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MAJOR THESIS:

THE REVISING PROCESSES
OF FIVE TENTH GRADE STUDENTS

SUBMITTED TO

THE FACULTY OF GRADUATE STUDIES
UNIVERSITY OF MANITOBA

IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE
MASTER OF EDUCATION

BY

ADRIANO C. G. MAGNIFICO

AUGUST, 1989

THE REVISING PROCESSES OF FIVE
TENTH GRADE STUDENTS

BY

ADRIANO C.G. MAGNIFICO

A thesis submitted to the Faculty of Graduate Studies of
the University of Manitoba in partial fulfillment of the requirements
of the degree of

MASTER OF EDUCATION

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Table of Contents

Acknowledgments	vi
List of Tables	vii
List of Figures	viii
Abstract	ix

Chapter One

Introduction to the Study

Introduction	1
Purpose of the Study	2
Questions Explored in the Study	2
Rationale for the Study	3
Subjects	6
Definitions	7
Summary	9
Overview of the Study	10

Chapter Two

Review of Related Literature and Research

Revision - An Introduction	12
Studies Utilizing Thinking-Aloud Protocols	14
Research With Subjects' Products as Focus	17
Process Studies of Emig (1971) and Calkins (1980)	21
Three Models of Composing	27
Summary	32

Chapter Three

Design of the Study

Overview of the Study	34
Subjects	36
Procedures	37
Analysis	42
Analysis Guidelines	43
Analysis Note	44
Specific Criteria For Analysis	44
Summary	50

Chapter Four

Analysis

Lee's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)	52
Introduction	52
Analysis of Categories	52
Thinking-Aloud Revision #2 (TAR#2) and Draft #1 (D#1)	60
Analysis of Categories	60
Findings Within Lee's Thinking-Aloud Protocols and Drafts	64
Numerical Tabulation of Findings in Transcripts and Drafts	66

Chapter Five

Analysis

Betty's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)	67
--	----

Introduction	67
Analysis of Categories	67
Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)	73
Analysis of Categories	73
Findings Within Betty's Thinking-Aloud Protocols and Drafts	79
Numerical Tabulation of Findings in Transcripts and Drafts	80

Chapter Six

Analysis

Mike's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)	82
Introduction	82
Analysis of Categories	82
Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)	89
Analysis of Categories	89
Findings Within Mike's Thinking-Aloud Protocols and Drafts	95
Numerical Tabulation of Findings in Transcripts and Drafts	96

Chapter Seven

Analysis

Jackie's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)	98
Introduction	98
Analysis of Categories	98

Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)	107
Analysis of Categories	107
Thinking-Aloud Revision #3 (TAR#3) and Draft #3 (D#3)	113
Analysis of Categories	113
Findings Within Jackie's Thinking-Aloud Protocols and Drafts	118
Numerical Tabulation of Findings in Transcripts and Drafts	120

Chapter Eight

Analysis

Jim's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)	121
Introduction	121
Analysis of Categories	121
Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)	127
Analysis of Categories	127
Thinking-Aloud Revision #3 (TAR#3) and Draft #3 (D#3)	132
Analysis of Categories	132
Findings Within Jim's Thinking-Aloud Protocols and Drafts	136
Numerical Tabulation of Findings in Transcripts and Drafts	138

Chapter Nine

Conclusions and Implications For Teaching

Introduction	140
Summary of Findings About the Subjects	140
Conclusions of the Study	144
Implications For the Classroom	149
Suggestions For Further Study	154
Conclusion	157

Appendices

A: Parental Consent Form	158
B: Procedure Reminders for Subjects	159
C: Researcher's Continuous Draft	160
D: Revision Category Symbols For Use in Analysis	161
E: Thinking-Aloud Revision Transcripts and Drafts of Lee	162- 178
F: Thinking-Aloud Revision Transcripts and Drafts of Betty	179- 191
G: Thinking-Aloud Revision Transcripts and Drafts of Mike	192- 199
H: Thinking-Aloud Revision Transcripts and Drafts of Jackie	200- 221
I: Thinking-Aloud Revision Transcripts and Drafts of Jim	222- 235

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List of Tables

1:	Subjects' Grade Nine Final Grades and Grade Ten Mid-Term Grades	37
2:	Occurrences of Categories in Lee's Thinking-Aloud Transcripts and Drafts	66
3:	Occurrences of Categories in Betty's Thinking-Aloud Transcripts and Drafts	81
4:	Occurrences of Categories in Mike's Thinking-Aloud Transcripts and Drafts	97
5:	Occurrences of Categories in Jackie's Thinking-Aloud Transcripts and Drafts	120
6:	Occurrences of Categories in Jim's Thinking-Aloud Transcripts and Drafts	139
7:	Subjects' Times During Thinking-Aloud Protocols ...	144

List of Figures

1:	Nold's (1981) Writing Model	27
2:	Flower and Hayes' (1983) Writing Model	29
3:	Murray's (1985) Writing Model	31
4:	Model of Subjects' Revising Process	148

Abstract

The purpose of the study was to describe and analyze thinking-aloud revision protocols from five average to above average tenth grade students after they had completed a preliminary continuous draft of a personal narrative.

The five subjects were selected at random from a group of 56 English 100 (university entrance) classes at a Catholic, private high school in Winnipeg, Manitoba. The minimum, prerequisite mark for entry into the 100 classes was 65%. In their previous grade nine year, the subjects had received instruction in the revision process.

The participants were allotted ten days to write a personal narrative in a continuous draft format, and to revise the continuous draft in a locale of their choice. The subjects were encouraged to revise their texts until they achieved a personally satisfying end product. During revision sessions, subjects spoke aloud into a tape recorder.

The researcher analyzed the thinking-aloud protocols and drafts by writing narrative descriptions based on the content of the data. The occurrences of the categories -- random drafting, refining, transition, interacting (derived from Calkins, 1980), planning (derived from Flower and Hayes, 1981) and discovery (derived from Murray, 1985) -- were tabulated.

In contrast to previous research on revision, the inexperienced writers' revisions showed sophisticated levels of interaction between writer and text. The protocols and drafts revealed that the subjects revised drafts with an awareness of audience, point of view, structure, syntax, and figurative language. The writers communicated an awareness of the components of a narrative, such as an introduction and conclusion, and, at times, they revised according to how the text "sounded." Further, the subjects were concerned with the overall statements their texts made.

The study suggests that inexperienced tenth graders, as defined by previous research, who have practice in the revision process and who are allowed choice of locale and time for revision, will revise at sophisticated levels.

Chapter One

Introduction to the Study

Introduction

The process of revision is often neglected by educators in high schools. Many teachers either do not give proper attention to revision or they assume that students will automatically revise to better their pieces. Accordingly, students commonly revise their works very little before they hand in a final draft. In fact, rough drafts often resemble the end products in every way except for surface changes such as spelling, vocabulary and sentence structure.

This researcher believes that an explanation for the fact that students do not revise significantly is that they do not know what is meant by the revision process. Many studies point to subjects' lack of revising at major textual levels from draft to product, but the studies also indicate that the subjects have no apparent knowledge about revising. If revision is a skill which can be taught, and subjects lack practice in the art of revision, most revision studies will come to the same conclusions: those ill-versed in revision processes will revise at cosmetic levels while more experienced revisers will revise at more prominent, textual levels. The former conclusion has been proven in numerous studies.

The current study hoped to determine whether or not a group of students who had participated in the revision process would revise at deeper textual levels. The ultimate objective of the current research was to gain insight into the processes which make up revision in order to provide instructional methodologies of the revision process for teachers.

Purpose of the Study

The purpose of the research was to describe and analyze thinking-aloud revision protocols produced by five average or above average grade ten students (two males and three females) from a private Winnipeg high school after they had completed a preliminary continuous draft of a work.

Questions Explored in the Study

- (a) Are Lucy Calkins' third grade revision categories (1980) -- random drafting, refining, transition, and interacting -- applicable to revisions completed by tenth grade writers?
- (b) Do students "discover" (Murray, 1985) entirely new ideas during their revision processes and, therefore, change the original intent of their writing as they revise, or do their revisions occur as a result of a previously planned text with an established form and meaning

(Flower and Hayes, 1981)?

- (c) For writers who have had practice in the revision process, is revision the correction of cosmetic errors in the original draft, or is revision a more intricate interaction between writer and text?
- (d) Do writers revise their texts significantly if they are allowed to revise over a ten day period at a locale of their choice?

Rationale for the Study

There is a need for research into the cognitive processes of writing. While Nold (1981) and Flower and Hayes (1983) provide cognitive models of the writing process, little research actually explores "how" students write or revise as they engage in the processes. Numerous studies have examined revisions done by students, but the main analytical tool has generally been the products created by the subjects.

At the elementary grade levels, Kamler (1980) studied five drafts of a composition by a seven-year-old and discovered that addition was a major strategy; Bracewell, Bereiter and Scarmadalia (1979) studied products from children who had immediately revised a text they had just written. Using the same subjects, the three researchers also studied different texts which had been revised a week later. In both cases, changes occurred only at the spelling level.

Scarmadalia and Bereiter (1983) allowed children (grades four, six and eight) to revise thirty sentences. None of the ninety subjects discarded a sentence to reword it. Calkins (1980) worked with third graders and utilized various modes of analysis including products, case study observation, and interviews. Calkins' work is important because of its extended time span of two years and because she probed into the cognitive processes of the subjects as they composed. She discovered that all the writers involved revised differently and that their perceptions of the process of revision were all quite distinct. Except for Calkins' work, research in revision suggests that reformulations occur at surface levels. Furthermore, in all studies, the product has been the main focus of analysis. Calkins' work comes closest to delving into the cognitive processes of the writers.

At the high school level, the product has also been the primary focus. Bridwell (1980) created exhaustive categories to account for every possible revision that a twelfth grader could make. Ninety-four percent of the changes were at the surface, lexical, phrase and sentence levels. No revision appeared at the text level. Emig (1971) used a variety of tools -- thinking-aloud protocols, interviews and products -- to analyze twelfth graders' personal narratives and to describe the composing processes of eight subjects. She noted that, during revision, students never reconsidered major textual changes. As in the research involving elementary students, the findings at the senior

year of high school suggest that subjects revise at surface levels. As well, the product has been a major tool in the research.

At the college level, Sommers (1979), studying the revising strategies of eight college freshman and seven experienced writers, discovered that inexperienced writers revise solely at surface levels while experienced writers revise often at textual levels. Perl (1979) provided research into the composing processes of unskilled college writers and found that they lacked an ability to suspend judgement, weigh possibilities and rework ideas. Flower and Hayes (1980) worked both with college students who had gone to a Communication Skills Centre for writing problems and with teachers of writing and rhetoric who had received fellowships to study writing. While the inexperienced writers did little to change a piece once they had begun, the opposite was true for the teachers of writing. Bernhardt (1988) worked with unskilled college writers and discovered, contrary to evidence thus far, that unskilled writers would revise significantly if they had the time and a comfortable place to work. Subjects in Bernhardt's study took their works home for an evening and revised them.

The studies suggested a number of things of importance for the current research:

- (1) Most research utilized the product as a major, and sometimes the only, tool of analysis.
- (2) Inexperienced students in elementary and high school

settings revised at surface and lexical levels.

Experienced writers engaged more comfortably and freely with audience, readability and purpose while revising and they interacted more deeply with their texts.

- (3) However, Bernhardt's study (1988), which refuted the notion that inexperienced writers do not interact with their texts, suggested that the revising locale and the allotted time to revise may be factors in whether students revise or not.
- (4) Both Emig (1971) and Calkins (1980) used thinking-aloud protocols and tapes in order to gather information on the writing process. Their methods also included interviews and case study observations. To date, they have made the most complete attempts to describe the process of writing. Except for Emig and Calkins, studies indicate little about the cognitive processes involved in revising.
- (5) There is no evidence in the current research to suggest that any subjects had previous experience or practice in revision.

Subjects

The five students for the study, of average or above average achievement in their English studies, were selected at random from two English 100 (university entrance) classes at a private Winnipeg high school. Because the prerequisite

mark for entry into the 100 level was sixty-five percent in a previous grade nine language arts course, it was appropriate to assume that the students were of at least average ability. Because of the subjects' age and academic level, it was reasonable to assume that, as defined by earlier researchers (Squire and Applebee, 1968, Emig, 1971, Beach 1976, Beach, 1979), they were all reasonably inexperienced writers. Students in these classes had participated in the revision process. The grade nine instructor at that time allowed the students to reflect on, reconsider and rethink works in progress. The value and art of revising as integral to the writing process was emphasized, and students were allowed to rewrite most products for better grades. Students became aware of the importance of purpose, audience and point of view in writing, and they added, deleted, adjusted and manipulated texts to meet their aims. The subjects were generally inexperienced writers, but they did have experience in the revision process.

Definitions

Thinking-Aloud Protocols

Flower and Hayes (1980) define a thinking-aloud protocol as "a transcript of the writer's tape recorded speech when he is asked to think aloud as he composes" (41).

Discovery Models

When one writes to "discover" (Murray, 1985), one believes that the act of writing itself, including revising, is responsible for the creation of ideas, and for the movement to a satisfying, finished product. In the discovery scheme of thinking, revising and composing are one and the same.

Planning Models

The planning model (Nold, 1981, Flower and Hayes, 1983) involves both composing and revising as part of the careful execution of an intended plan. Revision and writing are not one and the same; rather, revising occurs only after a writer evaluates a draft in terms of an intended purpose.

Personal Narrative

The personal narrative is an actual or fabricated experience which involves the writer of the narrative. The protagonist in the story is also the writer of the story.

Continuous Draft

The continuous draft is a draft wherein subjects write without heeding sentence or paragraph structure, spelling, punctuation, vocabulary or organization of ideas. Writers are continually moving forward as they draft. They do not move backward to revise or to reconsider portions of text.

Summary

The purpose of the current study was to isolate the revision process by having students, first, compose a continuous draft and second, think-aloud as they revised the continuous draft. For each writing and revising phase of the study, the subjects chose their own locale to complete the tasks.

Previous research into revision, except for the process studies of Calkins (1980) and Emig (1971), has utilized the product as the primary tool of analysis. In the current study, it was hoped that the thinking-aloud protocols would provide a more insightful tool for deciphering the revision process.

The results of studies with inexperienced writers have revealed that they revise at cosmetic levels while experienced writers interact more deeply with their texts. As well, there is no apparent revision research with subjects who have had practice in the revision process. This researcher attempted to discover if inexperienced grade ten writers with a revising background could revise at deeper levels. If the subjects did significantly interact with their texts, it would be appropriate to assume that, if the revision process is taught to inexperienced writers, the revision results would be more significant.

The inexperienced writers in the Bernhardt study (1988) revised considerably when they were allowed sufficient time

to revise and when they chose their own locales to revise. This researcher, by allowing subjects the same option of choosing a locale and by allowing ten days to revise, wondered if the inexperienced subjects would revise substantially.

Classrooms need more process research. Teachers with more knowledge about how students revise should be able to teach more effectively by gearing methodology to student needs. It was hoped that Stotsky's (1988) plea for "a great deal more research on the conditions under which effective revising takes place" (98) could be answered with the utilization of thinking-aloud protocols which had subjects literally "shaping at the point of utterance" (Britton, 1982, 39).

Overview of the Study

The study is divided into nine chapters. The second chapter will present a review of the related literature related to the revision process. Chapter Three will outline the design of the study, including the research procedures used and the method and criteria for analysis. Chapters Four to Eight will each consist of an individual case study analysis with reference to appropriate corresponding drafts and transcripts in the appendices, and a summary of the findings of each case study. The final chapter will present the conclusions drawn from the findings of the previous five

chapters, the implications for classroom teaching to be drawn from the findings, and suggestions for further research.

Chapter Two

Review of Related Literature and Research

Revision - An Introduction

Many theorists and researchers suggest writing and revision are essentially one and the same (Ciardi, 1966, Murray, 1985, Romano, 1986). Brannon, Knight and Neverow-Turk (1982) also argue that writing and revising cannot be separated. If one is to teach writing, and revision is writing, then teaching revision as a separate process becomes a fruitless exercise.

Other writers see revision differently. Zemelman and Daniels (1988) assert that revision is a "stage" (174) and that revising allows students to interact more deeply with their work, to "own" their writing and not think of it as just the teacher's topics and responsibility. Mohr (1984) also refers to revision as a distinct process or stage, a separate entity from the composing process:

Revising enables a writer to feel confident using and manipulating language, which in turn fosters continued writing, more learning and more confidence. Revision is a hopeful experience, not one of finality. Feelings of self worth come from the knowledge that difficulties can be overcome, compromises reached, form established, order created (Mohr, 1984, 1).

While some writers identify revision as more than just "writing," there is still difficulty in teaching the concept of revision to young, aspiring writers. Tsujimoto (1984) notes that "revision remains a complex idea, partaking of

innumerable rules, perceptions, and operations. For the student, it means everything and anything that can be done to a work, from correcting the spelling to recasting the whole" (52). Because of the nebulous nature of revision, Sun's (1989) assertion that revision "needs to be taught, and it needs to be learned" (88) poses a problem for teachers.

According to Zemelman and Daniels (1988), revision time for a student usually means "you [the student] did it wrong at first, and your punishment is to correct lots of errors marked in red" (171). Many students have learned to hate revising because of what it has always meant and felt like in school. Young writers have difficulty appreciating revision as "re-seeing, re-visioning, hence, re-thinking one's thoughts, over and over again, to discover and clarify final meaning: the What-to-write and the How-to-write-it" (Tsujiimoto, 1984, 52). This useful explanation strikes at the recursive nature of revision as well as its importance in the overall meaning of a piece. In the same vein, Zemelman and Daniels (1988) also note that "writers regularly look back as they write to see where they've gone so far, determine whether it's where they wanted to go, and decide what to do next" (179). It is clear that revision is an important facet of composing. One of the purposes of the current study was to determine whether the processes of revision can be broken down into teachable stages.

The difficulty with revision, according to this investigator, lies in a lack of knowledge about how writers

revise. It is difficult to ask teachers to teach the process when they understand little about how it works. Teachers need to know how students revise. They need to know what processes students actually go through as they reconsider a text. This researcher, with the aid of the thinking-aloud protocol, attempted to delve into this "how-to-write-it" (Sun, 1984, 52) facet of reformulation in order to create a deeper awareness of the intricate processes which make up revision.

Studies Utilizing Thinking-Aloud Protocols

Perl (1978), using the thinking-aloud protocols with five unskilled college writers, attempted to develop a code which could detail the composing process. She noted that, while detailed narratives had been the prevalent way of chronicling the movements which occurred during writing, and these were effective, they provided no "way of ascertaining the frequency, relative importance, and place of each behavior within an individual's composing process" (318). Finding prosaic descriptions "cumbersome" (318), she devised a method of recording the writing process which was standardized, categorical, and concise. Perl's study coded each composing behavior exhibited by unskilled, willing participants at the Eugenio Maria de Hostos Community College of the City University of New York. Students were asked to write in Emig's (1971) extensive and reflexive modes during

four ninety minute sessions. As subjects composed aloud, all of their behaviors (comments, pauses and movements) were coded. For example, if a participant engaged in "general planning," it was coded PL; if he engaged in "talking and writing at the same time," it was labeled TW. Perl created thirty categories and subcategories, each with its own code label. It is interesting to note that the transcripts of the tape-recorded sessions, although extremely detailed, seem to constitute a more cumbersome problem than the one Perl said needed refining. One of the interests of educational research must be to aid educators in the classroom, and, while Perl's findings -- that all of the students displayed the behavioral subsequences prewriting, writing and editing --are significant, the incomprehensibility of the codes, without intensive practice in using them, is a major stumbling block in applying them in practical ways.

Perl's work is important as it explains not "what students write, but how they write" (322). However, her "replicable and graphic mode of representation as a sequence of coded behaviors" (334) is both awkward and impractical. While Perl does not focus specifically on the process of revision, she does inadvertently reveal the importance of using narrative descriptions to illuminate the content of thinking-aloud protocols.

In another study, Flower and Hayes (1980) collected thinking-aloud protocols from both expert and novice writers. The novice writers were college students who had gone to the

Communication Skills Center for general writing problems; the expert writers were teachers of writing and rhetoric who had received year-long NEH fellowships to study writing. Writers were asked to write about their jobs for the readers of Seventeen magazine. The main conclusion of the study was that good writers are simply solving a different problem from that of poor writers. Good writers look back over their work, continually developing an image of the reader, the situation and their goals with increasing detail and specificity. Poor writers remain static, and, therefore, use flat, undeveloped prose. With the thinking-aloud protocols, the researchers were able to see writers' processes unfold clearly. For example, the expert writers made reference to their audience or assignment eighteen times in the first seven to eight minutes of composing, while the total for the novices was less than half that frequent. Flower and Hayes also (1981) used the thinking-aloud protocol with one university student, Roger, who attempted to develop a plan for a narrative on his coming to accept the logic of Boethius' The Consolations of Philosophy. Roger was interested in writing a narrative but changed plans for his audience, a professor, who required a thesis with supporting details. In this case, the researchers concluded that perhaps text-level revisions occurred because of conflicting sets of criteria, which, when applied to the narrative plan, led to its rejection. In the Flower and Hayes studies, it is clear that the thinking-aloud protocol was insightful in

revealing how different levels of students grapple with their texts, audiences, and selves during revision. Both Perl (1978) and Flower and Hayes (1981) show the utility of think-aloud processes.

On the other hand, interviewing participants was not considered in this research. Ericsson and Simon (1980) found that the longer the interval between performance and report, the larger the loss of information; hence, students could forget what actually was going through their minds as they revised. Also, Flower and Hayes (1983) found that subjects, when asked later about their writing, frequently said, "It just came to me" (215), hardly a valuable enough insight to warrant the inclusion of the interview.

