* English classroom in the Autonomous Community of the

Balearic Islands through a didactic proposal which is addressed to improve the writing process of an opinion essay, the written task that students are more likely to (1) work in class and (2) find in the official PAU exam. The didactic proposal aims at helping novice writers, who work on what is defined by Flower and Hayes as *writer-based prose*, to improve their writing in order to achieve what expert writers accomplish through their writings: *reader-based prose*. Taking into account that writing is an ill-defined problem and a performative task that depends on many variables (as it will be further explained), the didactic proposal aims at enhancing the students' metacognitive abilities through strategies that will promote their critical thinking within the sphere of planning, translation, and, most importantly, revision. Stemming from the fact that this work's main premise is that the writing process should share the same importance as the final task, the field of assessment is closely interwoven, because if the process is a central part of the product it should also be tested in concordance with its development. Different tools will be created in order to improve the student's writing.

It should be noted, however, that the rubrics created serve a double purpose: they are not exclusively designed to provide the teacher with more assessment material of both the writing process and the final task. Instead, they are designed to assist students in improving their writing skills. Inevitably, assessment and analysing the students' cognitive processes when they are writing are two realities that are entwined. As it can be inferred, if the writing process is given the same relevance as the final task, assessment should be a mirror in which this idea is projected. As Ruiz explains, a rubric, or, a decision-making tool for assessment only works if "it reflects the objectives of that task, it can account for differences in the students' performance, it is useful to communicate the expectations projected by the task [...] and it actually makes decision-making and grading easier for the teacher" (2016, n.p.).

2. Justification

This section aims at providing a justification of both the selection of topic, and its current importance in the field of education. Going back to the introduction section, the field of evaluation is closely related to the idea of embracing diversity. Nonetheless, reconciling these two essential parts of the educational system seems to be a hazardous endeavour that would eventually imply changing the nature of education as we have known it, whose system of evaluation is born from the idea that the best student is the one who gets the best mark. Knowledge and competence is equated to a mark given and ruled by external factors (rather than by the individual's capabilities to achieve goals) that works on a scale defined by competition and failure. The famous cartoon on the basis of current education, where a teacher asks different animals (which represent the variety of students' learning processes and abilities) to take the same exam -to climb a tree- could not be more adequate to illustrate the present idea. To further exhaust the metaphor, the words of J. Muntaner are quite revealing:

Aplicar la lógica de la heterogeneidad se fundamenta en reconocer, admitir y aceptar las diferencias humanas, como un hecho natural e inevitable con el que debemos aprender a convivir también en las aulas y los centros educativos, por ello más que preocuparnos por reducir esta diversidad o por crear y desarrollar programas paralelos e itinerarios categorizados y diferenciados, nos preocupemos por desarrollar estrategias didácticas adaptadas a esta diversidad, que nos permita incrementar la capacidad del profesor y del grupo para responder adecuadamente a esta diversidad, sin necesidad de categorizar ni clasificar a los alumnos (Muntaner, 2010, p.5).

If evaluation is the system that establishes and gives value to an individual performance in educational spaces, it could be argued that the process of assessing students will have a future impact or repercussion on people's role in the current society, and in its modelling. In other words, class dynamics, whose nature is born out of testing students' knowledge on a predetermined scale, is an essential stage in which the students' needs, personality, expectations, goals in life, etc. are built. If we aspire to promote diversity and heterogeneity, the evaluation system based on categorisation and the frustration to those who cannot meet the apparently unquestionable

requirements established by the curriculum, should be reconsidered. It is the only feasible way through which to celebrate and encourage different identities.

But, apart from these reasons, the importance of this master's thesis lies in the fact that teachers of English as a foreign language lack the strategies and tools to understand the students' metacognitive process when they are due to write a task in a language that is not their own. If teachers lack the strategies to help students in addressing the rhetorical problem when writing, they will be far from promoting an educational system that advocates for learning, rather than competing for the best mark. One of the reasons for this problem may be that the current system of evaluation equates the final task (the final product) to a mark given by the teacher according to a set of paradigms that have to be evaluated. These paradigms are stated by the official curriculum.

It is precisely this lack of knowledge about the students' metacognitive process that he/she is utterly unable to, firstly, know the level of English of the pupils (which works in direct correlation to the number of errors and mistakes from the part of the student), and, secondly, to work with a democratic and unbiased system of evaluation that comes to value the writing process as much as the final task. In this regard, it could be stated that writing has been reduced to the least relevant face of teaching and learning English, because, due to the communicative approach that is now the common trend in teaching and learning languages, it does not share the same value and importance as speaking or listening. This lack of interest in the field is *per se* a reason that justifies the present work.

3. Aims of the Research

The main goals of the research are the answers to the following questions: How can students/writers be aware and observe their writing process? How can the teacher guide them in improving their writing skills? How can inexperienced writers who produce Writer-based prose adapt their writing processes to the ones used by experienced writers who produce Reader-based prose? In order to achieve the aforementioned objectives, the students' writing process would be tackled through a series of proposals within the spheres of planning, translation, and, more specifically, revision in order to help students transform their prose. These tools are expected to fulfill the following aims:

- (1) to make students aware of their metacognitive activity throughout the writing process
- (2) to help students develop strategies to face and solve the rhetorical problem intrinsic in the act of writing
- (3) to encourage the creation of plan and content goals during the writing process
- (4) to foster their ability of creating -rather than discovering- meaning by defining their inner and introspective image of the rhetorical situation taking the reader/audience into consideration
- (5) to provide novice writers who produce Writer-based prose with planning, translating and revision tools that will accommodate their writing skills to a Reader-based prose, typical from expert writers, and, finally
- (6) to make the educational community aware that writing is a field that needs to be taught and should not be taken for granted.

Students should not be simply guided by a given essay structure or the teacher's corrections or feedback. The core of the present's thesis' argument lies in the fact that writing is a complex metacognitive process that entails a wide variety of processes and subprocesses that should be considered an integral part of the final product.

4. Literature Review

The skeleton of literature review consists of four parts that frame the didactic proposal. In the Cognition of Writing a short introduction on Flower and Hayes' Model as well as the difficulties that arise when students write that Bereiter and Scardamailia point out will be included. Secondly, Flower and Hayes' Model will be explained, for as it is the main core of the didactic proposal. Stemming from Linda Flower and John R. Hayes premise that novice writers can acquire the strategies of expert writers, the definition and differences between Writer-Based Prose and Reader-Based Prose will be explained. Lastly, the field of Evaluation will be tackled through the notion of metacognition.

4.1 The Cognition of Writing

We should start by paying close attention to the words 'writing' and 'problem-solving', which are entwined to Flower and Hayes' model that attempts to account for the writer's cognitive process when writing. In order to start giving a picture of the state of knowledge, the pioneers of the field should be studied in more breadth. Within the field of writing, Carl Bereiter and Marlene Scardamalia's finding that "the instruction required to write a 5.000 word essay is just as long and complex as the one required to build a 10 story building" (quoted in Ruiz, 2016, n.p.) is a strong statement that should not be avoided by, especially, English teachers, because "while nobody questions the need for the architect's knowledge, it is generally assumed that students will learn to write the essay just by being exposed to the common reading and writing practised in the school" (Ruiz, 2016, n.p.).

The existing trend of assuming that students learn a second language by simply being exposed to it does not work within the sphere of writing, which is a much more complex process whose intrinsic mechanism lye in the realm of the psychological, the linguistic, and the subconscious -to cite the most relevant. Bearing in mind that the process of writing is more demanding in terms of understanding than reading, listening, or speaking, teachers lack the academic training and experience to explain its mechanisms, since they are a reflection of every individual's metacognitive process. As a result, the process of evaluating students' compositions is a farce. The teacher's strategies of evaluation, that

have historically been -and continue to be- related to the number of mistakes on the part of the student, do not meet the requirements of a fair system of evaluation that incorporates the students' learning needs, expectations, as well as his/her own idiosyncratic writing process.

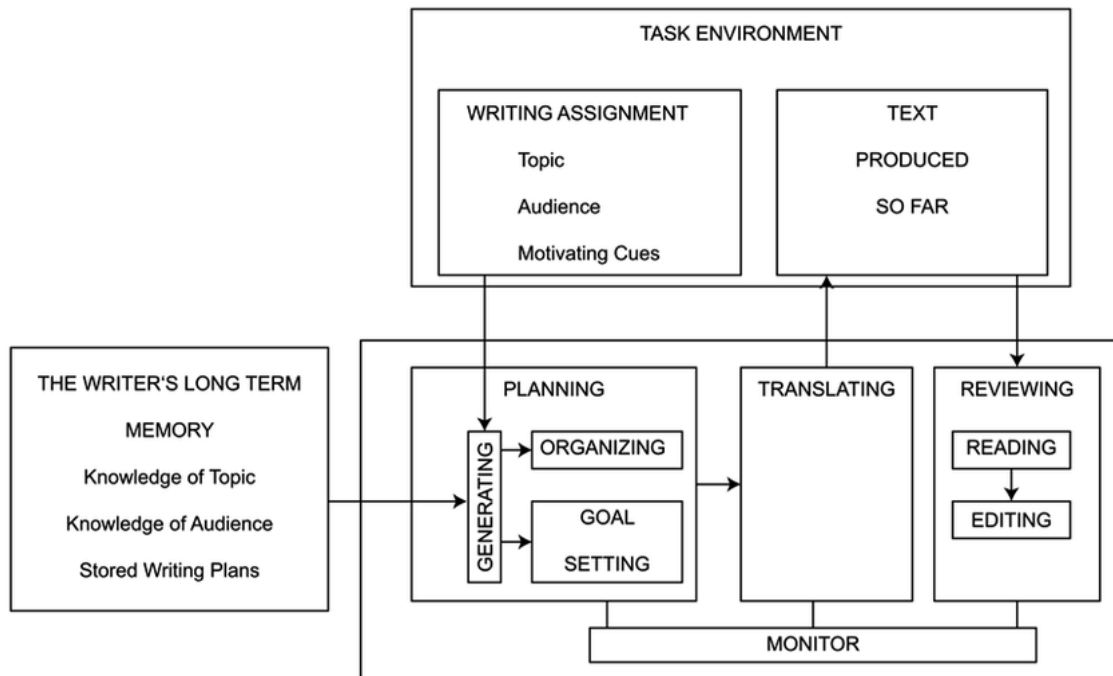
As it has been previously stated, the act of writing could be compared to the metaphor of discovery, or, creating meaning about a topic. In this respect, writing is, by nature, a metacognitive process which is closely related to the field of psychology, and the awash of constructs that this field has provided science with. Previously, Janet Emig had already published *The composing processes of Twelfth Graders* in 1971, which laid the foundation for future development of theories when she carried out an experiment in which students had to speak out loud their thoughts when writing, a process that allowed her to gain an insight into the cognitive process that takes place while writing.