Research With Subjects' Products as Focus

Much of the available research on revising deals with the written products of subjects. Bridwell's (1980) study reported the results of revisions done on 100 randomly selected informative/ argumentative essays of grade twelve students. The actual writing assignment called for students to describe something they knew well while the intended audience was "another twelfth grader who has never seen the thing you have chosen" (201). Bridwell developed seven thorough revision classifications for the products, including: surface changes (spelling, punctuation, capitalization, etc.); additions and deletions at lexical,

phrase, clause, sentence and multi-sentence levels. The seventh level, the text, moved beyond pure physical alterations into reconsiderations in function, audience and content. She also trained raters in using her system to an average reliability of 84.43 percent for levels and 79.61 for subcategories. In the samples, there were a total of 6129 revisions, including mere recopying. While fifty-six percent of revisions occurred at the surface or lexical levels, very few changes were made at the text level. Bridwell noted that successful students must have revised internally while poorer writers either revised very little or abundantly, but only at levels one to six. Despite Bridwell's worthy results, her work did little to suggest how students revised. Bridwell's study discovered little about the cognitive processes during revision, as physical text manipulations were merely slotted into categorical placements. This research showed what participants revised, but it shed little light on how they revised.

The results of the National Study of High School English Programs, reported by Squire and Applebee (1968), concurred closely with discoveries noted in studies done by Bridwell with twelfth graders (1980), Beach with college freshman (1976), and Sommers with college freshman and professional writers (1980); that is, weaker or inexperienced composers saw revision as little more than an editorial process, with most revisions in the studies occurring at surface levels. Pianko (1979), analyzing the work of college freshman writers

at a community college in New Jersey, also noted "there were no major reformulations" (10). Again, for the majority of subjects, revisions meant rewriting the first draft and making only surface changes. "Product" research suggested that writers, particularly those who are inexperienced, did little revising once a text was in progress.

Sommers' (1980) research was important as her single study, with both experienced and inexperienced writers, summarized the recurring conclusion reached by those using product research; that is, better writers interacted with their text in a more dynamic fashion, and they paid more heed to revision as a process. They were able "to 'review' their work again, as it were, with different eyes, and to start over ..." (382). On the other hand, poorer writers, with a very limited vision for what the piece could become, simply treated revision as an editorial process.

Sommers compared twenty freshmen from Boston University and the University of Oklahoma to experienced adult writers from Boston and Oklahoma. The latter group included journalists and editors. Each subject wrote three essays (expressive, explanatory and persuasive). Each essay was rewritten twice and each participant interviewed three times. The essays were categorized and analyzed according to four revision operations: deletion, substitution, addition and reordering. Sommers also identified four levels of change: word, phrase, sentence and theme. The researcher concluded that, while students made textbook changes or "changes at a

lexical or surface level which could readily be handled by a thesaurus or grammar handbook, they had little ability to see revision as a process," and did not "review their work again" (382). The more mature writers in the study saw revision as "a process of discovering meaning altogether" (385), and revealed a greater understanding of the complicated relationships between the parts and the whole.

Those studies which utilized the writer's product as the primary tool of analysis illustrated that less experienced writers had a different concept of revision than did their more experienced peers. A major question of product research was whether or not a final draft provided sufficient evidence to conclude that inexperienced writers revised at surface levels. In product research, the cognitive processes of revision processes are virtually ignored.

Bernhardt's (1988) research provided conflicting information about the revision habits of inexperienced writers. Bernhardt worked with writers enrolled in basic writing classes which accommodated students who did not meet university academic admission requirements, but who were admitted to university because they showed promise. Bernhardt asked the students to write an impromptu essay during class and then to take the essays home to revise them. The revisions varied from "micro-level features of punctuation and spelling up to macro-level of organization and development" (266). The results suggested that cognitive processes are not necessarily dependent upon academic levels,

or writing experience. Some of the inexperienced writers in this research revised at levels usually associated with experienced, more sophisticated writers. Bernhardt's findings could have been attributable to the following facets of his methodology: first, the writers were allowed to revise wherever they chose; second, the writers were given more than a researcher's set time period to revise. Perhaps the pressure of producing revisions in a rigid time period in a pre-determined place under the watchful eye of an investigator skewed the results of previous studies on revision.

Process Studies of Emig (1971) and Calkins (1980)

A major result of Emig's (1971) study was that "students do not voluntarily revise school-sponsored writing; they more readily revise self-sponsored writing" (93). Emig's claim was based on eight case studies of twelfth graders of above average ability. Each subject met with the investigator for twenty minute periods. The first session had subjects writing, while composing aloud, about whatever they wished; the second session had subjects writing about a person, event or idea which intrigued them; the third session asked subjects to recall all writing they had ever done, inside and outside school; and the last session asked subjects to bring along a piece of imaginative writing. After the first session, students were told a week in advance what the next

topic would be. The sessions allowed students to write in both Emig's "reflexive" (directed toward the self) and "extensive" (directed toward the environment) modes. Subjects were encouraged to talk to peers, teachers and parents about their topics, and participants were encouraged to bring rough work with them to the sessions. A tape recorder was present at all sessions, and in one case study, the subject, Lynn, seemed to follow "some sort of program" (57) or plan and also revealed recursive and anticipatory features in her writing. Emig's research did not specifically focus on the revising process as it included prewriting, reformulating and concluding operations, but the work was one of the first to study fully the intricacies of the writing process using a wide variety of methodologies (thinking-aloud protocols, interviews, narrative descriptions). Interestingly, despite the process orientation and overall comprehensiveness of the study, the subjects revised very little. Perhaps the results were due to the fact that Emig did allow subjects to take writing topics home for discussion and research. The actual writing occurred in a very controlled situation where the subjects "sat in a position where it was possible for the investigator to observe and take notes on his actions" (30). Emig also found that while thinking aloud could capture the behaviors of planning and of writing, it could not capture reformulating. She states that, in reformulating, "the memory is asked to recall larger units of discourse for

longer periods of time, against the 'noise' [noise being the physical act of writing] of all intervening experiences" (43). While Emig gained little insight into revising using the thinking-aloud protocol, it is important to note that her study did not isolate the revision process for specific analysis. It was also unreasonable to think that students could revise or reformulate in short sessions where there was scarcely enough time to create the first draft, let alone revise it.

Calkins' (1980) discoveries were of particular importance to this investigator as her exhaustive two year study involved case study observation, thinking-aloud protocols, interviews, and simulated rewriting exercises. She attempted to get inside the writing processes of students by using a variety of methodologies which would "let children show us the story of their composing" (341). Neither Emig nor Calkins relied on the product as the principal means of analysis.

After informal observations of and samplings from a class of third graders, Calkins selected four students for more formal case study observations. In the case studies, subjects were tape-recorded as they thought aloud during drafts. The four subjects were interviewed about writing attitudes and about changes they made during composing. Finally, Calkins attempted simulated rewriting exercises which provided the opportunity for participants to rework paragraphs provided by the researcher. Calkins kept a

notebook of impressions/observations as students revised thinking aloud.

Calkins' research is unique in that she discovered revising categories after her various tools of analysis were used. Most revision studies using pre-conceived categories assumed student tendencies and processes before they actually occurred. Calkins allowed for a natural course, with students deciding their own means of revising.

The findings of the study revealed that subjects could be grouped according to four kinds of rewriting:

- (1) random drafting - children wrote successive drafts without looking back to earlier drafts. Participants did not reread and reconsider what they had written. Changes between drafts were arbitrary. Rewriting was a random, undirected process as a writer moved from draft to draft;
- (2) refining - children refined what they had already written. One piece could have been copied over and over again. Spelling and penmanship changed and additions were evident, but the subject and voice were dictated by the first draft. Rewriting was a backwards motion of refining a draft;
- (3) transition - children moved between periods when they refined drafts and periods when they abandoned drafts, continually beginning new ones. Like refiners, they worked backward and assessed old drafts, but unlike refiners, they were not content with earlier drafts. A

certain restlessness was exhibited;

- (4) interacting - children considered the interaction between writer and draft, between writer and internalized audience, and between writer and evolving subject. There was a constant vying between intended meaning and discovered meaning, between "making" (forward) and "assessing" (backward). (333-34)

Calkins found that all third graders in the classroom drafted and redrafted in their writing, but their revising processes were different. The major differences between students in the categories were their perceptions of "time and space flexibility" (341). Random drafters were most inflexible because they did not look back at what they drafted; refiners did look back, but they could not shift back and forth between looking back and pushing forward; transition writers were a level higher, straining to improve drafts; and interactors moved forward and backward most comfortably, with the most interaction between writer and draft.

Calkins' revision categories are used for analysis of the current research for the following reasons. First, the categories were developed after comprehensive research (two years). Second, the categories were created in a natural way as Calkins carefully watched and noted subjects as they revised. Product studies, on the other hand, paid little heed to the revision process and looked mainly at differences

between initial and final drafts. Third, this investigator hoped to determine whether Calkins' third grade findings were applicable at a grade ten level.

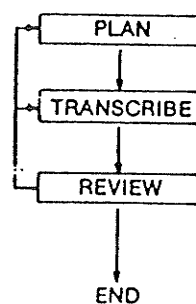
There is one area relating to the Calkins' study, however, which presents a problem. During the course of the subjects' doing the writing exercises, Calkins continually prodded students into composing or revising. Interviews occurred mostly in the midst of composing with questions such as, "What are you planning to do next?", or "Why'd you make this change?" By questioning the subjects, Calkins was essentially aiding in the direction of the piece, asking questions that the subjects were clearly not asking of themselves. In a recent study about the effect of prompts upon revision, Peck (1989) discovered that college freshmen revised more substantially in both control and experimental groups when they were given prompts of some kind. The control group in the study was merely told to make an original essay "better" (1) and 53% of the subjects made organizational changes to their work. Sixty-five percent of subjects in the experimental group made substantive organizational changes with a more specific prompt. Clearly, prompts have an influence on whether or not a subject revises.

Three Models of Composing

While there certainly is a lack of cognitive research into revision, cognitive models for the process are not so rare. Nold (1981) described the revising process as the writer's evaluation of his text against his plan as determined by audience, persona, meaning and semantic layout (71-72). His model of the overall writing process involved these activities: planning the solution to a problem (planning); carrying out the plan (transcribing) and reviewing the results to judge if they met the criteria for a good solution (reviewing). He also added that these three processes could not occur simultaneously (figure 1).

figure 1

Nold's (1981) Writing Model



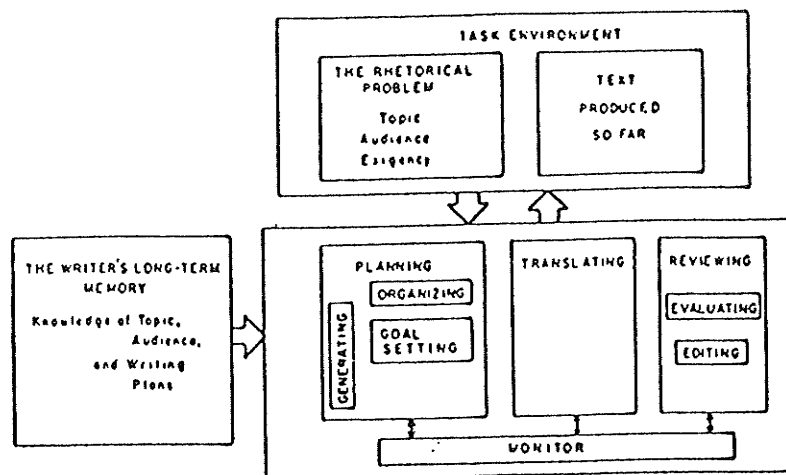
In figure 1, planning, transcribing and reviewing are not one-time processes. As texts grow and change, writers plan, transcribe, and review in irregular patterns. It is important to note here that revising and reviewing are not

the same processes. Revising is "the retranscribing of a text already produced" (68) and occurs after a review of the text occurs and only if the intended plan is not achieving fruition. The writer is continually evaluating whether he has projected his intended meaning. When revising, writers add or delete elements of the text, including letters, punctuation, phrases, clauses, sentences, and paragraphs because they have considered them faulty and "can think of a good way to change them" (74).

Flower and Hayes (1983) saw the writing process in a similar way, not as a sequence of stages, but as a set of interacting processes. Figure 2 specifies how the processes are organized. It should be noted that the three elements -- the task environment or everything outside the writer's skin, including the assignment, audience, and the written text itself; the writer's long term memory or the writer's knowledge of the topic, of writing plans, connections, genre, rhetorical problems, etc.; and the writing process or the major thinking processes which writers employ during composing -- interact during the composing process. Both Flower and Hayes and Nold see the writing process as highly dynamic and recursive with writers moving to and from different processes as they compose. Flower and Hayes suggest that often writing processes "alternate with each other from one minute to the next" (209).

figure 2

Flower and Hayes' (1983) Writing Model



Flower and Hayes and Nold believe that revision occurs during the reviewing process. When a writer reviews, he evaluates either what has been written or what has been planned. It is only after a writer evaluates or reviews his intention and decides whether his text matches his plan that the process of revision begins. The act of transcribing (Nold) or translating (Flower and Hayes) moves a plan or a reviewed plan to a written form. Flower and Hayes suggest that "the act of translating ... can add enormous new constraints and often forces the writer to develop, clarify, and often revise that meaning" (209) and "when the evaluation of a text or a plan is negative, reviewing often (but not invariably) leads to revision" (209). Both Nold, and Flower and Hayes, see revision as a facet of the larger reviewing process wherein

one matches a text to its intentions and produces a change when needed.

The problem-solving theory of writing and revising is in sharp contrast to the "discovery" notion of writing posited by Murray (1985) where one writes "to be surprised" (7). The writer

sits down intending to say one thing and hears the writing saying something more, or less, or completely different. The writing surprises, instructs, receives questions, tells its own story, and the writer becomes the reader wondering what will happen next (7).

Murray's theory is advocated by many noteworthy authors:

Edward Albee: Writing has got to be an act of discovery ... I write to find out what I'm thinking about.

Robert Duncan: If I write what you know, I bore you; if I write what I know, I bore myself; therefore, I write what I don't know.

E.M. Forrester: How do I know what I think until I see what I say?

Graham Greene: The novel is an unknown man and I have to find him ...

(Cooper, Odell, 1978, 101)

These discovery proponents put the composing on a somewhat romantic level and cloud it with mystery and ambiguity.

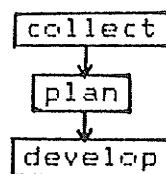
Murray (1978) claimed that "writing is rewriting" (85). Revising is not a separate part of the writing process, "but merely a repetition of the process until a draft is ready for editing" (Murray, 1985, 57). Revising is an integral part of the composing process, and it, too, opens up discovery possibilities, allowing the writer "to see the text and

discover in it what the writer did not expect to find" (60). Flower and Hayes (1980) criticize this school which holds that writers can expect to find ideas and meaning simply by writing. They claim that "this act of creating ideas, not finding them, is at the heart of significant writing" (22).

Murray also posits a writing model which consists of three simple elements: collecting, or the inventory of facts, observations, details, images, quotations and statistics from which a writer chooses when writing; planning, or the choices of focus, design, genre and structure; and developing, or the drafting, revising and editing of a work (figure 3).

figure 3

Murray's (1985) Writing Model



While Murray sees "planning" as important, it is a different process from the one which Flower and Hayes (1981) envision. Murray's plans are a result of discovery; Flower and Hayes' discoveries are a result of planning.

Summary

Most of the research on revision has determined "what" students do when they revise a draft, but the research has done little to reveal "how" students revise their pieces. Classroom educators have little knowledge at their disposal about the intricate revising process. The thinking-aloud protocol has been proven to be a viable method (Emig, 1971, Perl, 1978, Calkins, 1980, Flower and Hayes, 1980, 1981) of obtaining meaningful data about the cognitive processes of revision.

Studies utilizing the product as the main focus of analysis reveal that inexperienced writers revise at surface levels while experienced writers seem to interact more deeply with their texts (Bridwell, 1980, Squire and Applebee, 1968, Beach, 1976, Sommers, 1980, Pianko, 1979). Emig (1971) and Calkins (1980), by employing a variety of tools for analysis, including thinking-aloud protocols, interviews and case study observations, probe most extensively into the cognitive processes of the their subjects.

Calkins' revision categories (random drafting, refining, transition and interacting) have been used as primary analytic tools for the current study because they were derived in a process-oriented fashion over a two year period. Calkins' categories are also more manageable codes for use in analysis than are the myriad categories and subcategories of other studies on revision (Bridwell, 1980, Perl, 1979). Both

the discovery (Murray, 1985) and the planning (Flower and Hayes, 1981) schools became foci for analysis in the current study. Those writers who discover revise a draft in a haphazard fashion; they often pay little heed to the previously written portions of the text. Those who plan revise according to personal evaluations about whether or not the text is meeting a larger overall goal. This investigator attempted to discover to what extent subjects "found" or "created" meaning in their texts.

Finally, research (Peck, 1989) suggests that prompts, even those of an apparently insignificant nature, influence whether or not a writer revises. The current study eliminated the impetus of prompts and allowed subjects to write and revise in a comfortable environment of their own choosing.

Chapter Three provides a description of the design of the current study. The chapter includes a description of the subjects, a description of the procedures used and a description of the analysis guidelines.

Chapter Three

Design of the Study

Overview of the Study

The purpose of the current research was to describe and analyze thinking-aloud revision protocols from five average or above average grade ten students after they had completed a preliminary continuous draft of a personal narrative.

A personal narrative is one in which subjects are asked to write "about topics of genuine personal meaning, topics that they have chosen for themselves" (Zemelman and Daniels, 1988, 172). In the current study, students were composing aloud as they wrote a personal narrative or a story which involved themselves. Emig (1971) used personal narratives as foci for her subjects. She asked twelfth graders to write about a person, event or idea that particularly intrigued them and to recall all the writing they had ever done both inside and outside school. Personal narratives allow students to "cut loose" (Romano, 1987) or pursue an individual voice in writing, to say "what belongs to him or her and to no one else" (Whitman, 14, 1981). Because of the intimate nature of the writing assignment, it was hoped that the personal narrative could provide optimum impetus for contemplation and/or revision.

The subjects wrote in a "continuous draft" format adapted from Peter Elbow's (1973) free-writing techniques

wherein Elbow advocated free-writing during the prewriting stage of writing. Subjects were to write without heeding sentence or paragraph structure, spelling, punctuation, vocabulary or organization of ideas. Subjects were urged to compose the continuous draft as quickly as possible so that they would not stop to consider revisions. The revision process was isolated later in the study for careful, more precise analysis. Mohr (1984) refers to the uninterrupted completion of a first draft as important to revision. Referring to a female student at work, Mohr says that the work in progress, "although it's written in one draft, helps her become a better reviser" (52). This investigator wanted to provide a format which would show clearly the steps in revision, and the continuous draft aids in this goal.

This investigator believes that the process of revision may be best illuminated by capturing writers "shaping at the point of utterance" (Britton, 1982, 39). Some researchers (Perl, 1979, Emig, 1971, Flower and Hayes, 1980, 1981) have used the thinking-aloud protocols quite successfully as a major analytical tool in their research. Flower and Hayes (1981) define a protocol as "a transcript of the writer's tape recorded speech when he is asked to think aloud as he composes" (41). Ericsson and Simon (1980) distinguish verbalization of this sort as a viable form of data, claiming that "verbal reports, elicited with care and interpreted with full understanding of the circumstances under which they were obtained, are a valuable and thoroughly reliable source of

information about cognitive processes" (277). Odell, Goswami and Herrington (1983) add that "the composing-aloud methodology can be an excellent way to get at the generating, planning and organizing activities that make up a large part of the composing process " (231). It is also significant to note that Moffett (1981), Britton (1982) and Emig (1971) claim that talking is inextricably linked to writing and that a writer's "effort to externalize his process of composing somehow reflects, if not parallels, his inner process" (Emig, 1971, 40). A better understanding about how a writer works out his thoughts, as he immediately shapes them, should more than accurately reveal the revising process.

Subjects

The researcher distributed parental consent forms (appendix A) to fifty-six students in two English 100 classes at a private Winnipeg High School. All forms were returned within one week. All students had achieved a minimum prerequisite mark of 65 percent in English in their prior grade nine year. A total of five English 100 students were selected at random from the two classes to participate in the study. The five selected students' grade nine standings and mid-year grade ten standings are depicted in table 1. The subjects' names are pseudonyms.

table 1

Subjects' Grade 9 Final Grades and Grade Ten Mid-Term Grades

subject	grade 9 mark	grade 10 mid-term mark
Lee	81	80
Mike	74	74
Jackie	67	60
Betty	74	70
Jim	69	69

All participants had received previous instruction in the revision process. Their grade nine instructor allowed students to revise entire texts if they felt dissatisfied with their grades. The grade nine instructor conferenced individually with the students so that they could reflect on and reconsider the focus, structure, form (poem, short story, script, etc.) and audience of their works. To stimulate ideas for composing, all students in the 100 classes participated in Elbow's (1973) free-writing exercises as prewriting activities.

Procedures

Following the selection of the students, the researcher

met with them to explain expectations and procedures. Students were told that they would be involved in a revision study utilizing continuous drafts and thinking-aloud protocols. To alleviate the artificial testing situation of revising in a pre-determined place in a rigid time period, the researcher told subjects that they would have ten days to revise their continuous drafts and that they could choose their own revising locales. The researcher explained to the subjects that he would not intercede in their revising sessions in any way. With no prodding from an outside presence and with students' revising in personally selected areas, it was hoped that the natural revision processes of the subjects would unfold.

The continuous draft was explained as a text which was written in a linear fashion. Students were instructed not to look back over any portion of their text once it was written. They were told not to pay heed to organization, style, sentence structure, vocabulary and spelling as they wrote. Subjects were asked to write a personal narrative or a story about themselves. They could write about a real life incident or an imagined experience.

Students were instructed that once they had completed their continuous draft, they were to bring their draft to the researcher. The researcher, recognizing that the first revision of the draft might make it unreadable, photocopied the draft and then handed out the necessary materials for revising the continuous draft. These materials included two

audio tapes and four different colored pens (blue, black, red and orange). All students were told that a different colored ink was to be used for each revision session (first session: blue; second session: black; third session: red; fourth session: orange). Students were not instructed to revise a specific number of times, but rather, were told to revise until they felt satisfied with their final product. If they needed more than four pens, they were instructed to begin the color cycle again, beginning with blue.

During revision, the subjects were asked to compose aloud and to speak into a tape recorder. For each revision session, students were asked to record the date and time and then to say whatever came into their minds as they reworked a text. They were told not to worry about the content of their utterances. If, during the course of the continuous draft, subjects felt they wanted to go back over material they had just revised and make further changes, they were instructed to jot down such revision ideas on a separate piece of paper for use during later revision sessions.

The researcher's actual explanations and commentary for the five subjects participating in the study were as follows:

You have been selected at random from among your peers in English 100 to participate in a study about revision. I am going to observe the revision processes of each of you.

I want each of you to write a continuous draft of a personal narrative. This means a story about you. You may recall an experience you've had, or you may wish to create an experience you wish to have. Try to keep yourself in the story.

A continuous draft is a draft written in a free-writing fashion. I'd like you to write without worrying about punctuation, paragraph structure, word choice, spelling or sentence structure. When you complete your continuous draft, please report back to me immediately. Remember not to rework the draft in any way before you report to me. It is very important that you attempt no revisions before you receive your tapes. If, after your completed draft, you would like to make changes, jot your new ideas on a separate piece of paper, so they are not lost, but do not begin formal revisions until you see me.

After a first draft is completed, I will give you each a tape recorder and three tapes to take home. When you start revising the draft, I would like you to record your thoughts as you write. Any time you work on the draft, pull out the recorder. When you finish revising your text during a session, please rewrite the new, revised text as a new draft. Once you rewrite, the tape recorder should be stopped. Please rewrite exactly as you revised and do not attempt any new changes. If, during the rewriting stage, you think of a new revision, please jot it down as rough notes on another piece of paper for use in your next revision session. Each time you start a new session of revising, you should have an untouched draft to work with. I would like you to use a different-colored pen for each time you begin a new set of revisions. I will provide you with all the pens you need. Continue revisions until you have a text you are satisfied with.

You will have ten days for the entire process -that is, to show me your continuous draft; to hand in the thinking-aloud protocol tapes; to hand in drafts with revisions; and to hand in your final product. What kind of thoughts am I looking for as you think aloud? I want you to utter all, and I mean, all the thoughts that run through your mind as you revise your piece. No matter how insignificant you believe the thought is, utter it. I am trying to catch you in the revising process; I want to know exactly what you think as you revise. If you are blank, that is, if you have a mental block and cannot talk or write, you may be silent. A pause need not be filled with commentary if you do not wish it to be, but I

would like you to try as much as possible to fill in pauses with commentary of some kind. If you are experiencing great difficulty during a session, consider stopping and beginning again the next day. But remember, I want you, as best as you are able, to show me what you are thinking, no matter how trivial you believe the thoughts are. Whenever you start a recording, always begin with the date and time. Whenever you end a recording, please note the time as well, so I have an idea when you began and when you ended. Be sure to include AM and PM when you denote the times.

The audience is not me, or a specific teacher, but rather, the student editors of the school's creative writing journal, "Musings."

I will not be available to answer questions about strategies and ideas. Decisions regarding revisions are entirely up to you. If there is a procedural problem, such as a faulty tape recorder, come and see me immediately for rectification.

You have ten days to complete the personal narrative. On May 16, 1989, I would like your tapes, rough notes, drafts with revisions and final draft.

If any of you wish to terminate your commitment to this project, feel free to withdraw immediately without penalty or hard feeling.

Are there any questions? I will provide an abbreviated copy of what I have just read for each of you in case you forget some details (appendix B).

After an explanation of the study, the researcher modelled the continuous draft and thinking-aloud protocols procedures for the five subjects. He began by reading aloud a copy of a personal narrative continuous draft he had written (appendix C). With a tape recorder, the researcher sat and revised aloud as

subjects sat and listened. After twenty minutes of revision, the researcher allowed questions and discussion. Subjects all confirmed that they understood what the personal narrative, the continuous draft and the thinking-aloud protocol were and that they understood the requirements of the study.

Analysis

During the course of ten days, as students completed their tasks, the tapes were collected. After the ten day period, the protocols were transcribed for analysis. Transcription and analysis were completed as quickly as possible. Had confusion arisen, a student could have been contacted to explain a discrepancy or ambiguity.

The researcher utilized narrative descriptions as the main analytical mode of the study.

The Calkins (1980) revision categories guided much of the analysis of the tapes. The researcher determined to what extent the categories -- random drafting, refining, transition, and interacting -- were exhibited by the five students. The researcher also determined to what extent "discovery" (Murray, 1985) or "planning" (Flower and Hayes, 1981) occurred.

All protocols were transcribed verbatim and have been placed in the appendices of the study. The drafts related to the particular thinking-aloud transcripts

follow the protocols in the appendices. The six revision categories -- random drafting, refining, transition, interacting, planning and discovery -- were identified in the transcripts of the thinking-aloud protocols as they occurred. Each draft, protocol and revision category was identified by the symbols in appendix D.

Analysis Guidelines

Each time one of the five analysis categories -- random drafting (RD), transition (T), interacting (I), discovering (D) and planning (P) -- was evident in a thinking-aloud transcript, the category was noted in the right margin of the transcript. The occurrences of each individual category were counted and totalled. Each time the single category, refining (R), occurred in a draft, the occurrences were counted and totalled. The draft was a convenient tool from which to total refining revisions because a refining revision manifests itself in a physical change within the text. It must be noted that it was possible for refining revisions and interacting or transition revisions to occur at the same time. In a case of overlapping categories within drafts and transcripts, each category was credited with one revision.

Analysis Note

The transcriptions of the thinking-aloud protocols were not guided by punctuation within the drafts. Rather, the transcripts of the protocols reflected the flow of speech of each subject. For example, while a semi-colon may physically occur in a particular draft, the corresponding portion of the thinking-aloud protocol may reveal a period or a comma. The researcher transcribed the protocols according to how the subjects thought-aloud, and not according to the layout of the drafts.

Specific Criteria for Analysis

Random Drafting

The writer begins new drafts without looking back to earlier drafts. In a thinking-aloud transcript or a draft, it is evident that the writer continually looks forward during the revising process. The subject frequently abandons earlier ideas and structures in favor of new ones.

Refining

The writer physically changes the text within a draft. The revisions are of a surface nature, and they do not affect the overall intent and shape of the work.

A refiner adds, deletes and restructures small portions of text in the following areas:

- (a) punctuation,
- (b) vocabulary,
- (c) phrases,
- (d) clauses,
- (e) verb tenses.

The researcher used the subjects' drafts during the totalling of refining revisions.

Transition

Transition revisers are characterized by their restlessness. The revisions which do occur are the result of weighing numerous possibilities, and the final revision is rarely entirely satisfying. These revisers may move haphazardly backward and forward throughout their texts at any moment, and they are indecisive about revision ideas and choices.

The researcher determined the extent of the subjects' revising in the transition mode within the thinking-aloud transcripts by considering the following:

- (a) a writer claims satisfaction with a part of the text, but goes back to the same part and revises it;
- (b) a writer admits uncertainty about how to proceed. The comments from the transcripts could include, "I don't know what to do," or "What do I do now?";

- (c) a writer abruptly moves forward or backward from one portion of the text to another portion of the text. Although the text is slowly acquiring a distinct shape, the writer has difficulty focussing the form and meaning of the text. Pauses within the transcripts were not considered transition characteristics unless they were accompanied by a commentary which revealed indecision;
- (d) the writer begins an entirely new draft with a connection in meaning and form to the previous draft;
- (e) the writer states that he likes a portion of text, but revises it; or a writer states that he dislikes a portion of text, but does nothing to alter it.

Interacting

An interactor grapples with the meaning and form of the text, but is not as restless as the transition writer. The interactor considers the relationship between writer and draft, between writer and internalized audience, between writer and evolving subject. The writer makes revision decisions and sticks by them. This type of reviser may revise in a chronological manner according to the order of events in the text but may also move backward believing that the overall text may benefit. The backward and forward movement within the text is more thoughtful than it is

abrupt.

The researcher determined the extent of the subjects' interacting within the thinking-aloud transcripts by considering the following:

- (a) the writer refers to an audience in phrases such as "How about we...", "We could change this..." or the writer may refer directly to an audience: "Would anyone want to read this?";
- (b) the writer asks questions directly related to the text such as "How should I fix this part" or "Where should I go from this point?";
- (c) the subject writes in a "show" mode. When a writer attempts to write in the "show" mode, the writer reveals the experience as exactly as possible. The writer tries to recall the actual details of the experience so that a reader will see the experience clearly. There may be references in the thinking-aloud transcripts to making the text more "natural" or direct commentaries about wanting to authenticate the experience with the appropriate elaboration;
- (d) the writer makes stylistic choices about the structure and form of the text. In the thinking-aloud transcripts, the subject may be trying either to make the text simpler or more elaborate, or to write sentences which communicate more tension. The writer, referring to the introduction,

- paragraphs and conclusion of the text, may make decisions about the components of a narrative. The interactor may consider the overuse of words or phrases or the need for new portions of text;
- (e) the writer considers how the sound of language influences the meaning and shape of the text. The writer may comment that a portion of the text "doesn't sound right." The interactor may organize consonant or vowel sounds to create a desired effect. For example, the stylistic effect of an alliterative combination of words or the association of soft or harsh letter sounds may create a particular tone or mood. The subject may comment, "I'd like to say ...", but in these cases, the thinking-aloud transcript must be read carefully to determine whether or not the expression is merely a colloquial way to think aloud;
- (f) the writer consciously creates a distance between composer and text. The text becomes more than the recounting of a personal experience, but rather, it becomes a statement about the significance or the meaning of the experience. The writer may comment about trying to work with a particular theme, or about how to structure the text to create a specific impression. The writer may look beyond the actual physical events of the experience to

provide a commentary about the state of the human condition. When the writer attempts to write in this distant, worldly level, she/he is also communicating an awareness of audience;

- (g) the writer suggests that he is pleased or dissatisfied with a portion of text by exclaiming, "I like that," or "I don't like this part." In these types of commentaries, the subject is interacting to the extent that a conscious decision is being made about the inclusion or exclusion of prose within the structure and form of the text. During tabulation of categories within the transcripts, an interaction occurs only when the writer does not deviate from the desire of the emotive exclamation. For example, if the subject notes that she/he likes a particular part, the part must remain unchanged. If the subject states that she/he likes a part and then changes it, the indecisive transition category is evident.

Planning

A planner makes revisions based on an a text which has been clearly established. There is always a link between the revisions and the intentions within the text.

The researcher determined the extent of the subjects' planning within the thinking-aloud transcripts

by considering the following:

- (a) the writer repeated lines or portions of lines within the drafts to keep on task. When the subject repeated the same line many times in one sequence of dialogue, it was counted as one planning occurrence. The repetition of lines was viewed as an attempt by the writer to keep on task and to maintain the established plan;
- (b) the writer introduced a new word, sentence or paragraph to a draft which prompted the researcher to study the thinking-aloud transcripts and the drafts to determine whether the revision was related to the current form and meaning.

Discovery

The writer discovers new words, sentences and paragraphs which have no apparent relationship or connection to the established text. As the researcher reads the thinking-aloud transcripts, he finds that there is no apparent reason why or how the writer included the additions in the text.

Summary

This chapter identified the subjects of the study and described their revision background. The specific procedure was outlined, including the actual commentary

which the researcher delivered to the subjects. As well, the specific analysis procedures, based on criteria from Calkins (1980), Flower and Hayes (1981) and Murray (1985), were explained and outlined.

The findings from within the drafts and transcripts along with the researcher's narrative analyses will be reported and discussed in chapters four to eight.

Chapter Four

Analysis Lee's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)

Introduction

In the current chapter, the researcher analyzes Lee's thinking-aloud revisions and drafts. The end of Chapter Four contains both a numerical and narrative summary of the investigator's findings. The subject's actual protocols and drafts are located in appendix E.

Analysis of Categories

Random Drafting

Random drafters begin drafts haphazardly with little consideration of previously written material. They are in a state of continuously looking forward, never backward.

There is no evidence to suggest that Lee exhibits characteristics associated with random drafters. When she says at the outset of TAR#1, "I really liked what I wrote" (line 2), it is clear that she is content with the original continuous draft and that there are not going to be many major reformulations. This particular draft is focused at all times. Lee knows what she is trying to communicate (the story of the visit of her family to grandpa's grave) and she

is also aware of how she wishes to communicate her story (at line 86, she says "it sounds too scientific"). The writer maintains a simplistic style throughout the three revision protocols.

Refining

Refiners go back over their work, but only to make surface changes to words, phrases, sentences and punctuation.

Many of the changes in the continuous draft are of the refining nature. That is, Lee simply refines what she has already written. The subject and voice of the piece are determined by the original continuous draft. Because the process of refining is somewhat mechanical and is easily distinguished by looking at physical changes within a draft, this researcher was able to determine the extent of refinement by merely looking at D#1. Lee decides in lines 1 and 6 that numerical number six should be written as "six" and that numerical 1 1/2 should be written as an "hour and a half." She decides to add capital letters to words, "Baba" (lines 2, 13, 29), and "Polish" (line 8). Being careful not to overuse "dad," Lee consciously changes dad to "him" on line 4. She shows some frustration over word choice, changing "space" to "clearing" (line 18), and "window" to "glass" (line 14), but these changes are minimal. She rearranges many sentences, deleting and adding words or phrases in many places. For example, "... barren with no trees due to a tornado," is changed to "... barren with no

trees due to the striking of a tornado years before." In all of the cases, the sentence changes add clarity to the meaning of the sentences. There is a total of 32 changes from the original continuous draft to the end of D#1.

Transition

The transition stage is that one which has a writer in a frustrated state. The composer is similar to a random drafter in that the subject may begin entirely new drafts, but the transition writer has more contact with previous drafts. A random drafter keeps beginning anew without using the previous ideas from old drafts. The transition writer struggles with audience and meaning, but is unable to remain satisfied about content and form.

There is no evidence, beyond sighs or "gtse's," to suggest that Lee is in the transition stage at any point in TAR#1. For the most part, the piece is clear, concise and focused, with no indication of a frustrated writer grappling with overall meaning and form or being discontented with the overall shape the work has taken.

Interacting

While it seems as though the subject is operating mainly in a refining mode, there is evidence in TAR#1 to suggest that she is operating at the interacting level. While much of her revision consists of refining, it is clear during TAR#1 that she is acutely aware of what is being created and

the shape the work is taking. At lines 86-87 of TAR#1, Lee, considering whether or not to use the word "process," comments, "I don't like process, it sounds too scientific. Scratch it out right away." It is Lee's intent to write in a simplistic fashion, probably to communicate something of the family values about which she writes. She also comments at lines 89-90 while considering the use of the phrase "starting it,": "Starting it. Very simplistic, but it shows what I want to say." In considering the use of the word "procedure", Lee comments, "No, not the procedure. It's too scientific. It's getting away from the simplicity of it." The subject is making stylistic choices and sticking with them. She has a long range view of what she wants the text to resemble, a characteristic which good writers display. Lee is aware that the style and tone of her text must be consistent for more potent meaning. Novice or inexperienced writers might be inclined to fill a text with splashy, descriptive, unnecessary wording as a means of communicating a text. At lines 151-152 of TAR#1, Lee must decide on, "They [the grasshoppers] would come as they always did," or "They would start jumping as they always did". Lee chooses the former because of its simplicity and because it works in conjunction with the next line, a fragment, "Grasshoppers," much better. The choice is essentially between "coming" and "jumping" and coming holds more suspense for the upcoming fragment. She also puts grasshoppers on an ambiguous metaphoric level, as all grasshoppers can jump, but we do not

generally think of them as "coming." The writer also adds to the tension of the situation and to the figurative sense of the grasshoppers by repeatedly stating how much she "hated" (153-160 of TAR#1) the "army green" (158 of TAR#1) insects. Lee interacts with her text in very sophisticated ways, but interestingly, to analyze her text without the thinking-aloud protocol would label her a refiner.

TAR#1 also suggests that Lee is aware of the audience for whom she writes. She was told by the researcher that her audience was the high school's creative writing journal. At lines 142-143, while deciding about how her the family would move to the gravesite, Lee comments, "How about, we would all make our way over to the grave." The inclusion of "how about" suggests that the subject is talking to someone (perhaps she is simply aware that the researcher will be listening to her tapes) or at least wary of another person who might be considering her work.

Lee reveals a very sophisticated writing attitude in two instances. In her text, she is very conscious of the fact that the text must "show" her experience. In reading her work, the researcher is reminded of Joseph Conrad's comment in his preface to The Nigger of the "Narcissus". Conrad states, "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel -- it is before all, to make you see" (x). When discussing the grasshoppers, Lee says, "I don't want to change this because this is exactly how I felt about them" (lines 154-55

of TAR#1). It is very important to Lee that she recreate her experience accurately for a reader and it may be this attitude which fuels her meticulous word and phrase choice.

The subject is a very confident writer who interacts with her text on an emotional level. She communicates pleasure at the sound and style of some lines. Eight times throughout TAR#1, Lee exclaims that she likes what she writes very much (lines, 36-37, 44-45, 56, 133, 161-162, 172, 174-175, 207). These emotive comments are indicative of an interactor as they express, in this case, Lee's satisfaction with decisions within the text. On another occasion (line 93 of TAR#1), the subject scolds herself, "no, no, no, no, no, no," when she is attempting to find the correct wording of a sentence. Again, Lee is expressing emotion which contributes to a decision about a revision. Her emotion within the text contributes to how she interacts with it.

Contrary to Calkins' definition of the interacting category, Lee does not exhibit a backward/forward motion as she revises. Lee is clearly an interactor who moves in a chronological order. That is, she follows the text straightforwardly along, never deviating from the order of the prose. It is evident from Lee's TAR#1 that Calkins' interacting category needs to be more carefully defined for the high school level.

Planning

Lee is definitely more of a planner than a discoverer when she revises. When the subject is stuck about what to write, she recites lines from her text to try to stimulate the appropriate revision. Lee is a planner in that she adds nothing new to her text during TAR#1. The prose is there -- she only has to modify portions of it slightly. Here Lee attempts to modify one line by reciting one line over and over again:

I would wipe it away with my hand, and then return my, my ... I would return (pause 5 seconds). The stain ... The stain would be wiped away with my hand, an oval stain marking the window. I would wipe it away with my hand (pause 3 seconds), return my forehead, and begin it all again. And begin ... I would wipe it away with my hand, return my forehead, and begin it all again. I would wipe it away with my hand, return my forehead and begin again. Okay, that's good (TAR#1, lines 101-11)

The original line in the continuous draft reads, "I would wipe it away with my hand, and then return my forehead, starting the process again." Lee, by repeating portions of the line over and over again, eventually settles on, "I would wipe it away with my hand, return my forehead, starting the process again." The latter is a little neater and cleaner and comes about as a result of sounding the line again and again. The revision is the result of a plan, the result of a sentence already formed, but which needs some minor mending. Lee often chooses to repeat lines or portions of lines when she is searching for the right combination of words. Her revisions are the results of a clear-cut plan already in motion.

Discovery

In TAR#1, Lee shows few, if any, discovery tendencies. Revision for the subject is an exercise in refining and completing an interaction which begins during the continuous draft. Discovery in the sense outlined in this study (as a state of finding meaning) is nonexistent. This researcher believes that Lee probably did the bulk of her discovering during the prewriting and writing stages of her continuous draft.

Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)

Analysis of Categories

Random Drafting

Once again, Lee exhibits no inclination toward random drafting. Her text is focused and clear at all times. She says in the opening of TAR#2 that, "I've got it ... kinda saying what I want to say ... (lines 2-3).

Refining

Once again, the bulk of the revision is at the refining level. Lee revises a sentence she altered in TAR#1 for more simplicity and clarity. "Barren with no trees due to the striking of a tornado years before," becomes "barren with no trees due to a tornado striking before." The subject decides to add capital letters to "Mom" and "Dad." Lee adds hyphens to "hour and a half" after consulting a dictionary. No revisions are of a significant type. The larger decisions about the shape of the text and its direction were made at an earlier time, probably during the prewriting or composing stages. There are 14 refining revisions in TAR#2.

Transition

Lee exhibits no major frustration in making decisions about the direction and shape of the text in TAR#1 and particularly in TAR#2.

Interacting

D#2 needs little revision, as the majority of the text is completed, but there is still evidence of writer-reader interaction. At lines 21-24, the subject wonders about a line alteration she had made in TAR#1. While Lee debates about changing the line, "barren with no trees due to the striking of a tornado," she says, "I'm still kind of wondering about that" (referring to the line). Despite the fact that she had already changed the line in TAR#1 and changes it again in TAR#2, there is a sense that Lee is never really content with the structure of the line. After the line changes in TAR#2, the subject states, "That's not going to do." In spite of this admission, Lee leaves the line as is. Despite Lee's clear focus throughout TAR#1 and TAR#2, she is content to leave a line with which she is clearly dissatisfied. The intent and effect of the larger piece outweigh her dissatisfaction with a single piece within the whole. Even as Lee says she is finished with TAR#2, she goes back over a portion she believes needs more perusal (lines 97-98). While she identifies particular lines as needing another look, she does nothing to change them. Lee puts the larger text ahead of its parts, and feels that the overall effect of the work is good. The writer feels content with the text and at the end of TAR#2 states as much: "And I think that is the end of my revision, because I like it the way it is" (lines 118-119 of TAR#2).