According to Linda Flower and John R. Hayes' approach, writing is approached as a cognitive process that involves constant problem-solving of the rhetorical situation, which "is the name [Flower and Hayes] given to the givens with which a writer must work, namely, the audience and assignment" (p.26). Lloyd Bitzer defines this situation as an "exigency (e.g., assignment), an audience, and a set of constraints" (1968, p.12). The crucial aspect of their model, and, to some extent, their main concern, lies in the act of finding the problems that need to be solved by students. However, as Ann Berthoff explains, "[a] shortcoming of most of our students [is] they do not easily recogni[s]e particular problems [that need to be solved] because they do not have a method for, that is, a means of formulating critical questions" (1978, p.4). Flower and Hayes originally tackled these issues in their definition of the rhetorical problem that writers represent to themselves when composing. It is divided into two main units: in the rhetorical situation one finds the exigency or assignment and the audience; the writer's own goals involve the reader, persona or self, meaning and text.

They argue that the writing process starts when a rhetorical situation is presented to the writer. From the first representation of the task/problem, the writer creates a hierarchy regarding the objectives he/she wants to achieve, that

could be modified or revised during the writing process, because this same process is circular (versus progressive) because it implies constant revision, questioning, and coming up with new objectives and ideas.

4.2 Educating towards the Process: Flower and Hayes' Model



The Cognitive Process Model of the Composing Process. From Flower, L. and Hayes, John R. (1981). "A Cognitive Theory of Writing". *College Composition and Communication*, 32 (4), pp. 365-387

In this section, the three processes that the student has to face when he/she is due to write a piece of writing will be contextualised and explained in more detail. These three distinctive thinking processes fall within the Cognitive Process Model that Linda Flower and John R. Hayes created in order to look at writing in much more detail. This model has been selected as the main theoretical framework of the didactic proposal for various reasons. Firstly, Flower and Hayes design a dynamic system that allows to study a writer in action. As a result, the choices that a writer has to make in the different processes of the model can be easily seen or categorised, for as a model is a metaphor of the writer's mental process while writing. It is an attempt to mirror its mind at work. Secondly, the Cognitive Process Models opens a window to the field of research we are primarily concerned with: how can novice writers improve their writing on the basis of pre-writing, writing and revising. Most

importantly for the present task is that it allows the teacher to evaluate the students' progress or process-of-becoming a good writer. Finally, their Cognitive Process Model totally breaks with the traditional *stage models*, which reflect the growth of a written product rather than the process itself, and "whose stages are organi[s]ed in a *linear* sequence or structure [and] have a *hierarchical* structure" (1981, p.367). From this perspective, stage models came to suit research on the field but they were not completely accurate when applied to the evaluation or tackling of the writing process, taking into account that the different processes or subprocesses overlap in time and sequence and can be (or not) activated throughout the writing process. As Flower and Hayes notice, the main problem with stage descriptions -which have historically been applied to writing- is that "they mirror the growth of a written product, not the inner process of the person producing it" (1979, p. 367). Furthermore, as it will be later explained, revision, which mirrors the true nature of writing, is a never-ending process, for as a written text is always amenable to change.

As we can infer from the model, the rhetorical problem is the most important element of their model and can be applied a school assignment such as an opinion essay, including the topic of writing, the audience and the exigency (the student's or teacher's role). In this regard, "as writing is a rhetorical act, not a mere artifact, writers attempt to 'solve' or respond to this rhetorical problem by writing something" (Flower and Hayes, 1981, p. 369). It is important to notice that writers create their own problems and goals when writing, and, as such, "the way in which people choose to define the rhetorical problem to themselves can vary greatly from writer to writer" (Flower and Hayes, 1981, p.371).

The act of writing also involves the task environment, the writer's long-term memory, and the writing process, which includes the three processes of planning, translating and revising. The writer's long-term memory is the writer's knowledge about topic, audience, the rhetorical problem and how to represent it, as well as information from the outside (sourcebooks, books, etc.). It has two main traits: first of all, it struggles with "finding the cue that will let you retrieve a network of useful knowledge" (Flower and Hayes, 1981, p.371) and the second

problem is that of organising and structuring the information stored in the writer's memory to suit the task demands. As we will see later, writer-based prose, which is product of novice writers, has demonstrated that their long-term memory is not activated, using their short-term memory, for as their writing process works on the basis of improvement rather than activating and then restructuring and fitting into the written task previous knowledge on the topic. Let's consider the three major writing processes that will set the basis for the proposal.

Starting with planning, it should be noted that historically this process has been reduced to a detailed plan, a structure or a guide that the student has to follow in order to achieve the goals of a given task. Further than the problems or controversies that a closed set of guidance sets on the writer -whose writing is restricted by the nature of the task, structure, style and language given from the outside-, planning means creating a first internal representation of the idea that will then become the written product. It is an initial and abstract representation of the knowledge and meaning that wants to be transmitted. The metaphor of discovery or rediscovering meaning (from the writer's memory) sets the point of departure. The act of planning is divided into three different subprocesses.

Firstly, the act of generating ideas is the most obvious. Depending on the kind of writer, different ways of creating this mental recreation of meaning can be observed, such as representing a whole network of ideas in just one word, generating a semantic field of ideas, having fragmented or irrelevant information that the writer takes from his/her long-termed memory. etc. The act of generating ideas works as if the reader were forced to grasp the meaning of a collage of meaning that is born from the spaces in between words or from the glimpses of connected ideas that the poem arises. It is essential that after this first pre-writing process, the writer organises his/ her ideas and activates his/her long-termed memory.

This process, which involves a much more difficult or challenging task than that of organising ideas in lists o points, works at different levels. It is at this point when the writer groups ideas in order to form new concepts, identify, select or discard categories of ideas, develop main thesis and its subordinate

ideas or topics, as well as attending to more formal decision as is the example of text structure.

Lastly, goal setting is the epitome of planning because writing is a never-ending content goal-directed process. These goals are grown into an elaborated hierarchy of goals or sub-goals whose nature vary from process goals and content goals. While the former “are essentially the instructions people give themselves about how to carry out the process of writing” (Flower and Hayes, 1981, p.377), the latter “specify all things the writer wants to say or to do to an audience” (Flower and Hayes, 1981, p.377). As Flower and Hayes explain, “the most important thing about writing goals is the fact that they are *created* by the writer” (1981, p.373) and that they are included in a network that has three distinctive features:

1. They are created as people compose
2. The goal-directed thinking that produces these networks takes many forms
3. Finally, writers not only create a hierarchical network of guiding goals, but, as they compose, they continually return to ‘pop’ back up to their higher-level goals (Flower and Hayes, 1981, pp.378-379).

This is of major importance because the difference between novice and expert writers is highly dependent on the challenges or goals that the writer expects from himself/herself, or, maybe, the goals that poor writers and good writers have are not the same. Moreover, taking from granted that the act of writing is an integral part of the final task, and, by extension, of evaluation, goal setting is crucial in order to understand the subconscious process while writing:

Most of the writer’s goals are generated, developed, and revised by the same processes that generate and orgnai[s]e new ideas. And this process goes on throughout composing. Just as goals lead a writer to generate ideas, those ideas lead to new, more complex goals which can then integrate content and purpose (Flower and Hayes, 1981, p. 384).

Goal-setting, as revision, then, suggests that the final written task is never a final product because this sub-process is not bounded to the pre-writing activity, but it is continuously being redefined and reconceptualised in the composing process, altering -to a greater or lesser extent- the other processes.

The act of creating sub-goals and regenerating them can be done through three different patterns: *explore and consolidate*, *state and develop*, *write and regenerate*. Exploring and consolidating often happens at the beginning of the process when writers work under the general pattern of a main goal, under which the writer explores other options in order to consolidate it in a more complex idea that works in concordance with the general objective. The act of stating and developing works on the basis that writers state a general aim, and try to develop it through a series of sub-goals that enrich the quality of the main idea. It works on a hierarchical structure rather than on a linear basis. Lastly, the process of writing and regenerating goals is comparable to exploring and consolidating with the difference that it happens during the writing process rather than at a planning stage. After the planning has already been done, the prose works at another and more complex level of representation of meaning.