Lee reveals an interesting trait associated with an

interactor. At line 45 of TAR#2, she discusses why she chooses the word, "revelling," and says, "I've used that word because it had a ring ...". Although repeating lines to stimulate revisions suggests that the writer is listening to the sound of her writing, for the first time in the TAR#1 or TAR#2, Lee thinks aloud that the sound of a word or phrase has an influence on its selection in a work. While discussing line 48, "But it wasn't nearly so good as we thought," Lee comments, "Ha, that sounds so bad!", underscoring once again how sound figures in her decision-making about a revision. What better indicator of a language interactor than one who feels that the sound of language has an influence on its use?

The reason for the subject's constant repetition of lines in TAR#1 and 2 may also point to their sound and rhythm in conjunction with the larger text. In line 48 of TAR#2, the rhythm of the sound is askew. Moving from, "Marci and I revelling in the sudden freedom," to "But it wasn't nearly as good as we thought" involves a seemingly insignificant shift in rhythm, with the latter line slightly full of more stressed syllables, particularly in the beginning ("but," "it," "was," and "near" are all stressed syllables). Throughout the thinking-aloud protocols, Lee is constantly looking for and often finding a satisfying combination of sounds.

Planning

In TAR#2, Lee exhibits characteristics of a planner. The text is always focused and clear.

Discovery

Lee discovers nothing in TAR#2 that was not a part of a plan. Revising for the subject is not a discovery process.

Findings Within Lee's Thinking-Aloud Protocols and Drafts

Lee's major revisions occur at the refining levels. She makes 32 and 14 changes of a surface type in TAR#1 and TAR#2 respectively.

Although physical changes suggest that the subject is a refiner, closer scrutiny of TAR#1 and #2 suggest that she is also an interactor. The topic itself -- the visit to a grave site -- is an interesting choice for an inexperienced writer. Dealing with death is a much travelled literary topic and the writer handles the subject matter with a great deal of poise.

Lee is careful during her revisions to ensure the piece maintains a simplistic style and tone throughout. The writer attempts to show or recreate her experience for another reader, which suggests an awareness of audience. There is no attempt to sensationalize the experience.

For Lee, writing is not simply rewriting or discovery, but rather, writing is planning. Revisions of the transcribed text occur only if they fit into the plan; they are not discovered in the course of writing and rewriting. Larger, more physical revisions do not appear in the drafts. In the prewriting or composing stages, Lee probably worked out large-scale revisions internally.

This researcher found, through the repetition of lines and through comments from the subject, that sound plays a major role in revision. Sentences and phrases are refined when the sound is appropriate, or as Lee states, when they

have a "ring" to them.

In Lee's case, Calkins' four third grade stages are not entirely applicable. Random drafting simply does not occur. The transition category is not evident except for brief moments of indecision at the end of TAR#1. Calkins' interacting stage manifests itself in many ways (sound consideration, audience awareness, topic choice), but not in her assertion that interactors move forward and backwards in the revision of a piece. Lee moves straightforwardly along at all times, except to re-read the entire text at the conclusion of a TAR. Clearly, Lee is an interactor who does not move backward during revision.

Lee considers the style of her text during the protocols. At various times in the thinking-aloud transcripts, the writer states that she is concerned about the simplicity of the text and with choosing words which do not "sound too scientific." She also reveals a concern with redundant expressions and words.

Lee continually writes in a "show" mode. The subject attempts to authenticate the gravesite experience as accurately as possible for the reader. At numerous times in the protocols, she refers to the recreation of the "exact" happening. The "show" mode is particularly evident when Lee speaks of the grasshoppers and how much she "hated them." Writing in this style also suggests that the writer is aware of an audience.

Numerical Tabulation of Findings in Transcripts and Drafts

Table 2 depicts the tabulation of categories within the transcripts and drafts. The categories are also noted in the right margins of the transcripts and in the left margins of the drafts.

table 2

Occurrences of Categories
in Lee's Thinking-Aloud Transcripts and Drafts

Category	TAR#1	TAR#2	TAR#3	D#1	D#2	D#3
Random Drafting	0	0	--	--	--	--
Refining	--	--	--	32	14	--
Transition	0	3	--	--	--	--
Interacting	46	4	--	--	--	--
Planning	25	6	--	--	--	--
Discovery	0	0	--	--	--	--

Chapter Five

Analysis

Betty's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)

Introduction

In the current chapter, the researcher analyzes Betty's thinking-aloud revisions and drafts. The end of Chapter Five contains both a numerical and narrative summary of the investigator's findings. The subject's actual protocols and drafts are located in appendix F.

Analysis of Categories

Random Drafting

In TAR#1, Betty shows no characteristics associated with random drafters. She moves through her text chronologically, and, while she displays some dissatisfaction with parts, the writer never deviates from the design of the continuous draft.

Refining

Betty refines extensively in TAR#1. She deletes, adds and refines sentences or portions of sentences. The original continuous draft shows that she scraps line 3 of D#1, "I force my head back to my homework but can't concentrate on

what I am doing." Lines 11 and 12 of D#1, "I jump, but recover quickly hoping it is my father, to say he will be home shortly," are deleted in favor of one, single adverb, "quickly" which begins the next line. The writer adds clarity to a thought at line 34 of D#1 as she replaces, "I go and get him and tell him everything," with "I awaken him and inform him of the accident." Betty says at the outset of TAR#1 (lines 2-5) that she wants to streamline and simplify her text, and her refining reflects her intentions.

The subject also changes tenses ("need' to "needed" in line 34 of D#1 and "We're just waiting to "We wait" in line 20 of D#1) and adds some commas to her text (line 10). There are 41 refining changes from the continuous draft to D#1.

Transition

Betty shows signs of frustration, but the text is focused for the majority of the time. There is a certain amount of hesitation in Betty's decision-making process as she pauses often, particularly toward the end of TAR#1 (eighteen total pauses of 4 seconds or more). Despite these breaks, the text outlined in the original continuous draft serves as the basic structure for the final copy. The subject is quick and decisive in making major decisions about the inclusion of a character (a mother) at lines 57-59 of TAR#1 and about the effectiveness of the ending of the narrative at lines 125-26 of TAR#1. One sign of the transition writer occurs at line 103 of TAR#1, where the

writer says about a line, "I think that's pretty good." Immediately after her positive pronouncement, Betty changes those very lines, which suggests that she never was really content with what she had written in the first place. However, this example is an exception in an otherwise focused thinking-aloud revision session.

Interacting

Betty interacts with her text in many ways. The writer opens TAR#1 by saying:

... first of all, I want to make this thing a little shorter, a little more to the point. 'Cuz you don't always want to hear about other people's little things, they'd rather hear about their own. So if I can cut out some of the things that aren't quite necessary ... (lines 1-5).

The writer had obviously been thinking about possible revisions before she formally started TAR#1. The desire to make the text more "to the point" is a major stylistic concern. She recognizes that changes are necessary to improve the text.

The quotation also suggests that Betty is certainly aware of audience. She considers what people might want to hear. At lines 15-16, the subject ponders whether or not to include this line: "There's been over an hour since my father left to get a case of beer. No, that's making people think of something else." Betty sees that including "beer" in the line could sway a reader to think negatively about the father, thus distracting the reader from the purpose of the

text.

Considering the importance of audience, the writer decides to "show," not "tell" her narrative. S. C. Hirsch says that beginning fiction writers often rush through their stories, thereby eliminating "time gaps that break the connection with readers and leave them out or behind" (78). Betty shows that she has the patience to develop her narrative. At lines 36-39 of TAR#1, she says:

Dad, where are you, is everything okay? I'm okay, I've been in an accident though. I'm okay. It's too calm. He's been in an accident. He's going to be upset.

Betty does not assume that the reader will understand that the father is upset. She presents him as such. There is a conscious attempt to eliminate Hirsch's "time gaps" and to make a reader see and hear real-life dialogue. Betty takes time to ensure that her imagery is clear and concise largely because she is aware of an audience.

Betty, like Lee, also considers the sounds of sentences and phrases when she revises. The ending of TAR#1 (lines 129-132) depicts the writer's sensitivity to the feeling of the sound of language. While trying to decide on an appropriate ending, she says,

We fall asleep, thinking about (knocks pen on table five times), fall asleep, thinking about ... Fall asleep, fall asleep, fall asleep. (pause 5 seconds). And easily drift off to sleep.

Repeating "fall asleep" over and over again lulls the writer into the onomatopoeic sense of the word. The soft f and s consonant sounds invite an inevitable ending -- that

of "drift off to sleep." The ending also more closely aligns the writer with her original focus of simplicity which she states at the beginning of TAR#1. While Betty does not talk of the "ring" of words, as Lee did, the subject is certainly aware of how the sound of language determines its use.

Betty's decision-making processes reveal a further level of interaction. The writer makes some important choices within the text about the inclusion of the mother character. At lines 57-59 of TAR#1, Betty decides to wipe out these lines 49-51 from D#1: "I call my mom and tell her everything my Dad instructed me to. She decided to leave work and go to the hospital even though he said not to." Lines 58-62 of D#1, the end of the draft, are eliminated as they also bring mother to the forefront in the story. Betty makes an interacting type of decision in eliminating the mother in the tale. She makes an important decision which allows the reader to interact more closely with the main character's trauma.

Interestingly, the subject does not exhibit Calkins' backward and forward motions during revision. Rather, the direction is decidedly forward with the subject working chronologically through the text.

Planning

The subject's revisions are clearly the result of a plan. Betty established a format in the continuous draft and, while she adds and deletes sentences or portions of

sentences, she never wavers from the design of the original continuous draft. Repetition of lines seems to be a stimulus for revision. At lines 20-25 of TAR#1, the writer attempts to change "I keep pushing these thoughts away, thinking I must be overtired, maybe just paranoid." This is the commentary from TAR#1 prior to the change:

I keep pushing these thoughts away, thinking I must be overtired. I keep pushing these thoughts away. I keep pushing. I push these thoughts away. Thinking I must be overtired. Push. Push these thoughts away thinking I must be overtired.

The revised sentence became, "I push these thoughts away, thinking I must be overtired." The sentence change is fueled by the repetition of previously written lines, by a plan which had been established at an earlier time.

Discovery

There is little discovery in TAR#1. While it appears that Betty discovers an ending for her text which she had not previously considered, this researcher has shown that the closing was the result of a desire, stated from the first lines of TAR#1, to keep the text simple and from the sounds of previous lines (specifically, the soft consonants in "fall" and "sleep"). Betty does not find meaning in TAR#1; rather, she creates meaning from a previous plan.

Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)

Analysis of Categories

Random Drafting

Betty is content with the majority of her text. There is no evidence to suggest that the writer is a random drafter. There is some frustration at times (line 68: "That's dumb ...") but the writer never considers starting the draft again.

Refining

The subject continues to refine her work in TAR#2. As the text approaches completion, some refinements become fairly sophisticated. At lines 6-7 of D#2, Betty changes, "I push these thoughts away, thinking I must be overtired," to "I push these thoughts away -- I must be overtired." The latter is more appropriate to a description of a confused and nervous youngster worried about where her father might be.

The subject deletes some prose in her stylistic quest for simplicity (stated in the opening of TAR#1). Lines 17-19 of D#2, "I have to be strong for everyone's sake, especially my little brother and sister who are already in bed," are omitted because the writer says in TAR#2, "That's sappy." To include lines 17-18 would have added a somewhat melodramatic tone and would have hindered the simplicity of the story. In this particular session of refining, the writer is careful to

convey only that which concisely and accurately tells the story. The deletion of lines in TAR#1 and #2 suggest that the subject is content to let the simple happenings of the story speak for themselves and to let the reader make his own judgements. In analyzing Betty's TAR#2, the researcher found it difficult to separate her refining from her interacting as the many sentence revisions (which appear as refinements on D#1 and D#2) are often the results of sophisticated interactions within the text. For example, when Betty physically eliminates line 27 of D#2, TAR#2 reveals the reason for the deletion -- that the writer "lost a beat there" (line 37).

Transition

Betty does work in the transition mode in TAR#2. As TAR#2 approaches its end, the writer is not satisfied with a portion of the text. Between lines 60-72 of TAR#2, the subject grapples with lines 46-47 from D#2, "I think of how it takes my father to be in trouble for my brother and I to show our love for each other." The line or a portion of the line is repeated 11 times in an attempt to find a satisfying shape. After the incessant repetition, the writer says at line 72 of TAR#2, "I don't like that at all." Despite dissatisfaction with the text, and a revision to the line in question, Betty never is content with her handling of lines 46-47 of D#2. Transition writers are restless about choices they make and they often go back and start drafts over again.

In Betty's case, she is unhappy with a portion of the text, but she is not interested in expending more time on it. The shape of the overall text outweighs the writer's ambivalence about one line. Betty shows some frustration associated with a transition writer, but the form of the text remains unchanged from the continuous draft. There is no need to begin from a new angle or to start a new draft.

Interacting

Many decisions within TAR#2 involve some interesting interactions. While thinking-aloud about how to communicate father's phone call (with the bad news of his accident), the writer comments that she has "got to be more natural." The comment is important for two reasons. First, it is indicative of the "showing" mode of writing. Betty is trying to make her prose as natural as possible so that the narrative has a sense of believability. Second, the comments harken back to the opening of TAR#1 where the writer said she will make a deliberate attempt to keep the text simple. Keeping the text natural is one way of maintaining simplicity as the writer uses only those details which are appropriate to the situation.

Keeping the text natural also means finding the correct combinations of sounds and rhythms for particular situations. The writer is very conscious of sentence rhythm in TAR#1. In D#2, she simply eliminates the sentence "I need someone" at line 27 which is not significant in itself until one reads

TAR#2 and views the thought processes involved. Here is what Betty was thinking-aloud from TAR#2 as she decides to eliminate line 27 from D#2:

I debate with myself whether or not to awaken my brother. I need someone desperately so I go to him. That's too ... lost a beat there. Myself whether or not to awaken my brother. I need someone desperately so I go to him and tell him of the accident. He comes over to me and gives me a gentle hug. I went to him first. He gives me, he gives me a gentle hug that gives me, gives me all the self-confidence I could ever need (lines 35-41).

In the decision to eliminate line 27, the writer notes that she "lost a beat there." In a sensitive, tender moment of this nature -- a scared young girl rushing to her younger brother for a hug -- it is important to maintain a gentle, natural flow to the prose. There is no need for abruptness. In the passage above, "He gives me" is repeated four times in an effort to discover a line which continues the general iambic flow that is evident in D#2. Here are the lines from D#2 before the line 27 revision occurred:

I need someone desperately so I go to him and tell him of the accident. I need someone. He comes over to me and gives me a gentle hug that gives all the self-confidence I could ever need (lines 26-29)

In this context, "I need someone" is not only redundant (as the previous line in D#2 states the same thing), but it is also far too terse and abrupt in a passage which is building its tone and mood with longer iambic sentences. The writer decided quite rightly that "I need someone" was out of context here. When Betty says she "lost a beat" she seriously considers the rhythm of her text and makes a

decision based on the flow and pattern of language. Without the thinking-aloud protocol, this process is virtually undetectable.

Betty is also conscious of the pace and timing of some of the actions she describes in her text. After the main character gets a hug from her brother at lines 40-42 of TAR#2, the phone rings. The writer considers in line 43-44 of TAR#2 that the phone had just rung a few moments ago: "The phone rings again. That's pretty fast." While no change occurs, the writer does think about the logical reality and pace of her text in having the phone ring twice so quickly. The fact that a physical revision does not occur still makes Betty an interactor, a writer thinking about the influence of pace, sound, rhythm and logic of her text.

It is evident from the first line of TAR#2, "Okay, here we go," that the writer is aware of another presence, an audience, as she writes. The fact that the writer comments on how important it is to have a "natural" text at line 18 of TAR#2 also suggests that she is writing for someone else. The creation of her narrative is not an egocentric exercise. The text must be worded, sounded and written for a reader who has never seen or heard of the particular experience.

Calkins' backward and forward movements are not evident in TAR#2. Betty's movement is continually forward.

Planning

The writer is focused and clear throughout the majority

of the narrative. When there is hesitation, as in lines 20-28 of TAR#2, the subject repeats previously written lines over and over until she finds an appropriate revision. The writer speaks of a goal in TAR#1 to be simple and of a goal in TAR#2 to be natural and she attempts to maintain these objectives throughout the drafts.

Discovery

In TAR#2, the writer does discover some text, particularly during moments of hesitation, but the discoveries are always based upon line repetition. At lines 49-50 of D#2, the clause, "... I snap out of my trance and suddenly feel very sleepy," is a result of the continual repetition of, "Thinking of my brother ..." in TAR#2. Line repetition suggests that the writer is adhering to a plan and that new-found text will be based upon that plan already in motion. Betty does not find meaning haphazardly in TAR#2; rather, she finds meaning because of a clear plan and focus.

Findings Within Betty's Thinking-Aloud Revisions and Drafts

The findings within D#1, D#2, TAR#1 and TAR#2 suggest that Betty is largely an interactor. Like Lee, the subject makes most revisions at the refining level, but unlike Lee, the refining revisions are more closely tied to interacting processes within the text. When Betty adds or deletes a sentence, it is because she is considering larger factors, such as the overall impact of the narrative and the simplicity and sound of language.

Betty is aware of an audience and she states as much in the early lines of TAR#1. The notion of audience fuels much of the revising and contributes to the writer's desire to make the text more "natural." The subject writes in a "show" mode as she presents realistic dialogues and situations to create the natural effect she desires.

The writer, like Lee, is quite aware of the sound of language and how it impacts on her writing. Some sentence manipulations are based entirely on the sound and pattern of language. D#1 and D#2 are not entirely helpful in showing the influence of sound on revision. TAR#1 and TAR#2, on the other hand, provide very meaningful insight into the interactive processes of the subject.

The writer does not move backward as she revises. The chronology of the events of the narrative is maintained at all times, except for moments when the subject wishes to re-read what she revises. Like Lee, Betty does not exhibit the

backward motion associated with Calkins' third graders.

One of the subject's most prominent interactions within D#1 was the exclusion of the mother character in the narrative. The mother is unnecessary because the protagonist's trauma is the focus of the story. Betty makes an important decision which helps to shape the focus and direction of the overall narrative.

The writer is particularly sensitive to the sounds of her text. In TAR#1, the ending of D#1 is revised to more accurately reflect the sound of "drifting off to sleep." In TAR#2, Betty states that she "lost a beat" as she grapples with the appropriateness of the sound and rhythm of the narrative.

In summation, Betty is primarily an interactor. She is aware of audience; attempts to write in a "show" mode; considers the overall effect of her writing and revisions; and listens to the sound of the language she employs.

Numerical Tabulation of Findings in Transcripts and Drafts

Table 3 depicts the tabulation of categories within the transcripts and drafts. The categories are also noted in the right margins of the transcripts and the left margins of the drafts.

table 3

Occurrences of Categories
in Betty's Thinking-Aloud Transcripts and Drafts

Category	TAR#1	TAR#2	TAR#3	D#1	D#2	D#3
Random Drafting	0	0	--	--	--	--
Refining	--	--	--	40	15	--
Transition	0	0	--	--	--	--
Interacting	12	9	--	--	--	--
Planning	24	12	--	--	--	--
Discovery	0	0	--	--	--	--

Chapter Six

Analysis

Mike's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)

Introduction

In the current chapter, the researcher analyzes Mike's thinking-aloud revisions and drafts. The end of Chapter Four contains both a numerical and narrative summary of the investigator's findings. The subject's actual protocols and drafts are located in appendix G.

Analysis of Categories

Random Drafting

There is no evidence in TAR#1 to suggest that Mike is a random drafter. As well, there are too few physical changes in D#1 to suggest that he is unsatisfied with the overall direction his text takes.

Refining

The refining within D#1 is minimal. Mike eliminates lines 6-7, "I had fallen off my bike while trying to learn to ride it" in favor of "In the midst of trying to ride my bike, I had fallen." Interestingly, the original line in D#1 is probably the clearer one while the new expression "in the

midst of" adds ambiguity to the revision.

The subject adds only one totally new addition to the text at line 8: "My parents decided it was time I learned to ride a bike." It is clear to this researcher that Mike revised most of his text during the initial composing stages.

The writer makes some vocabulary revisions. At lines 26 and 10 of D#1, Mike substitutes "bike" for "bicycle" and "bicycle" for "two-wheeler" respectively. There are also some smaller sentence or phrase alterations at lines 28-29 of D#1.

Transition

Mike is focused and purposeful for the majority of TAR#1. At one point, however, he does express hesitation about a small portion of the text. At lines 47-52 of TAR#1, the writer expresses dissatisfaction with, "Now I was a heartbeat away from total mastery of the bicycle." The subject is especially uncertain about the phrase, "from total mastery of the bicycle." After consideration, Mike says, "I'll just change that. Maybe I'll leave it for now" (line 52 of TAR#1). In TAR#2, Mike comes back to this particular phrase for further contemplation. There are no other instances of the transition writer in TAR#1.

Interacting

TAR#1 fortunately moves beyond the few physical revisions of D#1 and suggests that Mike is indeed an

interactor who processes his continuous draft in sophisticated ways.

It is evident that the writer is familiar with various techniques of fiction writing. Mike opens TAR#1 by speaking of the introduction in D#1:

Ummm. I like the beginning. I got up off the ground wiping 'cuz it's ummm ... it starts right in the middle of the action (lines 1-3).

To get the action of the text moving immediately, the subject decides to begin in the midst of an action, in this case, that of a young boy's getting up off the ground and wiping dirt off himself. Mike comments on the importance of introducing a paragraph properly before the second paragraph of D#1: "We could go 'we had purchased a bike,' since I'm omitting trying to learn to ride it, I think I should put some introduction to the next paragraph ..." (lines 15-17 of TAR#1). Mike, considering the flow of language between paragraphs, is quite aware of transition in his work. Considering transition suggests that a writer sees the larger text before the smaller, individual components of it.

Mike, while acknowledging that his narrative is not unique, sees his work in the larger context of human experience. At lines 4-5 of TAR#1, when talking of his story, he says, "I just went through what I suppose everybody my age has experienced or will experience." The writer speaks of his experience as the experience of every man. He is not writing about anything new, but he must find a refreshing perspective on a mundane plot -- learning to ride

a bike. In his quest, he states that he must be "profound" in TAR#1:

As I lay there, as I lay in, as I lay there in the bush, I realized Rome wasn't built in a day and pulled a twig out of my ear. I think I need something more profound than Rome, more profound than a realization that Rome wasn't built in a day (lines 63-67).

This passage refers to the last line of D#1. Mike attempts to be profound so that he may move his text to a higher, universal level of application. The fact that the writer utilizes a colloquial expression about the Roman Empire points not only to a desire to make the text a little larger than life and more profound, but also to the wide base of general knowledge that the writer appears to possess.

The subject's general knowledge and higher-level vocabulary allow him to achieve a greater distance from the text. The expression, "Rome wasn't built in a day" is a fairly common one accessible to most writers, even inexperienced ones. However, Mike reveals a knowledge of the Tour de France bicycle race (line 45 of TAR#1), catoni astor bushes (line 61 of TAR#1), and the stock car driver, Mario Andretti (line 31 of TAR#1). He uses uncommon vocabulary, such as "impromptu" (line 57 of TAR#1), and "bravado" (line 59 of TAR#1). Some sentences smack of a decorum associated with nineteenth century novelists or playwrights. At lines 11-14 of TAR#1, when he decides on the line, "In the midst of trying to ride my bike, I had fallen," one may recall an Oscar Wilde comedy where convolution and pretension of

language reign supreme. While Mike may not have attempted a nineteenth century parallel, the language of the current narrative, at times, is reminiscent of a style and tone employed by writers of a different era. The subject never attempts to "show" his experience exactly as Betty and Lee did, but rather, attempts to show a perception of the experience. Even though he is recounting a personal experience, Mike writes on a distant, decorous, formal level with many associations (within style and content) to past and present worlds. The ultimate effect of his effort is a greater distance between writer and text.

It is worth noting that the writer goes farther back into his past for his narrative than any of the other subjects. Mike is significantly distanced from the actual experience, and he is able to look back and recreate the encounter with an added perspective and distance.

If a writer consciously constructs a distance between himself and his prose, he must be aware of an audience and of the impact his language may have on an audience. Mike uses the expression, "How about ..." twice (lines 23 and 59 of TAR#1), and he says that "We could go 'we had purchased a bike' ...". The writer seems to feel another presence as he thinks aloud.

Like Lee and Betty, the current subject considers the sound of his text during TAR#1. In choosing the word "bicycle" over "small two-wheeler" at lines 20-23 of TAR#1, the writer comments, "That sounds too repetitive" (line 23).

Later in TAR#1, as Mike decides whether or not to delete the word "bike," he says, "I don't like sounding redundant" (line 41). As the subject considers the line, "My impromptu ride of speed ..." from TAR#1 (lines 57-58), he states, "... that sounds stupid" (line 58). In the latter example, the revision eventually becomes, "My impromptu burst of bravado" (line 59). The words "burst" and "bravado" have a better sound to Mike than "ride" and "speed." "Burst" and "bravado" not only add an alliterative sense to the passage, but, the combination of b and p sounds also literally "bursts" from the lips. The rigid, cacophonous consonants contribute to an aggressive, distant type of prose. The subject is quite aware of how the text "sounds."

Planning

The subject revises according to a plan. There is little, or no, deviation from the continuous draft. When there is hesitation in TAR#1, the subject repeats lines over and over to ensure that he maintains the sound and sense of his writing. At lines 6-14 of TAR#1, Mike repeats lines as a stimulus for the appropriate revision:

I don't like I had fallen off my bike while trying to learn to ride it. Maybe I could fill it with ... ummmm, I had fallen off my, I had fallen off my bike while ... I had fallen off my bike while trying to learn to ride it. I had fallen off my bike while trying to learn to ride it. (pause 6 seconds). How about in the midst, in the midst of falling off, in the midst of learning to ride my bike, I had fallen off. In the midst (pause 5 seconds) of trying to ride my bike, I had fallen off. I'll just leave that. While trying to fall off.

After the 6 second pause, it appears as if Mike has discovered the phrase, "in the midst of." While the phrase does seem to come out of nowhere, its discovery is based on meaning and style already contained within the text. The fact that the subject repeats lines from his text to stimulate the discovery also suggests that his revision is a result of a plan already in motion.

Discovery

The writer does not discover meaning in his revision processes. All revisions are based on a text which had, for the most part, already achieved a satisfying shape during the writing of the continuous draft. For Mike, revision is not a discovery process.

Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)

Analysis of Categories

Random Drafting

There is no evidence within TAR#2 to suggest that Mike is a random drafter.

Refining

Mike deletes and adds sentences in D#2. Lines 4-6, "I just went through what I suppose everybody my age has experienced or will experience," are deleted in favor of, "I suppose what just happened to me happened to everybody at some point in time." The object of intense contemplation during TAR#1, "In the midst of trying to ride my bike, I had fallen" (lines 6-7 of D#2), is altered to read, "While trying to ride my bike, I had taken the inevitable fall." Lines 23-25, "My confidence soared. Now I was a heartbeat away from total mastery of the bike. I could taste it," are replaced with "Now it was only a matter of time before I was the best bike rider in the world." Mike also changes the verb, "got on," to "hopped on" at line 25 of D#2. The majority of changes are of the sentence addition/deletion variety.

Transition

In TAR#2, the subject expresses some frustration associated with a transition writer. Mike is never satisfied

with lines 6-7 of D#2, "In the midst of trying to ride my bike, I had fallen." After experiencing hesitation and frustration over how to revise the lines, the subject says "... I'll come back to it later." (line 12 of TAR#2). When he does come back to lines 6-7 of D#2, it is when he has apparently totally finished his revision exercises. The final portion of TAR#2 (lines 45-68) are devoted to finding a satisfying shape to lines 6-7 of D#2. Mike never does find the shape he seeks and leaves TAR#2 somewhat ambivalent about the look of the line: "I guess I'll have to settle for that" (lines 67-68). While Mike does not start a draft over again as transition writers tend to do, he experiences the frustration of a transition writer as he is never really content about portions of his text.

Interacting

The refining Mike does (outlined earlier) shows his desire to put his text on a "profound," universal level. The change from, "I just went through what I suppose everybody my age has experienced or will experience," (lines 4-6 of D#2) to, "I suppose what just happened to me happened to everybody at some point in time," more definitively puts his text on an ambiguous temporal level, as if the experience could have happened anytime, anywhere. An addition at lines 23-25 of D#2, "Now it was only a matter of time before I was the best bike rider in the world," also suggests that the experience is somewhat larger than life. The writer even converts a

part of his text to archaic English at lines 31-32 of D#2 in an attempt to convey the timelessness of his narrative: "As I lay there in the bush, I realized twenty feet without falling doth not an expert make." The additions and deletions of D#2 suggest that the author sees his own story from a distance, and that he sees his rather common story about bike-riding in a larger-than-life, "inevitable" (line 67 of TAR#2) human context. The distance the author moves away from his text also suggests that the writer becomes a "spectator" (Britton, 1970) of his own story, a writer considering his narrative from an outside vantage point. Mike, more than Lee or Betty, is "more than usually concerned with our total world view" (Britton, 1970, 121), and he tries, more than do the other subjects, to turn his text into a showpiece about the human condition.

A revision of the last line of D#1, "As I lay there in the bush, I realized twenty feet without falling doth not an expert make and pulled a twig out of my ear" (lines 30-33, reveals a sophisticated interaction between writer and text. The original line is as follows: "As I lay there in the bush, I realized that Rome wasn't built in a day, and pulled a twig out of my ear." Mike is insistent about leaving the latter portion of the line as is (line 72 of TAR#1) and exchanges "Rome wasn't built in a day" for "twenty feet doth not an expert make." In terms of distance from the text, the revision is not a radical alteration. The Roman Empire and medieval jargon are far from the literal experience of the

bike ride. However, the latter portion of the line, "and pulled the twig out of my ear," is very close to the actual experience of the text. In the final line, Mike juxtaposes two incongruous levels of thought and creates a very literary, ironic closing which contributes quite properly to the universal application and to the literary quality of the narrative.

In TAR#2, the subject considers how portions of his prose "fit" into the overall text. At the end of TAR#2, when the frustrated subject comes back to the introduction of D#2, he comments,

... Ummm, ummmm, all right, I'm going to try, in the midst of trying to ride my bike, I had fallen. Ummmmm, let's see, how could I change it. I want it to fit in ... I want it to sort of explain the first paragraph so you really have no doubt ... Maybe the position of the sentence in the paragraph is just bad. Maybe it's just not, maybe it's not the sentence. Hummm ... (lines 46-50, 55-57 of TAR#2)

The line, "In the midst of trying to ride my bike, I had fallen," (lines 6-7 of D#2) becomes a constant nemesis for the subject. He knows the line has to be revised. At line 7 of TAR#2, Mike says that the lines are "too clumsy." He knows that the sentence must "explain the first paragraph so you really have no doubt." As was the case in TAR#1, in TAR#2, the subject displays a knowledge of the styles and forms that good writing usually takes. Technically, at the end of a paragraph, there should be a summary of some type, and the writer searches for an appropriate line to convey the meaning of the first paragraph of the narrative. Mike

understands that his meaning is intimately tied into the shape of his text.

As a spectator some distance away from his text, Mike is obviously aware of audience and of ensuring that "you [referring to an outside presence] really have no doubt." The writer realizes that someone beyond himself will read the narrative.

The sounds of words influence the revision processes in TAR#2. On three occasions the writer states that the "sound" of a sentence determines its use (lines 27, 59, 64 of TAR#2). Interesting, at line 64, Mike says that "... I can't really decide which one would sound better." Working with the sound of the text may not always ensure a satisfying revision, but it does suggest that a writer is aware, at least in part, that different configurations of language create distinctive, unique auditory impressions.

Planning

At all times in the text, the writer attempts to keep the focus of the narrative clear. While it seems that he does discover the line, "While learning to ride my bike, I had taken an inevitable fall" (lines 6-7 of D#2), the new text is based on an attempt to communicate a profound type of "world view" (Britton, 121). The bike-riding experience never radically alters. The major changes occur when sentences are either added or deleted. Mike is unwilling to deviate from his plan as he repeats lines to stimulate the

sentence discoveries:

In the midst of trying to ride my bike, I had fallen. Ummm ... let's see, in the midst, in the midst of trying to ride my bike, I had fallen. Umm ... I had fallen, the bike, I had fallen off my bike (lines 6, 8-11 of TAR#2)

D#2 has a clear shape when the revision processes begin, and the discoveries which do occur are based on that shape.

Discovery

Mike discovers how he wants to revise his text by energetically exploring his objective of writing about a timeless bike-riding experience from a distanced perspective. Because Mike defines the scope of his plan during the writing of the continuous draft, he is able to create his own inspiration rather than wait for it during revision.

Findings Within Mike's Thinking-Aloud Revisions and Drafts

Mike, through his frustration, shows some evidence of being a transition writer, but he never makes any attempt to re-start either D#1 or D#2.

TAR#1 and TAR#2 suggest that Mike is primarily an interactor. He attempts to distance the text from himself and to write in a formal, worldly type of prose. The vocabulary, sentence structure and content of the final draft put his bike-riding experience on a universal level, as if the story is unique in form and style, but not in content.

Mike's distance from the text allows for a "spectator" role. The distancing creates a more objective, formal type of prose and communicates the "profound" level the writer seeks. The writer seems more concerned with revising the text to make a statement than with "showing" the exact details of the experience. The narrative replicates the Icarus myth, where a small, proud boy, "the best rider in the world," is brought down to earth -- literally and figuratively -- after becoming too proud of his success.

The distance between writer and text is also evident in the final lines of the narrative where Mike creates an ironic double point of view. The ending contributes to the larger-than-life style of prose, but it also keeps the text at a human level by having the protagonist pull a twig out of his hair. Mike's conscious use of irony places his text at a

very sophisticated level.

The subject considers the sound of his text and ensures that his words and combinations of words are "profound" enough to create the sought-after distance between text and reader.

The writer discovers portions of the text, but the discoveries are always based on previous meaning and form. There is no evidence to suggest that Mike finds meaning haphazardly in either TAR#1 or TAR#2.

There is some evidence that Mike revises in both forward and backward motions, particularly at the end of TAR#2 when he comes back to the beginning of D#2 to look for a satisfying expression.

Mike is clearly an interactor who shapes the meaning and form of his text with great care and precision.

Numerical Tabulation of Findings in Transcripts and Drafts

Table 4 depicts the tabulation of categories within the transcripts and drafts. The categories are also noted in the right margins of the transcripts and in the left margins of the drafts.

table 4

Occurrences of Categories
in Mike's Thinking-Aloud Protocols and Drafts

Category	TAR#1	TAR#2	TAR#3	D#1	D#2	D#3
Random Drafting	0	0	--	--	--	--
Refining	--	--	--	14	9	--
Transition	1	3	--	--	--	--
Interacting	22	19	--	--	--	--
Planning	13	11	--	--	--	--
Discovery	0	0	--	--	--	--

Chapter Seven

Analysis

Jackie's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)

Introduction

In the current chapter, the researcher analyses Jackie's thinking-aloud revisions and drafts. The end of Chapter Seven contains both a numerical and narrative summary of the investigator's findings. The subject's actual protocols and drafts are located in appendix H.

Analysis of Categories

Random Drafting

Although the subject makes numerous revisions to her text, the basic plot remains intact. There is no attempt to abandon the initial idea.

Refining

Jackie refines considerably. The refinements are mostly of the sentence deletion/addition type. On numerous occasions, the writer adds sentences or phrases to a portion of text. At lines 8-12 of D#1, the lines, "Was I nervous? After so many rehearsals I shouldn't be excited, yes, excited

to succeed," are expanded to become, "After so many rehearsals I shouldn't be nervous. I know my cues and my lines. I reassured myself. And I wasn't until I walked to the theatre." A more significant addition occurs at lines 12-16 of D#2. The original passage from the continuous draft is as follows:

I stood in the wings, surrounded by dark. The tension built so quickly - I wanted to scream and let it go. In complete silence, I waited patiently.

The revision in D#1 is as follows:

I stood in the wings, surrounded by darkness. The tension was building steadily. I wanted to scream and just make it all go away. I stayed silent. I'm sure for all performers there's always a trace of anxiety on opening night. I became more and more excited to succeed. But in the back of my mind, I saw myself opening my mouth to sing, no sound coming out.

The additions are significant in number. Throughout D#1, many new sentences are added to the text as the writer attempts to accurately portray her experience. Sentence deletions are common as well. The beginning of the narrative, "It was finally opening. My first real play. My first attempt at the arts," is eliminated entirely. Within the sentence additions/deletions, punctuation, tenses and sentence structures are changed to accommodate the revisions. The refinements reflect a writer who has done little exploration during the continuous draft and who has decided to use the revision time to rethink large portions of the text. There are a total of 39 refinements in D#1, mostly involving sentence additions and deletions.

Transition

Since this text has many sentence revisions, it is reasonable to assume that the subject was dissatisfied with much of the original text. Accordingly, the continuous draft and D#1 look substantially different. In TAR#1, Jackie is very unsure about many of the decisions she makes and says on two occasions that she will come back to a particular section at a later time. At line 40 of TAR#1, she says, "We'll leave it like that for now," and at lines 22-23 of TAR#1, she says, "We can add that later." When she experiences difficulty in formulating an appropriate thought, the writer decides to move on with the knowledge that she can always come back to the problem area.

Jackie, in TAR#1, follows no chronological sequence of events. Rather, it is common for the writer to jump back to portions of text with which she is unhappy. At one point in TAR#1 as she thinks-aloud about lines 27-30 of D#1, she stops and says:

You know, I just thought of something. I don't like the beginning. It's finally opening night. Okay, I'm gonna, I'm not gonna say this, it was finally opening night, I'm just going to let people guess.

Jackie decides to reconsider the beginning of the text as she approaches the end of TAR#1, but the writer does not restart the entire draft again, as only the opening three lines of text are omitted. The movement in this particular case is backward. Jackie is not quite as organized as the other three revisers, Lee, Betty and Mike, who moved in a

straightforward motion during their revision processes. The sporadic movement of the writer may, in part, be attributed to time lapses the subject encountered during a 5 hour and 40 minute baby-sitting session.

Frustration, rampant in TAR#1, manifests itself in sighs, strange noises and ramblings. In one sequence at lines 94-97 of TAR#1, the subject says, "HmMMM. I know I make a lot of noises when I'm trying to think, I do this when I'm studying too. You know, my brain avoiding concentration again. UmMMM." The ramblings and noises of Jackie's frustration often have little to do with the text itself but the act of talking or creating noise is important to her to keep her thoughts flowing. She appears genuinely unsure of how to proceed on numerous occasions. In fact, after the ending is revised in D#1, the subject alters it again during the recopying of the D#1 revisions. Since the writer says, "I don't know," three times in the first 33 lines of a thinking-aloud protocol, one may conclude that a clear direction and focus for the writing are lacking and that the subject is experiencing transition writer tendencies.

Interacting

Although Jackie appears in many ways to be a transition writer, she interacts with her text in many ways. The very restlessness which the subject exhibits in TAR#1 contributes to concrete interactions with the audience and style of the text.

The presence of an audience is extremely important to the subject. At five times in TAR#1, the writer speaks of "we" or "let's" as if she is revising with another person. At lines 14-15 of TAR#1, she says, "Let's take out I was nervous"; at lines 44-45 of TAR#1, the subject says, "... we've already used anxious, so we'll say more and more excited to succeed." At lines 136-37 of TAR#1, Jackie also says about a passage, "These people who are going to read this are not going to be stupid." When Jackie debates about whether or not to use "spots" or "spotlights" (lines 88-90 of TAR#1), she asks, "Does everybody know what spots are, or do I have to say spotlights?" There is no doubt that the subject believes that she is writing for a larger audience. In fact, at line 55 of TAR#1, Jackie mentions that "this [her narrative] is going in the publication" [school writing journal].

Jackie is aware of some very important interacting processes as she seeks a suitable ending for D#1, looks for an appropriate verb tense for a particular situation, and avoids unnecessary repetition. In wrestling with the ending of D#1 at line 140 of TAR#1, she says: "I don't like this. I need a better ending." The writer continually vacillates about the adequacy of the ending. Because an awareness of audience seems to fuel many of Jackie's revisions, the ending, or the final lines imparted to the reader, have to be chosen very carefully.

The subject considers the sequence of events in the

narrative at lines 62-63 of TAR#1 as she tries to decide if her tale is to be a past recounting of an experience or if it is to be more immediate: "First girl walked on, walked, the first girl walked in, walked in ... I could say I was to be third, not I was third, I was to be because this hasn't happened yet." As the writer wrestles with the immediacy of the protagonist's presence, she inevitably wonders about the point of view of the story. Will the story be told in first person about a past event, or will the story be told in first person as if it hasn't happened yet? In this particular revision, Jackie makes a major structural choice -- that the opening night will be as immediate as possible.

At line 44 of TAR#1, the writer also notes that "we've already used anxious, so we'll say more and more excited to succeed." Jackie is quite aware of the negative effect that repetition may have on her text so she adds variety to her word choices.

The audience influences the subject's desire to write in a "show" mode. Jackie has a need to authenticate her experience and to ensure that the details are real enough for the prospective reader. At lines 79-80 of TAR#1, she ponders about the stage: "Okay, I'm going to talk about the stage here. Ummm. What would I like to say? What did it look like?" The writer attempts to recall that exact "something" during her actual experience at lines 141-42 of TAR#1: "I heard the music. Hummmmm. Something happened when I was there." When Jackie struggles with a portion of the text at

lines 56-58 of TAR#1, she says, "I waited patiently for the first girl to go on. I don't like that at all. It sounds very awkward. It doesn't sound real." The quotations reveals the concern the writer has with the realism of the text. Like Betty and Lee, Jackie believes that the events of the narrative have to be accurate and precise.

At line 58 of TAR#1, Jackie states that, "It sounds very awkward." While she tries to create the sense of an immediate happening (revealed in her desire to write in a "show" mode and in the tense selection at lines 62-64 of TAR#1), it is not entirely clear whether the writer searches for appropriate sounds. Because of the incessant indecision and hesitation, it is difficult to determine beyond the example at line 58 if the subject seriously believes that the sound of the text meets her intentions. Interestingly, this particular subject engages in a variety of sounds -- short songs, melodies and nonsensical talk -- during pauses and hesitations in TAR#1.

Planning

The subject questions herself and repeats lines or portions of lines when she experiences difficulty. While previous subjects, Lee, Betty and Mike, repeat lines to stimulate new text, Jackie engages in frequent combinations of repeating and questioning. For example:

But for all performers, we'll say, hummm, ummm, for all performers, I'm sure there's always the glimmer, I don't like glimmer. How about trace? There's always a trace, there's always a, okay. A

trace of nervousness, of nervousness. I don't like that either. How about anxiety? Anxiety (lines 24-28 of TAR#1).

I believe, ummmm, the tension built, the tension was building, change that, so quickly. Steadily? Building steadily. I became more and more anxious to, what am I anxious for? To succeed. Mmmmm. More and more, we've already used anxious, so we'll say more and more excited to succeed. Ahhhhhh (lines 40-45 of TAR#1).

Previous subjects had more definite plans for their texts and repeated almost exclusively to remain on task and to test the flow of language. The above examples reflect Jackie's lack of a concrete plan or direction. She knows her subject matter (an opening night), the style in which to write (the "show" mode) and the specific point of view (first person). Beyond these, the writer still has many questions to ask of herself about her text. Jackie hovers between a plan and a text which is still evolving.