The second broad process of translating could be defined as the process of finding the most suitable words that will eventually come to give shape to the ideas that have been generated and organised during the planning process. It is the act of giving a written shape (body) to thoughts (essence), or, in other words, translation is the art of matching a signifier to its best signified, according to the writer's inner representation. It is the purest art of individual creation and discovery. Nonetheless, the act of translating is, to some extent, the one that is more likely to lead to frustration. The wide variety of linguistic choices available problematises the act of making choices at both the generic and formal spheres. Translating is even more difficult for non-native students: not only do they have to activate their interlanguage, but they have to work on two levels of translation: firstly, to find foreign words that build an inner representation of meaning, and secondly, to elaborate these ideas in another linguistic system, with its syntax, use of English, grammar, connectors, etc.

The last process, and to some extent the most relevant for the proposal, is reviewing, which embraces two subprocesses: evaluating and revising. Before explaining this process in detail in the next section, some general knowledge will be introduced. Against all preconceived ideas about revision, which are biased by the notion that reviewing takes place after planning and

translating, it can happen at any time of the writing process, and, as a consequence it interrupts the other on-going processes in order to redefine the whole writing process. Reviewing implies continuously redefining the written task. In this regard, reviewing's inner working justifies the thesis that the final product should never be categorised as "final", for as it is always open and subject to new discoveries from the part of the reader. In the case of expert writers, who move beyond their own expectations and create a text to be read rather than to be written for the purpose of getting a mark, the written text works as a third space in which the writer's desire to communicate meaning and knowledge through the written language clashes with the reader's expectations and own recreations of meaning.

4.3 Writer-Based Prose

After the previous section, another pertinent question is risen: if the writing process is led by a set of personal options that do not follow a sequential order of time, how can we, as teachers, help students develop writing skills in order to evaluate the process as part of the final product? In other words, how can we help novice writers to become expert writers? (And by expert writers I do not mean academic writers, but writers who succeed in understanding the essence of an opinion essay, in this case, and giving it a personalised structure, style and language according to a body of words that reflects the writer's individuality).

Two definitions should be provided in order to discern any shade of doubt:

In *function*, Writer-Based prose is a verbal expression written by a writer to himself and for himself. It is the record and the working of his own verbal thought. In its *structure*, Writer-Based prose reflects the associative, narrative path of the writer's own confrontation with her subject. In its *language*, it reveals her use of privately loaded terms and shifting but unexpressed contexts for her statements.

In contrast, Reader-Based prose is a deliberate attempt to communicate something to a reader. To do that it creates a shared language and shared context between writer and reader. [...] In its language and structure Reader-Based prose reflects the *purpose* of the writer's thought; Writer-Based prose tends to reflect its *process* (Flower and Hayes, 1979, p.20).

The concept of Writer-based prose was introduced by Linda Flower during the late 1970s and early 1980s within the field of socio-cognitive theory in order to define the writing process of novice writers, whose writing is characterised by being more personal and private, composed for oneself rather than for an audience. Writer-Based prose, then, reflects the writer's mind and its association between the idea generated in the pre-writing progress and its association to a verbal construct which manifests the self and which is crowded with personal meaning attached to the chosen expressions -which does not mean that the lexical matching is correct. On the other hand, Reader-based prose attempts at embracing what could be termed the collective reader, in the sense that it goes beyond the self to reach the purpose of the task, rather than focusing on the process.

Before deepening into the writer's prose transformation, close attention should be paid to the benefits of analysing Writer-Based prose, which is the kind of text that teachers of English as a foreign language are more likely to encounter. Firstly, it is a concept that can help us when teaching writing "[a]s a way to intervene in the thinking process" since "it taps on intuitive communication strategies writers already have, but are not adequately using" (Flower, 1980, p.20). If our point of departure is Writer-Based prose, we will be able to increase the self-control that students should have on their writing process and we will help them in observing their metacognitive activity and deal with the rhetorical problem. Secondly, Writer-Based prose reflects the purest inner and introspective form of representing meaning because it is the most familiar mode of expression that embraces what Lev Vygotsky and Jean Piaget studied as the modes of inner and egocentric speech, which reflect "the child's limited ability to assume the point of view of the listener: he talks of himself, to himself, and by himself" (Piaget, 1912, p.49). This internal monologue, nonetheless, is not the child's monopoly because it shares three main features with the inner speech of adults:

First, [it is] highly elliptical [...] Secondly, [it] deals in the sense of words, not their more specific or limited public meanings. [...] Finally, a third feature of egocentric/inner speech is the absence of logical and causal relations (Flowers, 1980, p.21).

Hence, Writer-Based prose could be considered a written example of adult egocentric speech that represent a comfort zone to which the writer can always return as an available and more personal mode of expression, not necessarily inaccurate or a stage through which a writer must go beyond in order to achieve a Reader-Based prose. As Flowers argues, Writer-Based prose:

[I]s a natural, less cognitively demanding mode of thought and one which explains why people, who can express themselves in complex and highly intelligible modes, are often obscure. Egocentric expression happens to the best of us; it comes naturally (1980, p.22).

However, although “everyone uses the strategies of writer-based prose [...] good writers go a step further to transform the writing these strategies produce” (quoted in Flower, 1979, p. 78). Let’s observe revision strategies used by student writers and experienced adult writers from Nancy Sommers’s article entitled: “Revision Strategies of Student Writers and Experienced Adult Writers”. *College Composition and Communication*.

Student Writers

“*Scratch Out and Do Over Again*: “I say scratch out and do over, and that means what it says. Scratching out and cutting out. I read what I have written and I cross out a word and put another word in; a more decent word or a better word. Then if there is somewhere to use a sentence that I have crossed out, I will put it there.”

Reviewing: “Reviewing means just using better words and eliminating words that are not needed. I go over and change words around.”

Reviewing: “I just review every word and make sure that everything is worded right. I see if I can put a better word in or leave one out. Usually when I read what I have written, I say to myself ‘that word is so bland or so trite,’ and then I go and get my thesaurus.”

Redoing: “Redoing means cleaning up the paper and crossing out. It is looking at something and saying, no that has to go, or no, that is not right.”

Marking Out: “I don’t use the word rewriting because I only write on draft and the changes that I make are made on top of the draft. The changes that I make are usually just marking out words and putting different ones in.”

Slashing and Throwing Out: “I throw things out and say there are not good. I like to write like Fitzgerald did by inspiration, and if I feel inspired then I don’t need to slash and throw much out.””

Experienced Adult Writers

Rewriting: “It is a matter of looking at the kernel of what I have written, the content, and then thinking about it, responding to it, making decisions, and actually restructuring it.”

Rewriting: “I rewrite as I write. It is hard to tell what is a first draft because it is not determined by time. In one draft, I might cross out three pages, write two, cross out a fourth, rewrite it, and call it a draft. I am constantly writing and rewriting. I can only conceptualize so much in my first draft -only so much information can be held in my head at one time; my rewriting efforts are a reflection of how much information I can encompass at one time. There are levels and agenda which I have to attend in each draft.”

Rewriting: “Rewriting means on one level, finding an argument, and on another level, language changes to make the argument more effective. Most of the time I feel as if I can go on rewriting forever. There is always one part of a piece that I could keep working on. It is always difficult to know at what point to abandon a piece of writing. I like this idea that a piece of writing is never finished, just abandoned.”

Rewriting: “My first draft is usually very scattered. In rewriting, I find the line of argument. After the argument is resolved, I am much more interested in word choice and phrasing.”

Revising: “My cardinal rule in revising is never to fall in love with what I have written in a first or second draft. An idea, sentence, or even a phrase that looks catchy, I don’t trust. Part of this idea is to wait a while. I am much more in love with something after I have written it than I am a day or two later. It is much more easier to change anything with time.”

Revising: “it means taking apart what I have written and putting it back together again. I ask major theoretical questions of my ideas, respond to those questions, and think of proportion and structure, and try to find a controlling metaphor. I find out which ideas can be developed and which should be dropped. I am constantly chiseling and changing as I revise.” (pp.378-388)

In short, three major differences between expertise and not as advanced writers were revealed from this research, which was done and interpreted in the light of this model. First, expert writers take into account all aspects of the rhetorical problem. Secondly, when writers have to build their problem representation, good writers are able to have many goals and objectives in mind for affecting their reader. By extension, they tend to generate more ideas as they write, that means, that they have a wide range of strategies to create problems/questions, and to solve/answer them. Lastly, expert writers have the

ability to conform in their minds an image of the reader, the situations and their goals in detail.

Some controversies arise from these definitions: Is the writer not consciously thinking about the reader when he/she is writing? Can the quality of being empathetic be generated or created throughout the writing process in order to include the audience? What if a writer-based prose does work for readers?

In her *The Construction of Negotiated Meaning: A Social Theory of Writing* (1994), Linda Flower explained how it is actually possible to transform Writer-based prose into a Reader-based prose, understanding Writer-based prose as the product which is still an embryonic of the knowledge-driven planning and could be considered a first draft towards a reader-based text after the rhetorical plan has been altered or problematised through the act of revision and reviewing. Along the same line of thought, Peter Elbow in his *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching* (2000) gives the following statement:

To celebrate writer-based prose is to risk the charge of *romanticism*: just warbling one's woodnotes wild. But my position also contains the austere *classic* view that we must nevertheless *revise* with conscious awareness of audience in order to figure out which pieces of writer-based prose are good as they are -and how to discard or revise the rest (p.56).