Discovery

The subject does appear to discover words and sentences. However, the discoveries occur within a form and meaning which are already present in the text. For example, at line 28 of TAR#1, Jackie says, "How about anxiety?" The word "anxiety" appears to come out of nowhere, but the subject previously determined that the situation was tense. She is, thus, searching for a word to fit into an established context. Because a word is new to the text does not mean that it is discovered. In the case of line 28, the plan of the passage is clear and the discovery is based on a need

within the larger plan. In another situation at line 27 of D#1, the writer discovers the line "Like the sky on a starry night, there were only spotlights lighting the stage." The thinking-aloud commentary that goes along with the discovery is as follows:

Walked calmly onto the stage. Okay, I'm going to talk about the stage here. Ummmmm. What would I like to say? What did it look like? Total darkness. And bright lights here and there with stars in the sky. Ummmmm. Ahhhhh. Mmmmm. Like the sky on a starry night, only the spotlight filled up the stage (lines 79-83 of TAR#1).

Once again, the line appears to come out of nowhere. However, the questions within the example focus the direction of the prose into creating an authentic scenario. The writer looks back at her own experience and tries to capture it as accurately as possible. In TAR#1 discovery does occur, but only because the subject has a need to discover appropriate details to fit the overall plan.

Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)

Analysis of Categories

Random Drafting

There is no evidence in TAR#2 to suggest that Jackie is a random drafter.

Refining

The subject engages in many refining revisions, again mostly of the sentence addition/deletion type. Lines 21-24 of D#2 are stroked out completely while lines 42-49 of D#2 are added to the end of the text. Interestingly, text is added at lines 42-46 during revision of D#2 and then stroked out in favor of a newer revision during the same revision session. The subject is quite unsettled about some of the larger sentence revisions.

There are a number of internal sentence revisions. For example, the opening lines of D#2,

"After three long months of rehearsals, singing songs over and over until they were just so, acting scenes out again and again, this is what it all came down to,"

are revised to become,

"It had been three long months filled with fun but trying rehearsals. Singing songs over and over, acting scenes out, again and again, everything now, near perfect."

In this example at lines 1-5 of D#2, the internal sentence revision does not mar the basic meaning or intent of the

original sentence. Such is the case for the majority of the internal sentence revisions in D#2.

The type and number of refinements within D#2 reflect a writer still in search of a satisfying text. Despite the writer's admission at lines 42-43 of TAR#2 that, "this [D#2] is much cleaner than the red pen one [D#1]," there are a total of 58 revisions.

Transition

The subject in TAR#2 has difficulty deciding how to revise her text. In fact, there are many changes that the writer considers, but which she decides not to include in D#2. Jackie says at lines 1-4 of TAR#2, "I recopied yesterday's revisions and it was hard to keep, write everything on scrap paper. Ummm, there was a lot of changes that were made that were just too long to write."

The writer reveals a desire to go back over portions of text about which she is undecided. At lines 38-42 of TAR#2, she says:

... my first real play, my first play, sorry, just kind of thought of that. My first attempt at the arts? No. My first attempt at what? At what I love (pause) to make others happy. Okay, we'll work on that later, I know what I'm trying to say here.

These revisions from TAR#2 are not reflected in D#2. Jackie decides to reconsider the text at another time which suggests that she is a forward/backward reviser. In TAR#2 at line 119 as she considers a portion of the text, she says, "I can get that next time around." Jackie is a reviser who is

accustomed to going back over a work for reconsideration.

One gets the impression that the subject could, at any given time during the revision sessions, go back over a part of D#2 and change it substantially. After apparently completing the revision session, Jackie says, "Do I like this now?" (line 133 of TAR#2) and she goes back to the beginning of the text for further revision. She states at lines 137-140 of TAR#2:

Oh, I just feel that there is so much more I could say about this whole thing, but I don't know if I should narrow myself, I don't know if I should say the group situation.

The subject epitomizes the problem of a transition writer who never really feels satisfied with the text. In Jackie's case, however, while she does acknowledge her indecision (she also says, "I don't know," in frustration at lines 139 and 215), her text does indeed begin to take on a more distinct shape.

Interacting

As Jackie grapples with the meaning of the text during TAR#2, the struggle begins to manifest itself in a more consistent text. An interactor seemed to be emerging from amidst the chaos.

The text of D#2 becomes more focused than the text of D#1 as the opening night takes on a more dramatic tone. In D#2 at line 1, the opening of the text changes from, "After three long months . . .," to, "It had been three long months . . ." The subject adds a greater distance between reader and

text in the revised line and creates an expectant, suspenseful mood with the inclusion of, "It had been ..." At lines 11-12 of D#2, the writer changes, "... the tension was building steadily," to, "... the tension, building steadily." Eliminating an unstressed "was" adds further tension to the prose. At line 36 of D#2, the writer inserts the lines, "From nowhere came a first voice, then a second . I was next. It was time to sing." The subject's language, now more economical and taut, aids in communicating the tension of an opening night, a goal she had indicated in TAR#1 when she said, "Gotta build some tension here" (lines 32-33). Despite the indecision of the subject, the text increasingly reflects the drama of the situation.

The writer is once again quite aware of audience. On a number of occasions, she uses the expressions, "we'll" (lines 34, 41, 149 of TAR#2) and, "let's" (lines 8, 70).

Jackie attempts to write in the "show" mode and she searches for those details which will authenticate her experience for others. Often the subject asks questions of herself to find the correct feeling or action. At lines 62-63 of TAR#2, she asks, "What is my mind doing? My mind raced." In another instance, the writer does not ask a specific question, but rather, tries to recall a special moment during opening night:

That night, I lay awake in bed thinking, ahhhh, recalling that night's events, I had, I had never felt like that before. I just, like I said I didn't want it to end (lines 123-26 of TAR#2).

Perhaps the indecision of the writer stems from a need to

recall the precise details of the experience.

The sounds of the prose are important to the writer in TAR#2. On four occasions, the writer suggests that the "sound" (lines 31, 57, 66, 116) of lines or words are unsuitable. At one point, Jackie refers to a line as sounding "bad" (line 66 of TAR#2), and to another as sounding "awkward" (line 64 of TAR#2). Like the previous subjects, Jackie is aware of the sound of language in writing. The writer states at lines 115-118 of TAR#2 that, "I like the sound of I continued to focus on the nothingness around me, but where am I going to put it? Ummm, because I don't like where it is." In this sequence, the writer is aware not only of the delightful sound of a particular line but also of the fact that the sound of the line does not fit into the context of a particular part of the text.

As well, the writer demonstrates a knowledge of how sounds may fit together to create tension in her prose. During revision of lines 1-5 of D#1, the subject couples, "over and over" and "again and again," and adds, "everything now, near perfect." The new economy of words creates an entirely new, tense, suspenseful sound.

As in TAR#1, the subject makes many personal noise "fillers" when she is stuck for a word or a line. It is clear that she enjoys the sounds of language as not only an impetus to revise, but also for their own sake.

Planning

In an attempt to keep on task, the subject again repeats and questions herself as she revises in TAR#2.

For the subject, repeating previous portions of lines is one way to keep on task and to stimulate new text. At lines 187-194 of TAR#2, Jackie tries to keep her focus by repeating the words, "on a":

The stage reminded me of the sky on a bright night.
 Onnnnnnnn. Onnnnnnnnnnn (pause). Onnnnnnnnn, on a
 brilliant night, on a bright night, on a, on a,
 illuminated night, on a, on a ... on a bright
 night, on a bright night. Okay. Like stars under
 the spotlights lit the stage ...

Jackie settles with, "on a bright night." In TAR#2, the writer repeats lines continually because she seems to have difficulty maintaining concentration (at line 132 of TAR#2, she says, "I'm very, very tired now"). To keep on task, she feels a need to repeat lines from the transcribed text.

Discovery

There is little evidence of discovery in TAR#2. The subject either repeats lines to avoid moving off task, or she asks questions of herself to further explain vague scenarios. The shape and meaning of this text takes a very definite shape in D#2.

Thinking-Aloud Revision #3 (TAR#3) and Draft #3 (D#3)

Analysis of Categories

Random Drafting

There is no evidence within TAR#3 to suggest that Jackie is a random drafter.

Refining

In TAR#3, the subject engages in refinements without radically changing sentences already present in the text. The following examples consist of, first, a revised sentence in D#2 and second, the same sentence revised again in D#3:

And I wasn't nervous until I walked into the theatre for my make-up call. There was no turning back now (lines 9-12 of D#3).

I wasn't nervous until I walked into the theatre for my make-up call and realized that there was no turning back and there were no more chances to make it any different or better. (lines 9-12 of D#3).

In the latter example, the writer attempts to add more clarity and precision to a moment in the text by combining sentences and adding new material. It is questionable whether the new version fits into the tension-packed mood she wrestled with in TAR#1 and TAR#2.

There are only three examples of entirely new sentences' being added or deleted at lines 27, 54-55 and 59-60 of D#3. There are no vocabulary revisions and there is only one minor tense revision at line 19 of D#3 ("became" to "was becoming").

There are a total of 39 refining revisions in TAR#3.

Transition

There are moments of indecision and discomfort during TAR#3. At line 35 of TAR#3, the writer expresses dissatisfaction with the opening paragraph, but does little to revise the opening at any point in the protocol. At lines 107-110 of TAR#3 the subject comments, "I think, well that's about all I can do." Despite this admission, the subject goes back over the entire text and makes more revisions. Jackie sums up the difficulty of the transition writer who has difficulty focusing a multitude of ideas into one piece: "I get a lot of ideas, uh, just when I'm rewriting and ... it's hard to write them all down ..." (lines 7-9 of TAR#3).

Interestingly, a change she makes in TAR#2 in the introduction to help set a stylistic tone, "... everything now, near perfect," reverts back to its original state from D#1, "... everything was now near perfect." As well, the writers' revision of lines 9-12 of D#3 (as shown in the previous Refining section) reveals a new, wordy text, quite outside the intent of "building tension" (line 33 of TAR#3). The text seems to have a definite shape and style, and while the indecision of the transition writer lessens considerably, the writer's inexperience becomes evident in two contradictory revisions within TAR#3.

By the end of TAR#3, Jackie is certainly not a transition writer, but a writer who achieves satisfaction

(with a few exceptions) about a final product she creates.

Interacting

The writer opens TAR#3 with this commentary: "I still need the title ... Title ..." If a title "captures the direction of the whole piece" (26), as Donald Murray suggests, then the subject is considering the overall effect of the piece as she searches for an appropriate title. Jackie considers the impact of the entire narrative when she entitles the story, "The Very Beginning" (line 177 of TAR#3).

The writer is tempted to change the focus of the text, but she resists at lines 1-6 of TAR#3:

Okay, I think this is going to be my last revision. Ummmm, I just, when I was recopying the very last line of this, I just had this idea of how I could have written it in a different person like you know, once upon there was a girl. I just thought of that. Oh well, it could have been neat, but anyways, let's start.

A restless transition writer might attempt the new draft, but Jackie, an interactor, feels the current text is acceptable in terms of the assignment. Emig's (1971) subjects did not revise because they felt that their initial text had met school demands for the completion of the task. Jackie is different from Emig's students as she notices that the demands of the assignment are not being met and she continues to explore possibilities. In the quotation, the current subject considers a drastic point of view revision as she ponders a shift from "I" to "she."

The subject once again acknowledges an audience in

TAR#3. When she is talking-aloud about whether to use "spot" or "spotlight" at lines 148-153 of TAR#3, she comments, "Okay, everybody knows what a spot is and if you don't, I'll put a definition at the end."

Jackie reconsiders the opening paragraph and an epilogue for D#3, which suggests that she is grappling with the meaning of her text. She states at line 35 of TAR#3, "I don't like this opening paragraph." As well, the subject talks aloud about the epilogue at lines 97-98 of TAR#3: "This is kind of like my, what do you call those, those prologues there, epilogue thing whatever, epilogue I think." Although the introduction is not altered beyond minor refining changes, the conclusion is revised significantly. In D#2, the protagonist "drifted off to sleep" and in the final product, the subject's "last thoughts were of London, the Paris opera houses and Broadway." The "drifting off to sleep" motif is one frequently used by inexperienced writers. However, Jackie decides to end the text with more energy, a tone which is evident in most of her story. In considering both the introduction and conclusion of the story, Jackie reveals an awareness of the components of a narrative.

As Jackie revises the ending, she tries to recall the exact experience: "I remember lying awake in bed that night trying to remember every detail..." (lines 169-170). The writer attempts to "show" the experience, to present the details as they actually occur.

Planning

The subject repeats lines as a way to keep on task. When Jackie reconsiders the "epilogue" (line 98 of TAR#3), she comments:

As I drifted off to sleep, I remember thinking, no. As I drifted off to sleep, my last thoughts were of (pause 7 seconds). Wait a second ... I remember lying awake in bed that night trying to remember every detail so that some day I could tell my grandchildren ... As I drifted off to sleep my last thoughts were of, nice botchy pen, London, Paris . opera houses and Broadway (lines 167-172 of TAR#3).

This passage shows the influence of the repetition process on the discovery of new text. Repeating "As I drifted off to sleep ... " becomes a way to stimulate new text and maintain focus.

Discovery

There is no evidence within TAR#3 to suggest that the writer discovers new text as she revises.

Findings Within Jackie's Thinking-Aloud Revisions and Drafts

Jackie exhibits transition writer characteristics throughout the protocols as she experiences restlessness, indecision, uncertainty and a backward/forward revising motion during revision. Some of the subject's indecision and frustration during TAR#1 may be attributed to constant movement to and from the revising locale over a five hour and twenty minute revising session. Movement of this sort may affect the flow and continuity of the revision process.

Jackie also reveals that she is an interactor. In TAR#1, the writer considers the effectiveness of the ending of D#1, repetitive words and point of view. In D#2, language within the text becomes economical and a tense, nervous tone begins to emerge. In TAR#3, Jackie is an interactor who becomes more settled with her narrative than at any other time in the protocols. The writer considers the overall meaning of the text when she titles the narrative. There is evidence, also in TAR#3, that Jackie realizes the importance of structure in a personal narrative as she seems to understand the roles of the introduction and conclusion.

The subject reveals, in all the protocols, an awareness of audience and a desire to write in the "show" mode to authenticate her experience for readers. Jackie recalls the precise details of the opening night scene so that an audience may see and feel her experience.

Throughout the protocols, revisions are based on a

combination of planning and questioning, as the subject repeats portions of text and asks questions of herself to stimulate new text and to keep on task. While some discovery does occur -- that is, portions of text or words appear to come from nowhere -- it has been shown that the revisions are based on previous plot and style intentions.

The subject considers how the sound of language conveyed the desired effect of the text, particularly in the introduction of D#1. In TAR#3, the sound of the text does not play a major role during the final revision process. Jackie does often comment, "I'll say it this way . . .," but she does not imply that the sound of any particular revision is a consideration in its use. Jackie's distinct, outgoing personality emerges during TAR#2 as she enjoys the sounds of sentences, words, and nonsensical comments for their own sake.

The form, tone and structure of the narrative evolve over Jackie's three thinking-aloud protocols. The subject's progress is interesting as one gains a view of the struggle of a transition/interactor writer. Despite frustration and indecision, the text becomes more and more focused as the entire revision process nears its end.

Numerical Tabulation of Findings in Transcripts and Drafts

Table 5 depicts the tabulation of categories within the transcripts and drafts. The categories are also noted in the right margins of the transcripts and in the left margins of the drafts.

table 5

Occurrences of Categories in Jackie's Thinking-Aloud Transcripts and Drafts

Categories	TAR#1	TAR#2	TAR#3	D#1	D#2	D#3
Random Drafting	0	0	--	--	--	--
Refining	--	--	--	37	58	39
Transition	7	6	5	--	--	--
Interacting	54	40	15	--	--	--
Planning	30	45	28	--	--	--
Discovery	0	0	0	--	--	--

Chapter Eight

Analysis of Jim's Thinking-Aloud Revisions (TAR) and Drafts (D)

Thinking-Aloud Revision #1 (TAR#1) and Draft #1 (D#1)

Introduction

In the current chapter, the researcher analyzes Jim's thinking-aloud revisions and drafts. The end of Chapter Eight contains both a numerical and narrative summary of the investigator's findings. The subject's actual protocols and drafts are located in appendix I.

Analysis of Categories

Random Drafting

There is no evidence within TAR#1 to suggest that Jim is a random drafter.

Refining

Jim usually adds clauses and phrases to sentences within the existing text as he feels a need "to make this [the text] longer" (lines 68-69 of TAR#1). The examples below include, first, a line from the original continuous draft and second, the same revised line in D#1:

It circled and built up momentum as it flapped its wings (lines 13-14 of CD).

It began to circle and built up momentum like it would a brick church, piece by piece (lines 13-14 of D#1).

The basic intent of both sentences is the same -- a bird is circling and building up momentum -- but the latter example includes additions to the original text. The subject seems very content to revise in this fashion as he never deviates significantly from the continuous draft.

Transition

In TAR#1, Jim does not appear to be a transition writer. While the subject does wrestle with the final portion of D#1 (lines 12-18) there is no evidence of restlessness or indecision in TAR#1. When there is an impasse during the revising process, the writer pauses and repeats portions of text to come up with a solution. Once a revision is made, the subject continues with the next portion of the text. Jim does not express intense dissatisfaction with any of his revisions. While he does read through D#1 twice in TAR#1, each revision reading is treated chronologically. Jim does not jump from one point of D#1 to another point during revision. Revision is a straightforward chronological process.

Interacting

Throughout TAR#1, the writer is searching for a particular style and tone for the piece. In the story, as the protagonist looks out at the seagull, he feels closer to

God and heaven. Jim attempts to find words which lack concrete shape and form to help communicate the transcendental quality of the experience. At line 4 of D#1, a physically concrete "head" is exchanged for an abstract "mind." The ending of D#1 changes significantly in Jim's quest for a spiritual experience. Below are examples from, first, the original continuous draft and, second, the same text revised in D#1:

It began to swoop in a motion so smooth it redefined grace. Grace is now a seagull to me (lines 16-18 of CD).

Then, suddenly, it began its dive. Just me and the world in God's presence. It's motion so smooth it redefined grace. Grace is now a seagull to me (lines 16-18 of D#1).

The addition of, "Just me and the world in God's presence," contributes to the transcendence of the text and the fragments add a breathlessness to the numinous experience .

There is no attempt to reveal the exact details of the text. The writer attempts to create or "sculpture" (a word he used to describe the bird at line 10 of D#1) an experience beyond the actual physical happening. Jim uses his narrative to communicate the power, beauty and majesty of nature and does not feel the need to "show" the experience in precise detail. Like a previous subject, Mike, the current writer distances himself from the story in an attempt to make a larger statement about the world. Jim, however does not include Mike's sophisticated ironic tone in the distancing process. Perhaps the current subject feels, as a romantic

Wordsworth did, that we should "let nature be your [our] teacher" (43). When he states at line 46 of TAR#1 that it is "metaphor time" because his prose is "too common" (line 61 of TAR#1), there is little doubt that he is operating at a higher than literal level and that he is consciously distancing himself from the exact experience to impose a unique interpretation upon it.

The writer reveals evidence that he is conscious of the structure he wants the narrative to take. At lines 67-69, the subject comments, "I can't say that [it redefined grace] until the second last sentence and I want to make this [the narrative] longer." Jim wants to save his commentary about "grace" until the end of the story which suggests that he wishes to carry out a pre-conceived plan.

One of the revisions in D#1 includes the addition of the title, "Grace." Jim considers the overall intent, meaning and direction of the piece in the choosing of the title.

As the writer describes the seagull in the narrative, he reveals the importance of the sound of the text during revision. At lines 31-36 of TAR#1, Jim makes a revising decision based entirely on sound:

It began to circle and built up momentum as it flapped its wings. Flapped! Come on. As it began to circle and built up momentum. (pause 8 seconds). As it. (pause 9 seconds). Floated by me and I was jealous of its self-control. It began to circle and built up momentum as it flapped it wings. I don't like the word flapped. It sounds like something you'd do to a pancake.

The sound of language is linked to the grace and serenity of the seagull. Jim eventually replaces the harsher sounding,

"flapped," with the smoother sounding, "floated," at line 12 of D#1. The subject understands how one small component of the overall writing process, the sound of one word, influences meaning and tone within a text.

Planning

The subject repeats lines from the continuous draft to stimulate new text. At lines 29-30 of TAR#1, he says:

I sat down on the dock and was in awe at its magnificence. It floated by me. By me. By me. Floated by me. So much in control of myself. I was jealous of its self-control.

The latter two lines of the quotation are new text which the writer discovers because of his desire to remain on task.

The subject often repeats lines (22 times in TAR#1) so that he does not waver far from the original intent of the continuous draft.

Discovery

There seems to be a clear plan for the narrative. All discoveries in D#1 are based on a previous intention. At lines 78-80 of TAR#1, the writer appears to discover a portion of text:

Just me and the bird and God's presence. Just me and the bird (pause 6 seconds). Just me and the world. In God's presence. That's weird.

Jim's statement, "That's weird," suggests that he realizes this sequence of prose quite accidentally. However, a closer study of TAR#1 reveals that the new text fits in with the writer's attempt to create an awe-inspiring, numinous

experience. Jim tries to attach a transcendent quality to the bird and the creation of new text has to fit into his objective.

Thinking-Aloud Revision #2 (TAR#2) and Draft #2 (D#2)

Analysis of Categories

Random Drafting

There is no evidence to suggest that Jim is a random drafter during TAR#2.

Refining

Jim adds complete sentences to D#2. For example, at line 5 of D#2, the writer adds, "I felt trapped, walled in by my own plane of reality." Two other complete sentence additions occur at lines 11 and 13 of D#2.

New text is added to previously existing text at line 13 and 14 of D#2. The subject changes the pronoun, "it," to "her" or "she" eight times in D#2. The writer is apparently pleased with the text as there are only 17 total revisions in #2.