The didactic proposal attempts at developing strategies and tools in the form of rubrics in order to help students transform a Writer-Based prose (typical in novice or inexperienced writers) into a Reader-Based prose (product of expert writers) in order to break with the misconception that we all born writers and readers -reflecting the metaphor of meaning and knowledge waiting to be discovered rather than created by both writer and reader. The roots of this generally assumed (and wrong) idea that we did not have to be taught how to read and how to write may find its origin in the old-fashioned notion that the forms of communication of writing and speaking are born from the same pattern. The linear model based on speech is inspired in the old art of oratory from classical rhetoric. Edward Corbett, to cite an example, extrapolated the five parts of discourse to writing with the exception of the last two: *inventio*,

dispositio, elocutio, memoria and *pronunciatio* (quoted in Sommers, 1980, p.398). In the same light, Gordon Rohman suggested that the conception of writing sequentially moves from *pre-writing, writing* and *rewriting*, and, James Britton talked about *conception, incubation* and *production*. These models, which separate the writing process into boxes and fixed stages reflect speech. When they were applied to writing there was no need to create another model that could embrace the processes and subprocesses that are alive within the process of writing, which differ from speech.

After the conducted research on the field of the writing process, it was clear that the dynamics of reading-writing do not share the same intrinsic working as that of speaking-listening, knowing that “revision is impossible in speech” (Sommers, 1980, p.379). Most importantly, it was concluded and agreed that revision or rewriting was the most distinctive process of writing. Roland Barthes talked about the irreversibility of speech, when he explained that:

A word cannot be retraced, except precisely by saying that one retracts it. To cross out here is to add: If I want to erase what I have just said, I cannot do it without showing the eraser itself [...] paradoxically, it is ephemeral speech which is indelible, not monumental writing. All that one can do in the case of a spoken utterance is to tack on another utterance (1978, pp. 190-191).

Although very little research has been carried out regarding the students' transformation of their writing process from Writer-based prose to Reader-Based prose, there are two remarkable studies that attempt to enlighten the ways in which this metamorphosis in the quality of the writing is or can be conducted through the act of revision. Linda Flower carried out an experiment that was later published in her article “Writer-Based Prose: A Cognitive Basis for Problems in Writing” (1979) whose seminal conclusions on the transformation process came to inspire Nancy Sommers' “Revision Strategies of Student Writers and Experienced Adult Writers” (1980), that was published one year after Flower's study. Both researchers developed their studies under the following thesis:

This transformation process may take place regularly when a writer is trying to express complicated information which is not yet fully

conceptuali[s]ed. Although much of this mental work normally precedes actual writing, a first draft may simply reflect the writer's current place in the process. When this happens reviewing and editing are vital operations. Far from being a simple matter of correcting errors, editing a first draft is often the act of transforming a narrative network of information into a more fully hierarchical set of propositions (Flower, 1979, p.28).

In her groundbreaking study, Nancy Sommers conducted an experiment with student writers and experienced writers, in which each of them had to write three essays (expressive, explanatory, and persuasive) and had to rewrite each essay twice. Throughout the process, four revision operations were observed: *deletion*, *substitution*, *addition* and *reordering* at the level of word, phrase, sentence and theme. However, they differed from student writers and experienced writers.

On the one hand, student writers were more concerned with lexical changes and their revision process was mainly related to rewording and avoiding repetition. Their revision process was limited to the translation of "the thought to the page, the language of speech to the more formal language of prose, the word to its synonym" (Sommers, 1980, p.382) because student writers "do not see revision as an activity in which they modify and develop perspectives and ideas, they feel if they know what they want to say, then there is little reason for making revisions" (Sommers 1980, p.382). On the other hand, their revision strategies stuck to a set of rules established by the nature of the text, to the specific problems of a text, and to the expectations of external demands, such as the teacher. All in all, student writers' revision strategies:

[A]re teacher-based, directed towards a teacher-reader who expects compliance with the rules -with pre-existing 'conceptions'- and who will only examine parts of the composition (writing comments about those parts in the margins of the essay) and will cite any violations of rules in those parts. At best the students see their writing altogether passively through the eyes of a former teacher or their surrogates, the textbooks, and are bound to the rules which they have been taught (Sommers, 1980, p.383).

On the contrary, experienced writers had a broader and much more detailed concept of rewriting or revising that aims at two general objectives. Firstly, rather than being concerned with lexical issues, their main focus is the

shape of their argument, which is not a process that is developed throughout a sequential and linear order, but it “confuses beginning and end, conception and production” (Sommers, 1980, p. 384). In this regard, writing is a constant process in which the notions of process and final task are given the same value, and the writer is both “agent and vehicle” (Sommers, 1980, p. 384). Secondly, readership takes an active role in the writing process:

The experienced writers imagine a reader (reading their product) whose existence and whose expectations influence their revision process. They have abstracted the standards of a reader and this reader seems to be partially a reflection of themselves and functions as a critical and productive collaborator- a collaborator who has yet to love his work (Sommers, 1980, p.385).

The fact that the reader that is abstractly created by the writer gives the writer a new perspective to revise the text is quite surprising and revealing: it demonstrates how writing is in itself constant revision, a recursive process that is not sequential and does not follow a pre-established order. Writing involves facing recurrent and new problems or goals that arise in the writing process and that should be re-viewed from both the writer’s and the reader’s perspective. As such, it must also be constantly reviewed and revised taking all the parts of the writing process into account.

In short, the premise of Linda Flower is that, since it seems that even the most neophyte writers are able to produce Writer-based prose, it makes sense to investigate instructional strategies to help them rewrite their texts in a way that responds better to the demands of the rhetorical problem. Instruction can be more realistic and accessible than trying to instruct students to write a text that is right the first time.

As a conclusion, the didactic proposal that will be presented in the next section is primarily concerned with revision for many reasons. Firstly, recognising errors or mistakes by their own, students are less frustrated and they are encouraged to continue learning, because revision “places a strong positive value on writing that represents an effort and achievement for the writer even though it fails to communicate to the reader” (Hayes, 1979, p. 37). Secondly, by helping them in transforming their text, in rediscovering meaning from other previously unknown perspectives, they can, at the same time, handle

the problems that their text may arise in the different stages of planning, translation and revision. In this sense, the act of revising fosters the creation of problems throughout the writing process, with, eventually, is a liminal stage that ends up in better writers, better writings, and better results. Only by committing mistakes one learns from them.

4.4 Evaluating Writing

In the light of the above, this section will deal with the attention to the processes in front of the evaluation centered exclusively on the product, so that this evaluation helps the students how to learn to write. The concept of metacognition will also be discussed, since it is essential in order to understand how formative assessment tools can encourage the students' the self-regulation processes. Metacognition will bring us to the details of the use of the word rubric.

4.4.1 Metacognition

After drawing upon theories of language acquisition and the empirical research on student writing, this section will move on to tackle the teacher's response to student's writing and the most suitable model of evaluating the students' writing process as well as final task.

Before deepening into assessment, however, it is here where the concept of metacognition acquires relevance since every tool of formative evaluation seeks to facilitate the self-regulation processes of the student, so that it reaches the goals (in this case, procedural) that are pursued. In this section, there is extensive reference related to previous research in this field of study. The main theories and investigations that have inspired the topic and methodology used will be explained and entwined, because they will serve as a jumping-off point for this master's thesis, as well as to define the research problem that will be further addressed with the didactic proposal.

The concept of metacognition is a liminal notion that has been used to point out different epistemological processes. Although this concept was born within the field of psychology, it has recently been used in other fields of study, even to the domain of emotions, "referring to the emotions that accompany the

cognitive process and the person's ability to monitor them as well as he domain of cognitive habits" (Matsaggouras, 1994, n.p.).

In its purest essence, however, it means cognition about cognition. As Eleonora Papalentiou-Louca explains, "metacognition refers to all processes about cognition, such as sensing something about one's own thinking, thinking about one's thinking and responding to one's own thinking by monitoring and regulating it" (2003, p.10).

But, how can the intrinsic mechanisms of metacognition be applied to the field of education? More concretely, to writing? J. H. Flavell stated in his outbreking chapter "Speculations about the Nature and Development of Metacognition" that:

Metacognition is especially useful for a particular kind of organism, one that has the following properties. First, the organism should obviously *tend to think a lot* ; by definition an abundance of metacognition purposes is an abundance of cognition. Second, the organism should be fallible and error-prone, and thus *in need of careful monitoring and regulation*. Third, the organism should *want to communicate*, explain dna justify its thinking to other organisms as well as to itself; these activities clearly require metacognition. Fourth, in order to survive and prosper, the organism should *need to plan ahead and critically evaluate* alternative plans. Fifth, if it has *to make weightly, carefully considered decisions*, the organism will require metacognitive skills. Finally, it should have a need or proclivity for inferring and *explaining psychological events* in itself and others, a penchant for engaging in those metacognitive acts termed social cognition. Needless to say, *human beings* are organisms with just these properties (1987, p.27).

In his "Metacognition and Cognitive Monitoring: a new area of cognitive-developmental inquiry", he applied this aforementioned quotation to children, when he reached the conclusion that:

I find it hard to believe that children who do more cognitive monitoring would not learn better both in and out of school than children who do less. I also think that increasing the quantity and quality of children's metacognitive knowledge and monitoring skills through systematic training may be feasible as well as desirable (1979, p. 910).