Transition

Jim displays more restlessness in TAR#2 than he does in TAR#1. The basic structure and plot of the narrative are not altered, but the subject pauses for 8-13 seconds ten times in the latter half of TAR#2 (from lines 85-170). There is hesitation, particularly in the third paragraph of D#2 as he tries to find text to go along with, "She was so sculptured and smooth ..." (line 12 of D#2). The writer never considers beginning another draft or moving randomly to different areas

in the narrative during revision of D#2. The reviser follows the chronological order of events in the text as he revises.

Interacting

Jim makes a major revision to D#2 as he reconsiders the persona of the seagull. At lines 64-65 of TAR#2, the writer says he is going "to change every it to a she or he, she or her." He notes, as he makes the pronoun changes, that his text quickly becomes "kind of personal" (line 67 of TAR#2). Moving from "it" to "she" brings the writer closer to the narrative. As well, Jim, referring to the bird as a feminine presence, aligns it with "mother" nature, which contributes to the transcendent, metaphorical level of the narrative.

Jim is aware of an audience in both TAR#1 and TAR#2. In TAR#1, while he did not exactly refer to an audience, the sculptured look of his text suggested that he was moving beyond an egocentric retelling of an experience. The same is true for TAR#2, but within TAR#2, Jim also refers directly to another presence. At lines 82-83, the subject says, "I guess we could keep 'I could hardly stand it any more'."

The subject asks questions throughout TAR#2 in order to keep on task and to interact more deeply with his prose. The writer asks, "What if I turned it to her?" (line 31 of TAR#2) as he considers revising the pronoun scheme of the entire text. In the third paragraph of D#2, the subject considers adding the line, "I felt a new and wonderful sensation overcome me ..." and asks, "Is that good enough?" (Line 108

of TAR#2). Questions about the text help Jim interact more intimately with his narrative.

In an instance in TAR#2, the subject reveals that he is quite aware of the distance between text and writer. At lines 137-139 of TAR#2, he comments:

There was only black and white and shades of in between. Then suddenly it began its dive. Just me and the world in God's presence. That is too distant for me. Too much, you have to use your brain too much, you know you have to think too much.

The writer is aware that his text is somewhat larger than life. While he seems to chastise himself for being "too distant," the distancing within the text is not revised.

There are a number of instances in TAR#2 when Jim considers the content and structure of the narrative. At lines 11-12 of TAR#2, the writer asks, "What do I want to say in this first paragraph?" While considering the third paragraph of D#2, he says, "So sculptured and smooth as she flew ... Just doesn't fit." Jim revises the introduction of the same paragraph by adding, "I felt a new and wonderful sensation overcome me ..." The subject reveals that he is interacting with the meaning of his text in a variety of ways.

Jim also reveals how the sound of the text in TAR#2 contributes to the revision process. In this passage from TAR#2 at lines 59-62, the writer considers the sound of one line:

They put a brick church. Brick by brick or piece by piece? HmMMM. Began to circle and built up momentum like it would a brick church, brick by

brick, brick, brick, brick, brick, mmmm. Yeah,
brick by brick is better than piece by piece.

The choices for the text, "piece by piece" and "brick by brick," are both alliterative and thus, orally appealing. The choosing of "brick by brick" comes about as the writer rolls the phrase over his tongue five times until he feels satisfied with the sound and with the image he wishes to create.

At a thematic level, the choice of "brick" rather than "piece" seems more appropriate as a brick is better associated with a foundation, and the writer attempts to lament material foundations which humans hold dear. Jim talks about the purpose of the narrative at lines 12-13 of TAR#2: "What do I want to say in this first paragraph? I want to say that I was busy with matters of consequence." He refers to "matters of consequence," an expression he perhaps borrows from The Little Prince by Antoine de Saint Exupery, to suggest that people are too concerned with trivial affairs of the earth and not concerned enough with spiritual matters. The subject reveals that he is an interactor who is concerned with the impact on his text of one single phrase.

Planning

The writer often repeats lines within the existing text to keep on task and to stimulate new text. In this passage from lines 116-123 of TAR#2, the subject repeats a line from the third paragraph of D#1 and comes up with a solution to his problem:

She was sculptured and smooth as she flew. And I felt, she was so sculptured and smooth as she flew and I felt so simple as I stood in awe at its magnificence. (pause 10 seconds). She was so sculptured and smooth as she flew. (pause 13 seconds). And felt so, I felt twice, one right after the other. (pause 16 seconds). She was so sculptured and smooth as she flew. (pause 8 seconds). And I was so simple in comparison. That's good.

Jim continuously repeats the line, "She was sculptured and smooth . . .," and he creates a new, satisfying line, "And I was so simple in comparison." The discovery of the new line is the result of repeating lines from the established text.

Discovery

Jim discovers new text only by either repeating established text (as in the example from the section, **Planning**, from the current chapter) or by considering the intent, style, or theme of the narrative. The subject is inspired to discover new text because of an established text which has form and meaning.

Thinking-Aloud Revision #3 (TAR#3) and Draft #3 (D#3)

Analysis of Categories

Random Drafting

There is no evidence within TAR#3 to suggest that the subject is a random drafter.

Refining

The writer does little refining to D#3 as Jim seems satisfied with the revisions which occur in D#2. At lines 13-14, "She was so sculptured and smooth as she flew" is revised to become, "She was as sculptured and smooth as the deepest, darkest hollows of my soul." Line 15, "She was so beautiful as she flew," is completely deleted. The writer dropped the word, "so," on three occasions in D#2. There are a total of 6 refining revisions in D#3.

Transition

The writer is satisfied with the majority of the text although as the subject considers the second paragraph of TAR#2 he says at lines 14-15 of TAR#3, "I mean it's [second paragraph] not as good as the first paragraph, but I don't see how I can improve it." Despite this admission of uncertainty, the text remains unchanged. In the continuing sequence at lines 15-18 of TAR#3, the subject wrestles with a particular combination of words:

Her course was so straight it looked like she wasn't moving, just getting bigger and bigger as she approached. Bigger and bigger, closer and closer, I don't know ...

The writer settles on the original text, "bigger and bigger." There are moments of hesitation and indecision in TAR#3, but they are few in number and they do not manifest themselves in physical revisions. From the outset of revision of D#3, the narrative looks very much like the final draft.

Interacting

As the subject approaches the end of the overall revision process, he begins to make smaller, interacting changes to the text. The writer notices the overuse of the word, "so," at lines 26-27 of TAR#3: "She was so sculptured and so, why do we use so so much? Yeeech!" He is aware that the experience is beginning to sound too perfect as everything is "so beautiful," or "so sculptured," or "so smooth". The message of the text is in danger of being too distant from the reader, and the deletion of recurring "so's" brings the mystical narrative a little closer to earth and to the reader.

The writer revises a sentence at lines 13-14 of D#3 in an apparent attempt to be profound and mystical. His new line, "She was as sculptured and smooth as the deepest darkest hollows of my soul," communicates the transcendent tone of the piece. Jim expresses great satisfaction with his change at line 32 of TAR#3 exclaiming, "I like that. I like that." The original simplistic text, "she was

sculptured and smooth as she flew," quietly communicates the viewing of the bird while the revision adds a metaphorical level to the text. The writer is grappling with the effects of textual simplicity and of imposed metaphorical meaning as he thinks aloud in TAR#3.

The subject is aware of audience in TAR#3. On one occasion, Jim refers to "we" as he thinks aloud about his text (line 27 of TAR#3). As the writer considers the "deepest hollows of my imagination" (lines 29-30 of TAR#3), he says, "Now that's pretty good don't you think?" Jim is probably referring to the researcher in his use of "you," but he does reveal that he is aware of another presence during the revision process.

In TAR#1 and TAR#2, as the subject thinks aloud about his introduction and conclusion, he reveals an awareness of the structure and form of the text. In TAR#3 at lines 58-60, the subject refers to the climax of his story and its place in the conclusion:

Just me and the world. (pause 14 seconds). I guess it doesn't stick out that bad, it's the climax of the story.

Jim consciously leaves the climax at the end of the narrative. During all of the thinking-aloud protocols, he seems to be aware that the structure of his text is important to communicate his mystical meaning.

Planning

The subject is a planner who repeats established text to

stimulate the discovery of new text. This is evident at lines 27-31 of TAR#3:

She was, she was as sculptured and smooth as,
ummmm, ahhhhh, she was as sculptured as the
deepest hollows of my imagination ...

"The deepest hollows of my imagination" comes about as a result of line repetition. Throughout the thinking-aloud protocols, it is a common practice for Jim to repeat lines to keep on task.

Discovery

There is no evidence within TAR#3 to suggest that the writer discovers words, sentences or paragraphs without considering the previous meaning, form and tone of the established text.

Findings Within Jim's Thinking-Aloud Revisions and Drafts

Jim is an interactor. He not only communicates a personal experience, but he also attempts to impose a worldly perspective upon it. The subject does not try to "show" the exact experience; rather, he considers the overall purpose and intent of his language in order to make a larger statement about life. The seagull becomes a symbol of God's presence in the world. In creating a symbol, and thus, communicating an awareness of literary conventions, Jim becomes distanced from his writing and the piece itself becomes larger than life.

In TAR#2, Jim expresses an ambivalence about the "distant" nature of the narrative, but he feels satisfied enough not to make radical revisions.

In TAR#3, the writer struggles with the transcendent level of his text. He eliminates the word, "so," in the text because he recognizes the overuse of the word. As well, a recurring "so" seems to place the bird at an unattainable level. If his intent is to renounce earthly "matters of consequence" (from TAR#2) by showing the God-like majesty of the seagull, the writer has to be careful not to mar his theme by sounding too dreamy and, thus, too unbelievable. The writer is conscious of the impact of the recurring use of "so" and decides to delete the word from the entire text.

At the same time in TAR#3, the subject becomes excessively esoteric as he attempts to create higher levels

of meaning. When he adds, "the deepest, darkest hollows of my soul," to lines 13-14 of D#3, the text is in danger of becoming convoluted with manufactured, transcendent meaning. The simple experience of viewing the bird is in danger of being lost to hazy, ethereal levels which the writer himself has difficulty comprehending. He states, "That's scary," at line 34 of TAR#3 when he considers lines 13-14 of D#3.

In TAR#1, the sound of language is important to the writer. "Flapped" is not only inappropriate and inaccurate in describing a seagull, but the verb also sounds too aggressive to capture the majestic soaring of the bird. The subject searches for words which do not sound "too common" (line 61 of TAR#1) and he dislikes the sound of recurring "so's."

The writer is a planner who repeats lines often in the protocols to stimulate new text and to remain on task. There is no evidence of the subject's discovering new text without there being a connection to previous parts of the narrative.

The subject is aware of an audience in TAR#3. As he revises, he refers to "we" and to "you" (perhaps the researcher in this case).

Jim moves straightforwardly through D#1 as he revises. TAR#1 reveals that he goes over D#1 twice, but each time he revises in the chronological order of the events of D#1. There is none of the haphazard movement or restlessness associated with the transition writer.

The writer asks many questions during the protocols

which seek to probe and refine ideas and structures from the continuous draft.

The subject considers the structure of the piece as he changes the pronoun scheme of the entire narrative in D#2. By adding a metaphorical, feminine presence (a shift from "it" to "she") to the overall spiritual experience, the perspective of the text is shifted and the spiritual message becomes a softer, feminine one. Structurally, the writer moves from blunt, terrestrial "tattered, paint splattered jeans" in the opening paragraph to a spiritual awakening in "God's presence" in the final paragraph to communicate his message. Jim also shows concern with the climax of the narrative in TAR#3 and with the conclusion of D#1.

The choice of the "brick by brick" sequence in D#2 reveals the inexperience of the writer. If he wishes to communicate the tranquility and peace of God's presence, then the hard, forceful, rectangular image of a brick does not fit his purpose. In this case, the subject lacks a sense of how the smaller parts of the narrative fit into the larger text.

Numerical Tabulation of Findings in Transcripts and Drafts

Table 6 depicts the tabulations of categories within the transcripts and drafts. The categories are also noted in the right margins of the transcripts and in the left margins of the drafts.

table 6

Occurrences of Categories
in Jim's Thinking-Aloud Transcripts and Drafts

Categories	TAR#1	TAR#2	TAR#3	D#1	D#2	D#3
Random Drafting	0	0	0	--	--	--
Refining	--	--	--	16	17	5
Transition	1	1	3	--	--	--
Interacting	12	28	19	--	--	--
Planning	19	24	8	--	--	--
Discovery	0	0	0	--	--	--

Chapter Nine

Conclusions and Implications for Teaching

Introduction

The researcher reviewed and analyzed the drafts and thinking-aloud protocols of five tenth grade writers who had previous practice in the revision process. The procedure was based upon that of established educational theorists and researchers (Elbow, 1973, Emig, 1971, Flower and Hayes, 1981). The analysis guidelines, derived from Calkins (1980), Murray (1985) and Flower and Hayes (1981), provided meaningful access to the content of the transcripts and drafts. Following are presented a summary of the findings of the study, the main conclusions arising from the study and the implications of these conclusions for teaching and for further study.

Summary of the Findings About the Subjects

- 1) There is no evidence in the thinking-aloud protocols from any of the subjects to indicate the presence of Calkins' random drafting category.
- 2) To varying degrees, all subjects reveal the presence of Calkins' transition category. Jackie shows the most signs of a restless, indecisive transition writer.
- 3) All subjects reveal the presence of Calkins' refining

- category. Each participant physically altered the continuous draft and subsequent drafts at sentence, phrase, vocabulary, spelling and punctuation levels.
- 4) All subjects exhibited the presence of Calkins' interacting category, particularly in the thinking-aloud protocols. The drafts themselves did not reveal the extent of sophisticated interacting which occurred during revision.
 - 5) The revision processes for the subjects were both recursive and linear. Writers moved backward and forward, but they always worked from the beginning of a draft to its end. There was recursive movement in drafts, but each participant's text maintained a linear coherence.
 - 6) All subjects repeated lines from previously established text in an effort to stimulate new text and to keep on task.
 - 7) Subjects interacted with their texts in sophisticated ways which refuted earlier research on revision done by students at this level.

Specific Findings Within the Interacting Category

Because most studies to date on revision have indicated that interacting processes do not occur during revision, this researcher will outline the interacting processes which were evident in the five participants of the current study. The interacting findings are as follows:

- 1) Subjects showed that they were aware of audience as they revised. Jackie referred to her high school writing journal; Betty and Jim suggested that "we" could try something; and Lee, Betty and Jackie attempted to "show" or authenticate their experiences for others.
- 2) All subjects revealed that they were aware of a distance between writer and text. The students were able to detach themselves from their texts and to act as "spectators" (Britton, 1970, 102). Jim and Mike ventured further into the "spectating" role as they made larger statements about the human condition. Mike was particularly sophisticated as he maintained an effective but delicate balance in the ending of his text between two distinct points of view --the literal, physical experience and the larger, mythological commentary.
- 3) Subjects revealed an awareness of the structures and components of a personal narrative. There were references in the protocols to the effectiveness and placement of introductions, conclusions, specific paragraphs and, in Betty's case, a specific character whom she eventually decided to delete entirely.
- 4) The sound and rhythm of the text were important considerations during revision. At times, subjects revised because a particular combination of words fit into a rhythmic or alliterative pattern; or because certain words, as Lee stated, had a "ring" to them. At times, the subjects considered how certain sounds would

enhance the mood of their texts. Jackie and Jim searched for the correct sounds to communicate the tension of an opening night and the serenity of a seagull respectively.

- 5) All subjects questioned themselves in their drafts during revision impasses. At times, Jackie's questions were merely frustrated commentaries such as, "What do I do now?", but for the most part, all participants asked specific questions about specific parts of the narrative under consideration. The subjects' questions were attempts to revise certain parts of a narrative which, in their estimation, needed mending.
- 6) All subjects were concerned with style and structure during revision. The writers were concerned with the placement and effectiveness of introductions, conclusions and body paragraphs in the narratives. Jim also referred to the "climax" of his piece. Repetition of words or expressions was also a recurring consideration for subjects. Mike was particularly watchful about being "redundant."
- 7) The amount of time spent during each thinking-aloud protocol for each subject is shown in table 7 on page 144.

table 7

Subjects' Times During Thinking-Aloud Protocols

Subject	TAR#1	TAR#2	TAR#3
Lee	18 min.	26 min.	--
Jim	20 min.	18 min.	9 min.
Mike	10 min.	10 min.	--
Betty	25 min.	25 min.	--
Jackie	5 hr., 30 min.	1 hr.	24 min.

The times spent on the protocols ranged from 10 minutes to 25 minutes for four of the subjects. Jackie recorded over 5 hours during TAR#1 as she physically moved to and from her draft for a good portion of an evening.

Conclusions of the Study

Following are the researcher's conclusions based on the major findings from the protocols and drafts. The conclusions reached, while perhaps applicable to high school students in general, are based on the findings about five particular tenth grade students writing personal narratives.

Conclusions are based on specific questions which were asked in Chapter One of the current study and on discoveries by the researcher within the study.

Conclusions Based on Specific Questions From Chapter One

Are Lucy Calkins' third grade revision categories (1980)-- random drafting, refining, transition, and interacting -- applicable to revisions completed by five tenth grade writers?

- 1) Calkins' (1980) third grade categories -- random drafting, refining, transition and interacting -- may not be entirely applicable at a tenth grade level. The five subjects revealed characteristics associated with refiners, transition writers and interactors. There was no evidence among the subjects to suggest the presence of the random drafting category. Interacting and refining were the most frequent categories which occurred in the drafts.

Do students "discover" (Murray, 1985) entirely new ideas during their revision processes and, therefore, change the original intent of their writing as they revise, or do their revisions occur as a result of a previously planned text with an established form and meaning (Flower and Hayes, 1981)?

- 2) The revision processes in the transcripts showed that students adhered to a basic initial plan. The writers revised according to a text which had shape and meaning. Repeating lines within the established text was a frequent way for all subjects to keep on task and to stimulate new text.
- 3) The subjects enlarged upon, but did not discover, meaning in their drafts. There was no evidence within the drafts

to suggest that the writers found meaning haphazardly. The subjects "discovered" how they wanted to revise by energetically exploring a text already in progress.

For writers who have had practice in the revision process, is revision the correction of cosmetic errors in the original draft, or is revision a more intricate interaction between writer and text?

- 4) All subjects interacted with their texts substantially, including the subject who displayed marked transition characteristics. The current study suggests that inexperienced writers will revise their texts in sophisticated ways if they have had experience in the revision process. This finding refutes current research on revision (Bridwell, 1980, Sommers, 1980) which suggests that inexperienced writers revise at surface levels while reinforcing Bernhardt's (1988) findings that inexperienced writers will revise if they are granted sufficient time and the choice of locale to revise.
- 5) The thinking-aloud transcripts and drafts revealed that the subjects had an awareness of:
 - (a) audience,
 - (b) the effect of the sound of the text,
 - (c) narrative components such as the introduction and conclusion,
 - (d) point of view,
 - (e) the "world view" (Britton, 1970, 121)effect and impact of the text,

(f) the importance of detail in "showing" the text to an audience,

(g) the value of questioning themselves as they revised to solve problems in the drafts,

(h) a distance between text and writer.

Do writers revise their text significantly if they are allowed to revise over a ten day period at a locale of their choice?

6) The subjects' choosing of the times and the places in which to revise influenced the amount and quality of revision as evidenced by the number of sophisticated interacting processes in the protocols. This conclusion reinforced Bernhardt's (1988) study which revealed that time and locale enhanced the revision processes of inexperienced writers.

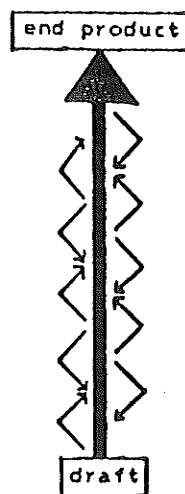
Conclusions Based on Discoveries by the Researcher

7) The subjects maintained a linear, forward vision as they revised. While each of the revisers at times moved in a recursive pattern through the drafts, the subjects were continually looking forward to the end of the draft. All subjects' revisions were based on the chronological appearance of the text, and when they recursively deviated from their linear paths, they quickly returned back to the chronological point from which they departed. The model below (figure 4) depicts the revision processes of the subjects. The diagram is dominated by the linear,

darker arrow which leads to the end product. Within the revision processes the lines are lighter and recursive. The small gaps between arrows also suggest that subjects stopped during the revision process to consider reformulations. Revision for the subjects was not one large, rethinking process, but rather, a series of pauses, re-evaluations and appropriate movements backward or forward.

figure 4

Model of Subjects' Revising Process



- 8) The thinking-aloud protocol was an effective way to delve into the cognitive processes of the subjects. With only the drafts as an analytical tool, the subjects would have been labelled "refiners." The current research refutes earlier conclusions by Emig (1971) and Cooper and Odell (1976) which suggest that thinking-aloud protocols

offered little insight into the cognitive processes of writers.

- 9) Students did not spend excessive amounts of time to revise their texts, except for Jackie who wandered in and out of her revising locale during revising sessions. The study revealed that the other four students could interact significantly with their narratives in an average time of 17.9 minutes.