It is in this light that the concept of metacognition can turn a bit confusing. As Ann Brown explains, we should distinguish in between *knowing* and *skills*, or, "the old distinction between theory and practice, between

competence and performance” (quoted in Papalentiou-Louca, 2003, p.10). In this line of research, Ann Brown clarifies what is understood by *knowledge about cognition*, which can be “stable, but fallible, or late developing”, and *regulation of cognition* which can be “relatively unstable, rarely unstable, and age independent” (1987, p.323). Both processes include:

planning activities (predicting outcomes, scheduling strategies and various forms of vicarious trial and error, etc.) prior to undertaking a problem; monitoring activities (monitoring, testing, revising, and re-scheduling one’s strategies for learning) during learning; and checking outcomes (evaluating the outcomes of any strategic action against criteria of efficiency and effectiveness). (Brown et al. 1983, in Flavell & Markman, 1983).

Thus, metacognition emerges an attractive term that addresses two major issues. On the one hand, it conceived the writer as an active organism that takes decisions in order to formulate and translate the rhetorical problem into words. It is precisely one’s metacognitive activity (knowledge about theoretical implications) that enables learners to take an active part in the process of learning. On the other hand, and closely related, the concept of metacognition bridges the disparity in between generalised knowledge and language. As Papalentiou-Louca explains, “this is the great advantage of metacognition; it enables learners to know what and how they know, and to apply this knowledge across different settings, without having to relearn it, in every context” (2003, p. 28).

After the meaning of the concept has been deciphered, Flavell’s model of cognitive monitoring should be introduced. According to this system, cognitive monitoring occurs on the basis of four paradigms that are constantly “informing and eliciting one another during the course of a cognitive task” (Papalentiou-Louca, 2003, p.16): metacognitive knowledge, metacognitive experiences, goals (or tasks) and actions (or strategies).

The development of metacognition in practice was studied by Papalentiou-Louca, who explored the educational application of Flavell’s model, shifting the attention from the psychological and more theoretical to the practical, to the classroom. She advocated for the idea that teachers can in fact use a variety of strategies in order to help student become aware of their

metacognitive process through a set of metacognitive abilities that can be enhanced in them, such as:

encouraging the student to 'think aloud'; focus his/her attention on understanding the way she/he thinks and the problems she/he has to solve; ask not only for the results, but also for the procedure of thought and the strategy followed; teach strategies for overcoming difficulties; place each subject among its relevant ones and find connections among them; encourage the student to generate questions before, during and after the elaboration of a subject; help the student to perceive entities, connections, relations, similarities and differences; enable the student to become aware of the criteria of assessment (2003, p.18).

It could be concluded then, that

Metacognition plays an important role and facilitates oral communication of information, oral persuasion, oral comprehension, reading comprehension, writing, language acquisition, attention, memory, problem solving, social cognition, and various types of self-control and self-instruction (Flavell, 1979, p. 906).

4.4.2 Evaluation

Evaluation is a process that comes to shape the final product. Since the invention of teaching, the field of assessment has been divided into two categories: *summative* and *formative* assessment. While the former judges the value of a written text concerning the established criteria by the curriculum, and it is directed towards getting a mark, the latter is more pertinent for the present proposal. Although it has only used by educators and the academia since the 1960s, formative-assessment strategies have been receiving growing attention from teachers, knowing that it encourages personalised learning and it fosters both the needs and interests of individual students. Most importantly, it aims at tapping at the students' processes while they are writing. Although the definition of the terms is not clear in practice, the following statement sets the boundaries between formative and summative assessment:

Formative assessment refers to a wide variety of methods that teachers use to conduct in-process evaluations of student comprehension, learning needs, and academic progress during a lesson, unit, or course. [It] helps teachers identify concepts that students are struggling to understand, skills they are having difficulty acquiring, or learning standards they have not yet achieved so that adjustment can be made to lessons, instructional techniques, and academic support (Education Glossary, 2019, n.p.).

However, the application of formative assessment has not escaped debate, which stem from different nuances in the interpretation of the term. Many educators believe that they lack the training or the tools to effectively apply formative assessment, taking into consideration that it requires more time that needs to be devoted to design rubrics and other methods of assessment much more personalised to the students' needs. Furthermore, there is a section of the teaching community that argues that formative assessment is just another term used to substitute summative assessment, in the sense that if formative assessment truly existed and was effective, the field of evaluation understood as the measure of achievement would eventually disappear. Another common concern is the distinction between 'pure' formative assessments and 'interim' or 'benchmark' assessment, or:

Those that are used on a daily basis by teachers while they are instruction students [...] and [secondly, those] which are typically periodic or quarterly assessments used to determine where students are in their learning process or whether they are on track to meeting expected learning standards (Education Glossary, 2019, n.p.).

Be that as it may, this didactic proposal will encourage the use of formative assessment as the most successful means through which to attend and tap into the students' writing process, that should also be evaluated as an integral part of the writing. But, before deepening into detail, it is of cardinal importance to briefly introduce the key terminology of the didactic proposal, mainly, what is understood as *rubrics within the sphere of formative assessment*. In English, the term is polysemic, so it is important to contextualise its use in two main fields: *summative assessment* or *formative assessment* in order not to confuse the reader. Within the *summative assessment*, holistic or analytic rubrics are used. There are two kinds of these assessment techniques: holistic scales and analytic rubrics. Holistic rubrics follow a single criterion of evaluation and work on one dimension. They test the participants' final product according to pre-established achievements levels. On the other hand, analytic rubrics are much more complex, in a sense that they are two-dimensional. They are structured following columns, which reflect the level of achievement, and rows, that include any criteria the teacher wants to evaluate. It could be stated that analytic rubrics

allow the teacher to deepen into the writing process by including as many characteristics the teacher expects to find in the students' final task. In a general sense, they are mechanisms that are normally created by the teacher in order to foster the response to students' writing and facilitate decision making.

On the other hand, for the purposes of *formative assessment* the rubrics are neither analytic nor holistic. Although the same word *rubric* is used, its meaning changes in the sphere of *formative assessment*. Instead, the methods used can take different shapes ranging from Cartesian reticles list of questions, instructions, cards, diagrams, checklists, questionnaires, observation schemes, working with colours, tests on students' self-evaluation, and questionnaires based on binary oppositions (yes/no, true/false, or question/answers). Broadly speaking, they can be applied at different levels: individual, peer or team work, although this thesis will design rubrics that will hopefully help the individual writer. Since the writing process entails planning, translation and revision, rubrics can be created in order to tackle the needs and goals that each of these processes promote and encourage. As such, there can be a wide range of rubrics. For instance, in the planning process, they can give guidance to students and help with task definition, topic, brainstorming, generating goals or objectives, etc. Within this section, the rubrics that seem to be more relevant are the ones that deal with content and organisation, which check if the task instructions are met and covered by the student's writing. Within the translation sphere, rubrics can be used in order to rephrase some sentences that do not stick to the linguistic, grammar, syntactic paradigms of the target language (English). The translation area is, to some extent, the most interesting for the task that we are due to accomplish as teachers of English as a foreign language, as it is the stage of the writing process in which students tend to make more mistakes, and, as such, their interlanguage (IL) can be easily analysed. Lastly, in the revision process rubrics are created in order to help students self-regulate their metacognitive process. The teacher's main desire is to foster thoughts, judgements, new goals or ideas inside the students' mind in order to introduce the necessary changes that will eventually come to

guarantee the success and accomplishment of goals that both the task and the student set.

The field of formative assessment works as a two dimensional activity in which both the teacher guidance and the students' metacognitive process take an active part. According to Ruiz (2016), formative assessment of writing calls for three requirements: "(1) students writing in class, (2) attention to the students' writing processes (reading students' drafts, response to students' drafts, giving ideas, instructing in strategies, [and] helping with their representation of the rhetorical problem), [and, finally], (3) the use of tools or strategies to foster students' self-regulation of the writing process" (n.p.). On their part, the students consciously learn how to "(1) consciously identify and solve their composing problems, (2) stimulate practice), and (3) transfer these practiced, problem-solving skills" (Freedman, 1984, p.3).

From the moment that there is a hierarchy of issues regarding students' writing and the subsequent formative assessment, such as content topic or ideas, text organisation, genre conventions, syntax and punctuation, grammar errors / mistakes, spelling and editing, the didactic proposals that the teacher presents the students with should be directed towards a concrete aspect of the hierarchy, although every aforementioned item takes part in the metacognitive process and contributes to the students' self-regulation of the rhetorical situation. Moreover, the response to students' writing and the kind of feedback depends on "the maturity of the student, his/her capacity to recognise what does not work in the text, his/her capacity and willingness to interpret the teachers' directions [and] his/her strategy to fix what was perceived as wrong or inadequate" (Ruiz, 2016, n.p.). All these aforementioned items also make the distinction in between poor writers and expert writers, who have previously learnt how to develop their own individualised strategies in order to successfully transfer meaning from ideas in the shape of words.

As we can observe, there are categories within the sphere of formative assessment that lead to an array of processes towards successful writing (planning-translation-revision) through a hierarchy of technical elements that guide the process of writing that the student needs to undertake. However, it is

precisely the fact that there is a wide range of elements that dinamitise the writing process that there is not (and never could be) a single or standard way to assess nor the students' metacognitive process while writing, nor their final version.

It is in this controversial arena that the notion of response to the students' writing process becomes so relevant, not only because it relativises the teacher's role, but also, because it deproblematizes the process of assessment.

Response stands as a synonym for feedback to writing. In her article "The Evaluation of, and Response to Student Writing: A Review" (1984), Sarah Warshauer Freedman approached the notion of response from two entwined perspectives. Firstly, she stated that "(1) response to non-written plans and ideas for writing is as much response as response to writing itself", which supports this work's thesis that the writing process should be as valued as the final task. Secondly, she explained that "(2) teaching, in preparation for writing before the writing process begins, although also probably key in learning [...], is not, in itself, response (p.7). In this regard, the teacher acts as a mediator in between the students' metacognitive process when facing the rhetorical situation and the production of meaning.

Internal response, or, self-response is that "part of the process during which the writer comes to understand the external response as well as other input relevant to learning to write" (Freedman, 1984, p.7). This process can be direct, which takes the form of feedback in a particular piece of writing, or indirect response, in which other people takes part in giving feedback. Indirect response, then, opens a new window to evaluating students' writing according to diversified evaluation system, for as it encourages group assessment or peer assessment. It is a continuous integral and cooperative process which is centred upon competences. It is a much more open and flexible system of testing students' learning processes and final tasks, and it is enhanced by its humanistic, individualised, constructivists, regulative and organised character. As Sanmartí explains (2001), "la evaluación es el eje alrededor del cual gira todo el aprendizaje [...] aprender no es tanto incorporar conocimientos a una mente vacía, sino construirlos a partir de otros ya conocidos, revisando

conceptos iniciales y rehaciendo la práctica” (n.p), which is strongly connected to having constant response or feedback. But, most importantly, these other forms of formative assessments such as self-evaluation, coevaluation and heteroevaluation, will set the basis for a diverse, enriching, formative and contextualised evaluation, based on the diversity of the students’ needs (Muntaner y Rosselló, 1997, n.p.).

However, how could the disparity between internal and external response be bridged? The attempt to address the students’ self-regulation is feasible and can be operated through what is known as the ‘writing conference’, which is a form of feedback which has been always used but whose term was coined during the 1940s and has been used by Douglas Brown, Donald H. Graves and S. W. Freedman, among others. This is most commonly done through writing to aid revision. It can occur in pairs, small groups, or with the teacher. In his *Mind and Society: The Development of Higher Mental Processes* (1978), Vygotsky defined the Zone of Proximal Development (ZPD) as:

The distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers (p.112).

The ZPD, then, offers a suitable theoretical basis in order to justify the writing conference’s use and cognitive benefits in order to help students’ develop strategies to resolve problems when writing. The Russian language researcher demonstrated that there is a learning zone each child/student is in and that there are some tasks that he/she is able to accomplish both at an individual level and with adult/teacher’s assistance. His theory of stage models could serve the present TFM in the sense that the ZPD is good in itself as a means towards educational goals, allowing students to practice and develop their own writing strategies with teacher or peer assistance, and finally, to help students internalise the tools that will successfully lead to the completion of the task.

Thus, from Vygotski to other researchers such as Anderson (1982), it could be argued that response of feedback enjoy a central role in the shaping of the students’ writing skills. As Freedman explains:

As when acquiring other intellectual skills, learning writers need to distinguish when they are performing well from when they are not, and they need to know how to take corrective action when their writing is not proceeding well; in other words, they must possess metacognitive skills (1984, p.6).

In the didactic proposal section (which could be defined as a response to students' writing), external tools or strategies in the form of rubrics will be designed in order to self-regulate students' writing process. Although peer or self-evaluation have been introduced, the didactic proposal is designed to work at an individual level because (1) we need to learn how to evaluate the students' process as we do with their final task, and (2) because there are obvious difficulties in testing a peer's text which is written in a foreign language, since giving feedback is a process that needs practice and learning to know how to transfer skills. Even in the case that we had English native students, they would not know how to master evaluating tools without being taught how to do so in a democratic way. After all, response involves interaction and it forces the writer to read and understand the feedback, and to accept it as a valuable knowledge for its task improvement. At this stage in the academic world, this knowledge can only come from the teacher.

The conclusions that are drawn from these instances of response fall within the sphere of three principles developed by Sperling in his article "A look at response and the teaching of writing. A Proposition Paper". They serve as the most suitable background in which to frame the proposals or, strategies for feedback, that form the didactic proposal within the sphere of planning, translation and revision.

1. Emphasi[s]e development of conscious problem solving to deal with individual composing problems; help students learn to recogni[s]e problems and to selectively focus their attention on their key problem.
2. Stimulate practice with problem solving through revision and [...] other techniques
3. Encourage transfer both through practice and through building explicit knowledge networks that can be accessed in order to call up a rich set of procedures for solving problems (1984, p.87).

5. Didactic Proposal

Conceptual Map: Planning Your Opinion Essay / 1

Target Audience: 2nd Year of Bachillerato Students

Objectives:

- To learn strategies to plan an opinion essay
- To develop brainstorm and research strategies
- To help students activate their long-term and short-term memory
- To foster the creation of goals and subgoals
- To encourage the generation of ideas, opinions, viewpoints, reasons and examples
- To awaken cognitive activity

Key Competences:

- Linguistic competence
- Writing competence
- Planning Competence

Description:

The first one is divided into four subspheres under the titles: *Agree or Disagree?*, *Brainstorming*, *Activate your Memory* and *Research*. Although they are organised following an order set by numbers, the student's degree of expertise when writing will determine his/her choice of skipping some parts of the map, and jumping to other sections that can suit their needs in a more precise way. On the other hand, students who need more external input or more strategies to start their planning can follow every step in order to achieve or ease the generation of ideas, opinions, viewpoints, reasons and examples that they will later use in their opinion essays in a much more elaborated way. It is precisely because this mental map allows the student to freely choose how to follow the path presented those new goals or subgoals can be activated throughout this open process of gathering the germs for ideas.



Conceptual Map: Planning Your Opinion Essay / 2: Structure & Audience

Target Audience: 2nd Year of Bachillerato Students

Objectives:

- To provide students with a tool that will help them in structuring their essay
- To allow students organise their own ideas

Key Competences:

- Linguistic competence
- Learning to learn competence
- Planning competence

Description:

In comparison to the first conceptual map, the second step of planning is more rigid, in the sense that direct instructions are given to the students regarding structure and audience. A structure consisting of the traditional parts of an opinion essay is provided with some tips to guide the organisation of ideas into categories (Introduction, Body and Conclusion). This second step is more directed towards students who need to have a skeleton in order to (1) organise their ideas properly, and (2) who need to be more confident and secure about their writing using a model. However, since there are expert student who know how to play with textual requirements and its limits, very little information is provided as to how to adapt their ideas into the paradigms set by the conceptual map.

Planning Your Opinion Essay

Step 2: Structure & Audience



Learning is the act of acquiring new, or modifying and reinforcing existing knowledge, behaviours, skills, values, or preferences.

The ability to learn is possessed by humans, animals, plants and some machines. Progress over time tends to follow a learning curve. Learning does not happen all at once, but it builds upon and is shaped by previous knowledge. To that end, learning may be viewed as a process, rather than a collection of factual and procedural knowledge.

Organise Your Ideas

- Introduction
- Body
- Conclusion

Conclusion

- Do not include new information

Introduction

- Introduce the topic
- Write your opinion in the 2nd or 3rd sentence of the introduction
- Don't use a quotation!

Writing

- Use the Translation Sentences
- Use Specific Vocabulary
- Use a Formal Style
- Do not repeat ideas or rephrase them

Body: 2 or 3 Paragraphs

- Topic Sentence
- Reason / Explanation
- Example

Audience

- Write as if you were writing for your worst enemy
- Write as a Reader who wants to learn and enjoy your essay

Translating Process Chart

Target Audience: 2nd Year of Bachillerato Students

Objectives:

- To help students in the translating process by which the content network (not necessarily linguistic) is previously generated through planning to the expression of a concrete language (English)
- To aid students face and deal with the rhetorical problem and situation

Key Competences:

- Linguistic competence
- Learning to learn competence
- Translation competence

Description:

The translation plan consists of seven charts (each one with 10 phrases) that should be cutted and then shared among the students. They fall within the following titles or essay sections: *Introduction Phrases to Present the Topic*, *Language to Introduce the First Paragraph*, *Language to Introduce the Second Paragraph*, *Language to Introduce Examples*, *Language to Introduce Your Opinion*, *Language to Introduce Facts* and *Language for Conclusions*. Each section has a different colour because it is easier to relate colour and essay part. Students will freely choose the sentence or phrase that they feel more comfortable with in order to give shape to their preconceived ideas. The fact of giving them these tools separately will also allow them to generate more ideas or concepts as long as they read them, because, as it has been explained in the literature review, the processes of planning, translating and revising do not necessarily take place in a sequential and linear way, but, on the contrary, they tend to overlap each other throughout the writing process.

Moreover, these charts major goal is to activate their interlanguage, since in the planning process no importance has been given to grammar, spelling or punctuation mistakes. It is in the translation part that their knowledge of their mother language should be carefully translated and incorporated into the shapes or words of the target language.

Introduction Phrases to present the topic

It is often said / asserted / claimed that
It is universally acknowledged that
It is a well-known fact that
What we are mainly concerned with here is
By way of introduction
First of all, let us try to understand / consider
A number of key issues arise from
For the great majority of people
A problem / controversy that is often debated nowadays is that
One of the most striking features / aspects of this topic / issue / problem / question

Language to introduce the first paragraph

It is common knowledge that X plays a crucial / major / important role in
It is the case that
It is generally considered that
It is often claimed that
Few people would contest / dispute the fact that
X clearly / undoubtedly has an impact on Y
There is little doubt that
X is widely believed to contribute to Y
Recent research suggests that
Studies have shown that

Language to introduce the second paragraph

Another fact to consider is
On the other hand
In contrast
This brings up to the question of whether
As for,
Incidentally, we must not forget
Added to that
Furthermore,
Moreover,
X should also be taken into consideration

Language to introduce examples

For example
For instance
Such as
In particular
Especially
An obvious example of this is
A clear example of this is
This is illustrated / demonstrated / shown by
As a case in point
All evidence suggests that

Language to introduce your opinion

In my opinion / view
I strongly / firmly believe / think that
In my mind
I am inclined to believe that
I definitely think / feel that
I see it
It seems to me
As far as I am concerned
I am convinced that / I am not convinced that
I think it is probable that
My own view of this is that
Speaking personally
For my part
I maintain that
For me, the gist of the matter is that

Language to introduce facts

It would seem that
It could be argued that
This suggests that
This proves that
This demonstrates that
This supports the idea that
Owing to the fact that
Due to the fact that
Because of
As X Shows / argues / suggests / proves / demonstrates / supports

Language for conclusions

In conclusion
As a conclusion
All in all
To sum up
To conclude
All this considered
Taking everything into account
This brings us to the conclusion
We could jump to the conclusion that
The most obvious conclusion is

Revision Checklists & Visual Charts

Target Audience: 2nd Year of Bachillerato Students

Objectives:

- To provide students with specific, guided and meaningful revision strategies that will eventually improve their final task
- To encourage empathy between writer and reader
- To learn how to take the audience's needs and expectations into consideration
- To learn how to include their own voice in their writing
- To teach students how to self-assess their task
- To make students aware of cognitive activity
- To give students the chance of correcting their own errors or mistakes

Key Competences:




- Linguistic Competence
- Learning to learn competence
- Revision Competence

Description:

Revision has been tackled using two methods. Firstly, four checklists have been created in order to revise *Structure and Purpose*, *My Own Voice and Vocabulary*, *Audience*, and *Grammar*. The selection of the subsections should be justified: *Structure* and *Purpose* have been decided to be reviewed together because structure always serves the demands of the purpose. On the other hand, the student's voice goes hand in hand with the selection of words chosen, since language is considered here as the epitome of expression and discovery of meaning. Secondly, two charts have been created in order to check *Punctuation* and where to use *Capital Letters*, two of the most common mistakes of Spanish students learning English.






Structure & Purpose

Question ?	Yes 	No 	Doubt 
Does the opinion essay suit the required structure?			
Does my opinion essay have an introductory paragraph?			
Do I begin with an opening sentence that introduces the topic?			
Does the introduction states my opinion in the topic sentence?			
Does the topic sentence has a subject (what I am writing about) and a treatment (my opinion on the subject)?			
Is the topic sentence the second or third sentence of the introduction? <ul style="list-style-type: none"> ● If the answer is no, re-structure it! 			
Have I used a quote? <ul style="list-style-type: none"> ● If the answer is yes get rid of it! 			
Does the body of my essay has two paragraphs?			
Does each of these paragraphs have a topic sentence that summarises my viewpoint?			
Does each paragraph have an example of the viewpoint?			
Are my opinions repeated in different words? <ul style="list-style-type: none"> ● If the answer is yes, try to find another one! (back to planning) 			
Does my opinion essay have a conclusion?			
Do I end up with a closing sentence?			



My Own Voice & Vocabulary

Question ?	Yes 	NO 	Doubt 
In general, do I express what I want to express?			
Are my ideas exposed in the text?			
Is there any idea that I have not included?			
Do I express my opinion?			
Do I express someone else’s opinion? <ul style="list-style-type: none"> If the answer is Yes, change it! (Back to planning) 			
Do I demonstrate a knowledge of the theme?			
Do I analyse and interpret information from different sources? (Research)			
Does the writing sound like me?			
Does my voice / writing sound convincing?			
Can I find better words to express my ideas?			
Can I use more specific vocabulary?			
Have i used the following words: “PEOPLE”, “THING”, “IMPORTANT”? <ul style="list-style-type: none"> If the answer is Yes, try to find more specific words! 			
Do I use vocabulary that relates to the topic?			
Do the words chosen represent my ideas?			
Do I use formal language?			
Do I use a suitable use of language concerning the nature of the task? (opinion essay)			



Audience

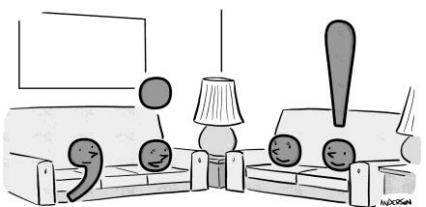
Question ?	Yes 👍	NO 👎	Doubt 🤔
Does my voice persuade the reader?			
If I were a reader, would I think that my essay is interesting?			
If I were a reader, would I enjoy reading this essay?			
If I were a reader, would I learn reading this essay?			
If I were a reader, which parts would I change?			
If I were a reader, would I include anything that is missing?			



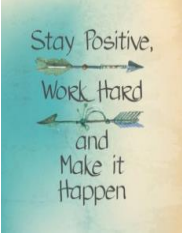
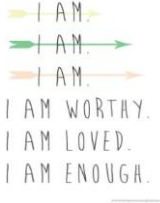










Grammar

Question ?	Yes 👍	NO 👎	Doubt 🤔
Did I check the following grammar mistakes....			
Include the subject in every sentence			
People Is vs People Are			
Verb +s/+es in 3rd Person Singular in Present Simple			
Irregular vs Regular Verbs			
Present or Past Perfect + Verb in 3rd Column (Irregular)			
Have I used a wide-variety of grammatical structures <ul style="list-style-type: none"> ● Modal Verbs ● Passive ● Reported Speech ● Relative Clauses ● Conditionals ● Subjective 			
This (Este/ Esta) These (Estos / Estas) That (Aquel / Aquella) Those (Aquellos / Aquellas)			
Possessive Adjectives			
Adjectives ending with -ed or -ing <ul style="list-style-type: none"> ● -ed: adjectives that describe feelings ● -ing: adjectives that describe characteristics 			
False Friends Actually - En Realidad Actualmente - Currently Realise - Darse Cuenta Realizar - Carry Out Support - Apoyar VS Soportar - Put up with Pretend - Fingir Pretender - Expect Quiet - Callado Quieto - Still			

PUNCTUATION MARKS

<p>FULL STOP</p> <p style="text-align: center;">•</p> <p style="text-align: center;">At the end of a sentence</p>	<p>COMMA</p> <p style="text-align: center;">,</p> <p style="text-align: center;">To separate phrases or items in a list or series</p>	<p>COLON</p> <p style="text-align: center;">:</p> <p style="text-align: center;">Before a list or quote & To separate hours and minutes</p>	<p>SEMICOLON</p> <p style="text-align: center;">;</p> <p style="text-align: center;">To separate two sentences in a compound sentence</p>
<p>APOSTROPHE</p> <p style="text-align: center;">’</p> <p style="text-align: center;">In contractions & Possessive case</p>	<p>EXCLAMATION MARK</p> <p style="text-align: center;">!</p> <p style="text-align: center;">At the end of a sentence you want to emphasise</p>	<p>QUESTION MARK</p> <p style="text-align: center;">?</p> <p style="text-align: center;">At the end of a question</p>	<p>PARENTHESIS & BRACKETS</p> <p style="text-align: center;">()</p> <p style="text-align: center;">To separate explanations within a sentence</p>
<p>SLASH</p> <p style="text-align: center;">/</p> <p style="text-align: center;">To separate letters, numbers or words</p>	<p>HYPHEN</p> <p style="text-align: center;">-</p> <p style="text-align: center;">To join words together & To indicate that they have a combined meaning</p>	<p>QUOTATION MARKS</p> <p style="text-align: center;">“ ”</p> <p style="text-align: center;">To show what someone has said</p>	<p style="text-align: right; font-size: small;">© NAGU ANDERSON, WWW.ANDBETTOONS.COM</p>  <p style="text-align: center; font-size: small;">"You two are so cute! I love how you finish each other's sentences!"</p>

CAPITAL LETTERS

<p><i>At the beginning of a sentence</i></p> 	<p><i>First person pronoun "I"</i></p> 	<p><i>Names of people</i></p> 
<p><i>Geographical entities</i></p> 	<p><i>Titles of books & Movies</i></p> 	<p><i>Months of the year</i></p> 
<p><i>Days of the week</i></p> 	<p><i>Seasons</i></p> 	<p><i>Holidays</i></p> 
<p><i>Nationalities</i></p> 	<p><i>Names of Languages</i></p> 	<p><i>Names of streets & buildings</i></p> 

6. Conclusions

It is worth mentioning that rather than filling a gap in the literature or reinventing the wheel in the field of writing processes, one of the TFM's main aim has been offering a new perspective on two different conceptions. Firstly, the didactic proposal aims at providing students with plausible solutions when it comes to deal with the rhetorical problem in the act of writing in a foreign language. In other words, students are given tools that will problematise the writing process in the short term, but that in the long term will eventually serve to improve the student's final written task, transforming their Writer-Based prose into Reader-Based prose. Pupils will accommodate their cognitive activity to a set of given structures or paradigms within the scope of creating drafts, revising their task and translating meaning. By extension, if students' learning processes and needs are reconsidered, teachers' methods of evaluation should also be changed. In this sense, this work has demonstrated how, currently, formative assessment is more plausible than summative assessment in the sense that the writing process (or, learning process) is also considered an essential part of the final written task, as well as a crucial part of the evaluation. In the light of these ideas, the strategies designed could provide a new perspective not only on existing methods of evaluation, but, more concretely, on different learning processes that are more directed towards learning by competences rather than curricular objectives that end up restraining the students' learning progress.

6.1 Possible Outcomes of the Research

Moving on to the results, although the exact outcomes cannot be predicted, an expected result is that by abounding on the cognitive writing process, this same process is problematised. According to previous studies, results are worst in the short term, but they are improved in the long term, precisely because the writer becomes more aware of the rhetorical problem that is created when writing, but they have more tools in order to redefine the idea in a more precise way. It could be argued, then, that the teacher helps the students in finding the way to the creation of meaning, rather than telling him/her which he/she the objective (final product) they are supposed to reach.

In addition, the outcomes are shown to be different among good and poor writers. The main differences could be divided into three different categories. In the first place, good writers take into consideration every single aspect of the rhetorical problem, while novice writers are more driven by the desire to stick to format and structure of the writing task. This demonstrates how student writers do not operate beyond the comfort zone, or, in other words, the elements that are externally given by the nature of the task or the teacher's/reader's expectations. Their own "voice" is not as heard as the good writers'. Secondly, several relevant studies have shown that good writers are not as empathetic as amateur writers, since expertise writers tend to take the reader/audience into more consideration. They bear in mind that they write for others, and, their writing process works under the premise that they should know how to write for their worst enemy. The more versatile the writer is, the more expert. It is in this sense that good writers have a richer network of connections and goals that affect their writing, and, by extension, they inevitably generate new ideas and goals while writing (they do not stop problematising their cognitive process because they have learnt how to master it). Finally, good writers represent the rhetorical problem in more depth than poor writers, whose writing, by contrast, remains undeveloped and superficial.

The main conclusion for the present study is that expertise and not so advanced writers face two different situations, because "[p]eople only solve the problems they represent to themselves" (Flower and Hayes, 1980, p.30), and, the more challenges to face, the more strategies one develops to accomplish them.

7. Bibliography

- Anderson, J. R. (1980). *Cognitive psychology and its implications*. San Francisco, USA: W. H. Freeman
- Barthes, R. (1978). *Image, Music, Text*. New York, USA: Farrar, Straus and Giroux
- Bass, R. V. & Good, J. W. (2004) Educare and Educere: Is a Balance Possible in the Educational System?. *The Educational Forum*, 68, 161-169
- Scardamalia, M., & Bereiter, C. (2006). Knowledge building: Theory, pedagogy, and technology. In K. Sawyer (Ed.), *Cambridge handbook of the learning sciences* (97-118). New York, USA: Cambridge University Press
- Scardamalia, M., & Bereiter, C. (1982). From conversation to composition: the role of instruction in a developmental process. In *Cognitive processes in Writing*. Hillsdale, New Jersey: Lawrence Erlbaum Associates
- Berthoff, A. (1978). Towards a Pedagogy of Knowing, *Freshman English News*, 7 (4), 1-37
- Bitzer, L. (1968). The Rhetorical Situation. *Philosophy and Rhetoric*, 1, 1-14
- Britton, J. et al., (1975). *The Development of Writing Abilities*. London, UK: Macmillan
- Corbett, E. (1999). *The Writing Teacher's Sourcebook* (4th Edition). Oxford, UK: Oxford University Press
- Craft, M. (1984). Education for Diversity. In Craft, M (Ed.), *Education and cultural pluralism* (5-26). London and Philadelphia: Palmer Press

- Elbow, P. (2000). *Everyone Can Write. Essays Toward a Hopeful Theory of Writing and Teaching Writing*. Oxford, U.K: Oxford University Press
- Emig, J. (1977). Writing as a Mode of Learning. *College Composition and Communication*, 28, 122-128
- Emig, J. (1971). The composing processes of twelfth graders. Urbana, IL: NCTE
- Flavell, J. H. & Markman, E. (1983). In P. Mussen (Ed.), *Handbook of Child Psychology, Vol. III, Cognitive Development*. New York, USA: John Wiley
- Flavell, J. H. (1987). Speculations about the Nature and Development of Metacognition. In F. E. Wernert and R. H. Kluwe (Eds.), *Metacognition, Motivation and Understanding*. Hillsdale, NJ: Lawrence Erlbaum Associates
- Flower, L. (1989). *Cognition, Context, and Theory Building*. In National Advisory Panel. Vol. 11. The Center for the Study of Writing (1-32). Center for the Study of Writing. Occasional Paper No. 11. Berkeley, California: University of California.
- Flower, L. (1987). Interpretive Acts: Cognition and the Construction of Discourse. *Poetics*, 16, 35-89
- Flower, L. (1979). Writer-Based Prose: A Cognitive Basis for Problems in Writing. *College English*, 41 (9), 19-37
- Flower, L. & Hayes, J. R. (1984). Images, Plans, and Prose. The Representation of Meaning in Writing. *Written Communication*, 1 (1), 120-160
- Flower, L. & Hayes, J. R. (1981). A Cognitive Process Theory of Writing. *College Composition and Communication*, 32 (4), 365-387

- Flower, L. & Hayes, J. R. (1980). The Cognition of Discovery: Defining a Rhetorical Problem. *College Composition and Communication*, 31, 21-32
- Flower, L. & Hayes, J. R. (1980). "The Dynamics of Composing: Making Plans and Juggling Constraints". In Gregg, L. and Steinberg, E. (Eds.), *Cognitive Processes in Writing: An Interdisciplinary Approach* (31-50). Hillsdale, New Jersey: Lawrence Erlbaum Associates
- Flower, L. & Hayes, J. R. & Carey, L. & Schriver, K. & Stratman, J. (1987). Detection, Diagnosis, and the Strategies of Revision. *College Composition and Communication*, 37 (1), 16-55
- Freedman, S. W. (1984). The Evaluation of, and Response to Student Writing: A Review. Paper presented at the Annual Meeting of the American Educational Research Association. New Orleans, LA
- Matsaggouras, E. G. (1994). *Theory and Practice of Instruction: Teaching Strategies: from information to critical thinking*. Athens, Greece: Gutenberg
- Muntaner Guasp, J. J. (2010). De la integración a la inclusión: un nuevo modelo educativo (Ana Isabel Merino Jiménez). 6º Congreso Internacional de la Tecnología Educativa y Atención a la Diversidad. 25 Años de la Integración Escolar en España. Universidad de Murcia, Spain
- Muntaner, J. J. & Rosselló, M. R. (1997). Las adaptaciones curriculares individualizadas. In Sánchez Palomino, A. and Tores González, J. A., (Eds.). *Educación Especial I: Una perspectiva curricular, organizativa y profesional* (261-325). Madrid, Spain: Pirámide
- Papalentiou-Louca, E. (2003). The Concept and Instruction of Metacognition. *Teacher Development*, 7 (1), 9-30

Rohman, G. (1965). Pre-Writing the Stage of Discovery in the Writing Process. *College Composition and Communication*, 16 (2), 106-112

Ruiz, M. T. (2016). Notes from “10886. Didáctica Específica. Evaluación de las Materias de Inglés y Alemán”. Master’s Degree in Teachers Training 2018/2019. University of the Balearic Islands.

Sanmartí, N. (2001) Evaluar para aprender, evaluar para calificar In: Cañal, P. (Ed.), *Didáctica de la Biología y la Geología* (151-174). Barcelona, Spain: Graó

Sommers, N. (1980). Revision Strategies of Student Writers and Experienced Writers. *College Composition and Communication*, 31, 209-211

Sperling, M. (1984). A look at response and the teaching of writing. A Proposition Paper. *Eric* 14 (11), 46-91

Vygotsky, L. S. (1978). *Mind in Society: The Development of Higher Psychological Processes*. Cambridge, MA: Harvard University Press

Legal Documents

Council of Europe (2012). *European Union. Common European Framework of Reference for Languages*. Cambridge: Cambridge University Press

Spain. *Organic Law 8/2013, 9 December, for the Improvement of Educational Quality*. Boletín Oficial del Estado, 10 de diciembre de 2013, núm. 295, pp. 97858-97921. Retrieved from:
<https://www.Boe.es/buscar/pdf/2013/BOE-A-2013-12886-consolidado.pdf>

Spain. *Royal Decree 1105/2014, 26 December, in which the Basic Compulsory Secondary and Uppersecondary Curriculum are stated.* Boletín Oficial del Estado, 03 de enero de 2015, núm. 3, pp. 169-546. Retrieved from: <https://www.boe.es/boe/dias/2015/01/03/pdfs/BOE-A-2015-37.pdf>

Balearic Islands. *Decree 34/2015, 15 May, which states the Foreign Language Curriculum for Secondary Education in the Balearic Islands.* Butlletí Oficial de les Illes Balears, 16 de Mayo de 2015, núm. 73, pp. 25255-325559. Retrieved from: <https://www.iberley.es/legislacion/decreto-34-2015-15-mayo-establece-curriculo-educacion-secundaria-obligatoria-islas-baleares-20957451>