Implications For the Classroom

- 1) The results derived from the transcripts and drafts suggested that the revision processes of tenth graders included many sophisticated processes associated with writing. Because of the apparent complexity of revision and its obvious relationship to the overall writing process, teachers should provide for the teaching of the revision process in the classroom. The findings of the current study suggest that students engaged in the revision process may be taught personal questioning techniques to revise a text. Students may also participate in line and word repetition exercises to keep on task and stimulate new text.
- 2) Students need to be taught when and how to question themselves about their own writing. In the transcripts, the revisers asked specific questions about what they were writing and where the text was going as an impetus

to revise and meet their textual intentions. An individual questioning unit could incorporate first, the teacher's modelling how to ask relevant, intelligent questions during revision with his/her own work and also with students' work. During the modelling stage, the teacher must stress that, during a revision impasse, the writer must ask a direct, focussed question about the specific area of trouble within the text. Students could move to dyads or small group conferences with peers or the teacher. When confronted with revision obstacles, individuals in diads could help one another formulate the necessary questions to keep a text moving with linear coherence. Conferences allow students to maintain a dialogue about writing and about possible changes within the writing. Students in the current research found the questioning technique successful when they asked themselves about a specific idea, object, person or tone which was already present in the text. The clearer the focus of the question, the more quickly the student was able to revise. Creating students who are able to evaluate their own texts by asking intelligent questions about obstacles in those texts is the ultimate objective of a questioning unit.

- 3) In the transcripts, the sound of the language often determined its use in the text. Students should be encouraged to read their writing to peers and teachers in large class or small group settings, and at times, to

read their texts aloud to themselves. As well, in the study of literature, the teacher should alert students to the effect of different sounds as he/she reads poems, speeches, stories and anecdotes to the class. During such times, the students must be encouraged to listen carefully, and then, in class or in small groups, be prepared to discuss the sound of the text.

- 4) The subjects were very talkative in the transcripts and revealed many revision processes which would not otherwise have been evident in a draft. Students should be encouraged to talk about their writing with teachers and peers. Zoellner (1969) and Radcliffe (1972) have argued that students are often able to say aloud that which they are not able to write. Romano (1986) also suggests that talking will make students think more about their topic (67).
- 5) To stress the importance of the revision process, teachers must provide specific time for students to revise in the classroom. At the same time, teachers should not limit revision to the classroom setting. Too often, teachers express their distrust of papers or narratives written at home because students could have received help from members of their family or from friends. Such teachers express concern about what students "really" can or cannot do. Teachers should consider that students' seeking help from others outside the classroom context may reveal an interest in getting

their writing "right" and in achieving a good grade. By encouraging students to talk to others about their work and by having students revise at home as well as in school, an educator communicates the importance of the revision process itself and the value of consulting others in order to improve a work.

- 6) The personal narrative, as a tool in deciphering cognitive processes, was effective because the writing topics evolved from the students' own experiences. The subjects worked diligently and intensely on the narratives because the stories emerged from a need to communicate their experience through writing, to express a unique confrontation with life. Teachers should provide students with choices about writing topics and writing forms to stimulate interest in writing and to allow for self expression.
- 7) As subjects attempted to keep on task, they repeated lines from the established text. In almost all cases of line repetition, the students discovered new text. The repeating of lines may be an effective revising strategy for use in a classroom setting.
- 8) If students experience a linear vision when they revise, then the teacher may enhance the linear coherence of a text by maintaining strict deadlines for completion of tasks. While subjects in the current study revealed recursive tendencies, they always revised to the end of their drafts during each revision session. Teachers, by

imposing deadlines and by participating with students during revision phases through large group or individual conferencing, may encourage students to move toward the end product. Perhaps unsuccessful writers never see the linear progression of their texts. The current teaching notion of filling file folders with volumes of untouched pieces may promote writing for its own sake, but too many teachers believe that a bursting folder is indicative of a dedicated writer who knows the intricacies of the writing process. Teachers must monitor the content of such folders, demand quality revisions, and impose deadlines for complete revision of at least some of the work. The teacher may play a great role in the revision process by guiding students forward so that they may experience linear or recursive revisions which will result in a work that has total coherence.

- 9) Teachers should attempt to create real-life audiences for students whenever possible. At numerous times in the transcripts, subjects were driven to revise by a desire to write well for a real audience which was provided by the researcher. A teacher may initiate a penpal exchange with other schools or encourage students to consider a variety of known or unknown audiences to whom they could address their work. Students will do real writing for real people.
- 10) The study revealed that students are able to revise purposefully in an average time of 17.9 minutes

(excluding Jackie's time spent during revision). Teachers may ask students to revise during classroom periods of 40-60 minutes and expect significant reformulations. Perhaps teachers could allow students to find appropriate, comfortable locales such as a library, part of a classroom, or a seminar room for the revision process. The findings of the study call into question the need for students to revise at a desk in a classroom at all times during composition classes. The current study suggests that students will revise significantly in short amounts of time if they are alone and if they choose their own locale for revising.

Suggestions For Further Study

- 1) While there were no limitations on the length of the pieces, the subjects kept their texts between 250 and 500 words long. With shorter pieces, it is easier to revise in a linear manner as the end of the text is always in sight. It would be interesting to see whether or not writers would revise longer pieces in the same linear manner as the current subjects did.
- 2) The current research asked subjects to write personal narratives. Because secondary schools place a great emphasis on transactional, expository essay-writing, the next logical study could utilize the same procedures outlined in the current study, but with a transactional

essay as the central focus.

- 3) Further study could more closely investigate the effect of the choice of locale on the revision process by comparing an experimental group which was able to revise in the area of its choice and a control group which would revise in a more structured, class-centred environment.
- 4) The thinking-aloud protocol in the current study was shown to be effective in uncovering cognitive processes of tenth graders. This investigator believes that many revisions which determined the structure and content of the continuous draft did not manifest themselves in the revision sessions. A new study could utilize the thinking-aloud protocols during the pre-writing or drafting stages of writing to determine the extent of revision that occurs as a subject creates a draft.
- 5) The current study revealed that inexperienced, average to above average, achievers in English will revise significantly if they have had practice in the revision process. A new study could use as subjects below average achievers in English who have had experience in the revision process to determine whether the teaching of revision has an effect on the revising processes of tenth grade students in general.
- 6) Further study could use students from eleventh grade, twelfth grade or college levels; or younger students from elementary or junior high levels as subjects to determine if similar results as those obtained in the current study

would occur.

- 7) The current study did not measure the quality of the drafts after the revisions occurred, but rather, centered principally on what the subjects did as they revised. Another study could utilize the same procedures as the current study, but it could also include a measure to determine how revisions affect the quality of the final draft.
- 8) It was clear throughout the thinking-aloud transcripts that the subjects knew the researcher and that the relationships between the researcher and the subjects were positive. A new study could attempt to replicate the results of the current research with a researcher who is unknown to the subjects.
- 9) The revising by the subjects may have been influenced by the space in which they had to revise. Had the writers written on alternate lines, thereby creating more space for revision, would they have revised more? A replication of the current study could include a directive from the researcher to write the continuous drafts and subsequent drafts on alternate lines.
- 10) There is some ambiguity as to what exactly caused the interacting processes exhibited by the subjects. Did their revision background influence how they revised, or did the design of the study play a larger role in determining how the students revised? A new study could attempt to isolate either facets of the design of the

study, such as the thinking-aloud format or the choice of locale, or subjects' revision backgrounds to determine which factor plays a larger role in the revision processes of inexperienced writers.

- 11) The current study did not consider the amount of time which elapsed between revision sessions for each subject. A new study could explore how writers revise their texts if they wait one hour, one day, or one week between revision sessions. It would be interesting to see if a "distance of time" during the revision process has an effect on the type and quality of revision which occurs.

Conclusion

The thinking-aloud protocol has been an effective tool in uncovering cognitive processes of five tenth grade students. According to the current study, inexperienced writers will revise significantly if they have had practice in the revision process and if they are able to choose a locale and time period in which to revise. The researcher hopes that the results of this study will encourage teachers to spend more time on the revision process in their classrooms. As well, it is hoped that educational researchers will view the thinking-aloud format as a viable tool for use in investigating the cognitive processes of writers as they compose.

appendix A

Dear Parent/Guardian:

I am currently engaged in a research project in partial fulfillment of the requirements for a master's degree in secondary English at the University of Manitoba. My thesis topic requires my studying the revision processes of six students from Grade 10 English classes at St. Boniface Diocesan High School.

To conduct research of this nature, I require parental consent. Let me assure you that each participant's results will be confidential and that the study will not interfere with regular class schedules or course loads of the students. Research activities will occur at the participants' homes during a ten day period. If, during the study, your son/daughter wishes to discontinue his/her association with the project, he/she may withdraw without penalty. Of course, you will be notified if your child is randomly selected to participate in the research.

If you have questions or apprehensions concerning the upcoming study, please feel free to contact me at the school (233-7385). The results and conclusions of the project will be made available to you if you wish.

Please return the parental consent tear-off below. Thank you in advance for your cooperation.

Sincerely yours,

Adriano Magnifico

This research project is supported by myself and our school in collaboration with Adriano Magnifico.

Gerry Sobie
Principal

I grant permission for my son/daughter _____
(please print full name) to participate in Mr. Magnifico's research concerning revision processes of English 100 students at St. Boniface Diocesan High School. I understand that the study will not interfere with regular course loads and schedules and that the results will be made available if desired.

(Parent/Guardian Signature

appendix B

Procedure Reminders for Subjects

- 1) Remember - there are only seven days to complete all phases of your task.
- 2) Write a continuous draft about a personal experience (real or imagined).
- 3) Bring the continuous draft to the researcher; pick up tapes for thinking-aloud protocols.
- 4) Complete the thinking-aloud protocols. Remember these details as you participate in this part of the process:
 - (a) identify the date, starting time and completion time whenever you revise your continuous draft.
 - (b) utter all and everything that comes to your mind as you revise.
 - (c) you need not force yourself to say something at all times. If you are blank, consider starting at another time. Try as much as possible to fill your pauses with commentary of some kind.
- 5) Remember to change pens each time you begin a new session. Here are the colors you should be using each time you sit down to write or revise:
 - continuous draft - blue pen
 - 1st revision - red pen
 - 2nd revision - black pen
 - 3rd revision - green pen
 - 4th revision - orange penIf more revision sessions occur, begin the color scheme again (red, black, green and orange).
- 6) At the end of a revision session, please recopy the new, revised version of your narrative. If new revision thoughts occur to you as you recopy, keep them on rough paper to begin a new session immediately or at another time. When you start a new revision session, you should have a clean page in front of you.
- 6) Remember to hand in all drafts with revisions, a final product you are satisfied with (copied neatly please), and the tapes after seven (7) days.

appendix C

Researcher's Continuous Draft

When Mr. Klatt asked me to line up beside Bruce Shaw (hereinafter known as "Shawsy") my heart sank. Of all the people to be matched up against in the 300 yard run, I had to be paired against one of the fastest guys in the school. Mr. Klatt set up pylons 50 yards apart and pairs of students had to run around them 3 complete times. I was a hulking sort of kid, not really fat, but certainly not skinny. My mother liked to say that I was pleasantly plump, which aggravated me to no end (but that is another matter). Gus, Steve, and Key all had to run unknowns, kids who waddled from one pylon to another, and I had Flash Gordon to contend with. Life is really fair. Shawsy and I lined up for the race. I was extremely apprehensive and to this day I don't know quite why. What in the world did it matter who I raced against and whether I won or lost the race? Strangely enough, it mattered plenty. It was something about being afraid to fail, especially in front of your buddies. We were quite the athletic group and a failure, no matter how small or seemingly insignificant, like a strikeout or botched fly ball during "work-your-way-up" or a missed opportunity on a yawning net during "spongee," labelled you a loser. This silly race meant a lot to me and the sad part was, I had no chance to win it. Why couldn't I run against Joe Romano? When the gun went off, Shawsy and I sprinted at top speed. Being novices at running, we stupidly initiated a pace which only Ben Johnson could maintain over the first 50 yards. As our bodies began to rebel, we slowed the pace to a reasonable jog. I was very close to Shawsy after 200 yards. He must be humoring me. After 250 yards we were neck and neck. When would he make his move? Surely he could not humiliate himself by allowing me to keep up with him. I looked over to his face and he looked terribly strained (there's no telling what I looked like!). His bottom lip seemed to be dragged somewhat near his chin and he looked very pained. We were neck and neck going into the last 40 yards. Shawsy looked over to me quickly and mumbled between gasps, "I'll give ya a choc'late bar." I don't know why, but now, with 30 yards left to go, I wanted to win more than anything else in the world. My legs pumped harder than I thought possible, the kind of effort that moves beyond practical rationality. Something inside of me kicked my body into overdrive. How dare he offer me a chocolate bar! How dare he! At the tape, I edged Shawsy by a nose, an Italian, Roman, Gothic nose. I never thanked my mother before and meant it, but now, I would certainly thank her for my big, fat nose. It didn't matter that I maintained my status within my social group. It didn't seem to matter that I had won, because I really did expect to lose. I couldn't lose to Shawsy, not after what he said to me. I just couldn't lose.

appendix D

Revision Category Symbols for Use in Analysis

category	symbol
continuous draft	CD
thinking-aloud revision #1	TAR#1
thinking-aloud revision #2	TAR#2
thinking-aloud revision #3	TAR#3
thinking aloud revision #4	TAR#4
draft #1	D#1
draft #2	D#2
draft #3	D#3
draft #4	D#4
random drafting	RD
refining	R
transition	T
interacting	I
discovering	D
planning	P
final draft	FD

appendix E

Thinking-Aloud Revision Transcripts and Drafts of Lee

Thinking-Aloud Revision #1 (TAR #1)

Friday, 7:45 p.m.

Okay, first of all, this story has alot of meaning and when I wrote it the first time, I really liked what I wrote, so I don't think I'll have to do much revision, because I really like it. First of all, six should be spelled s-i-x. The six of us would all drive down in the crowded stuffy car. Okay, my plain Baba in the back seat between Marci and me. (pause, three seconds). P should have a capital, and I'll put the b capital too. And my auntie Nancy in the front between my mom and dad - that's okay. My plain Baba in the back seat
 10 between Marci and me. Me and Marci? No, 'cause Marci was always oldest, so she's first. Marci and me, my auntie Nancy in the front beteen my mom and dad. Marci and I would always whine to turn the radio on. (pause 3 seconds). Marci and I would always whine to turn, whine to who? Marci and I would always (pause 3 seconds) whine to my dad. Whine-to-my-dad. (pause 3 seconds). To turn the radio on. I would get a look from my dad, I'd get a look from him. (pause 3 seconds). Through the rear view mirror that made me quit my whining immediately. I would get a look from him through the rear
 20 view mirror, through the rear view mirror that would make (frustrated gtse), I would get a look from him through the rear view mirror that made me quit my whining immediately. (pause 3 seconds). Yeah, it's okay.

The hour and a half drive seemed an eternity. I should write that out. Hour-and-a-half drive seemed an eternity, which it did, so that's okay. The hour and a half drive seemed an eternity. I would stare out the window at the desolate landscape, barren with no trees due to a tornado. (pause 4 seconds). Barren with no trees due to (pause 3 seconds) the
 30 striking of a tornado years before, that's better. Due to the-striking-of-a tornado-years-before. My ears would shut out the flying Polish - Polish with a capital - Polish passing between the adults in the car, and in my head my favorite song would be playing. (pause 4 seconds). And in my head my favorite song would be playing. (pause 3 seconds). My favourite song would be playing in my head - I like that better. And in my head, no, yeah, in my head because it's more important than my favorite song. And in my head, my favorite song would be playing. My ears would shut out the
 40 flying Polish passing between the adults in the car, and in my head, my favorite song would be playing. Okay, that's better. (pause 3 seconds).

The sweat would bead on my upper lip, and my skinny frame would begin to protest against the intense summer heat. I

like that sentence. The sweat would bead on my upper lip. I
 And my skinny frame would begin to protest against the I
 intense summer heat. (pause 2 seconds). My skinny saying I
 I'm younger - that's what it implies and that's what I want. I
 Would begin to protest (pause 4 seconds). How about the I
 50 sweat would bead on my upper lip showing (pause 3 seconds),
 the sweat would bead on my upper lip, (pause 3 seconds)
 showing that my skinny frame was beginning to protest against
 the summer heat. (pause 3 seconds). The sweat would bead on
 my upper lip, showing (pause 3 seconds) that my skinny frame
 was beginning to protest against the intense summer heat. P
 (pause 4 seconds). Yes, I like that better. Showing that my I
 skinny frame was beginning to protest against the intense -
 okay, that's good. Yet (pause 3 seconds), the windows would I
 remained closed but for an inch. My Baba -capital B -
 60 couldn't take the wind. Couldn't take the wind. My Baba
 couldn't (gtse frustration), couldn't take the wind? Handle P
 the wind? Yet, the windows would remain closed but for an I
 inch - that's good. My Baba, (pause 3 seconds) for my Baba I
 couldn't take the heat? The wind? No, I like the semi- II
 colon, it's more of a pause. My Baba couldn't take the wind. I
 (pause 3 seconds). Yeah, okay, yet the windows would remain
 closed but for an inch, my Baba couldn't take the wind. So I
 would press my forehead against the window, and every so
 often take it away to find, at my delight, an oval sweat
 70 stain marking the window. (pause 3 seconds). Window too
 often. So I would press my forehead against the window I
 (pause 5 seconds), I would press my forehead against the
 window, and every so often take it away to find, to my
 delight, an oval sweat stain marking it -marking it! So I
 would press my forehead against the window, and every so often
 take it away, to find at my delight, an oval sweat stain
 marking it. Marking what, my forehead? (pause 3 seconds). PI
 Marking the glass. But windows aren't made of glass? Marking I
 the ... the windows said to are, sounds too -Blahhhh! So I PI
 80 would press my forehead against the window and every so often
 take it away to find, at my delight an oval sweat stain
 marking the glass. Okay. Marking the glass. Marking the
 glass. I would press my forehead against the window and
 every so often take it away (gtse frustration). I would wipe P
 it away with my hand and then return my forehead, starting
 the process again. Gtse, I don't like process, it sounds too
 scientific. Scratch it out right away. I would wipe it away I
 with my hand and return my forehead, starting it all over
 again. Starting it. Very simplistic, but it shows what I P
 90 want to say. I would wipe it away with my hand, and then I
 return my forehead, it, too often, starting the process (long
 sigh), starting it over, I would wipe it away with my hand,
 and return my forehead starting it again. No, no, no, no, P
 no. I would wipe it away with my hand and then return my
 forehead (pause 5 seconds) starting, with the process,
 starting (pause 7 seconds). I would wipe it away with my
 hand and then return my forehead. (pause 5 seconds). I want P
 to say it - I kept doing it throughout the whole trip. I I

would wipe it away with my hand. And then return my
 100 forehead. The procedure. No, not the procedure. It's too
 scientific. It's getting away from the simplicity of it. I II
 would wipe it away with my hand, and then return my, my. I
 would return ... (pause 5 seconds). The stain ... P
 The stain would be wiped away with my hand, an oval stain marking P
 the window. I would wipe it away with my hand, (pause 3
 seconds), return my forehead, and begin it all again. And
 begin ... I would wipe it away with my hand, return my
 forehead, and begin it all again. And begin again. Yes, and
 begin again. I would wipe it away with my a hand, return my
 110 forehead, and begin again. I would wipe it away with my
 hand, return my forehead and begin again. Okay, that's good. PI

The entrance was a small gravel road of ten about feet. T-e-
 n. There was an empty space before the graves in which to
 stop the car. (pause 3 seconds). There was an empty space P
 (pause 3 seconds). It wasn't really space, it was more a
 clearing. An empty clearing before the graves, clearing, the IP
 space is just too void. There is an empty clearing before I
 the graves in which to stop the car. We would all pile out
 of the car, Marci and I revelling in the sudden freedom. I
 120 like that. We would all pile out of the car, Marci and I
 revelling in the sudden freedom. But it wasn't nearly so
 good. (pause 4 seconds). I like that simplicity of that. I
 But it wasn't nearly so good. (pause 4 seconds). I
 But it wasn't nearly so good, as we thought it was. That's P
 better. (pause 5 seconds). Revelling in the sudden freedom,
 but our freedom wasn't nearly as good as we thought it,
 nearly so good as we thought it was, nearly so good, nearly
 as good, in the sudden freedom. But it wasn't nearly so good
 as we thought. But it wasn't so, but it wasn't nearly so
 130 good as we thought. Not thought it was. But it wasn't
 nearly so good as we thought. The heat would eventually hit P
 us, and again my body sweated profusely. (pause 4 seconds).
 Okay, that's good, I like that the way it is. I

We would all make our way over to the grave, I carefully
 watching my step in order to turn over every ant hill I saw
 with my sneakered feet. I saw with, every ant hill I saw
 with my sneakered feet. Nooo. We would all make our way
 over to the grave (pause 4 seconds), I carefully watching my
 step. In order to turn over every ant hill (pause 3
 140 seconds), I saw with my sneakered feet. I like that, but
 like, I saw with my feet. I didn't see it with my feet. P
 gtse. How about, we would all make our way over to the II
 grave (pause 4 seconds), I knocking over, I with my sneakered I
 feet, (pause 3 seconds), I carefully watching my step in
 order to turn over with my sneakered feet every ant hill I
 saw there. We would all make our way over to the grave, I
 carefully watching my step in order to turn over with my
 sneakered feet every ant hill I saw. (pause 4 seconds).
 Come onnn. I carefully watching my step, in order to turn
 150 over with my sneakered feet every ant hill I saw. (pause 5 P

seconds). Suddenly, they would come as they always did. Come? They would start jumping as they always did. No. Suddenly they would come as they always did. Grasshoppers. I don't want to change this because this is exactly how I felt about them. I hated them. I hated them so much. I still do. Suddenly they would come as they always did. Grasshoppers. Actually grasshoppers I'm going to put in big letters because I just detested them so much. Army green in color, and jumping all over me, I detested them. I would run
 160 to the safety of my father and cling to him despite the heat. He would calm me and once again I would be safe. I like this, I'm leaving that the way it is. I

We would arrive at the grave, my grandfather's. My dad's father. I don't have to say that again. I'm not going to put my grandfather's. We would arrive at the grave, my dad's father. My dad's father's. (pause 4 seconds). No, I'm leaving it the way it is. We would arrive (sigh), at my grandfather's grave. My dad's father. My baba would instant-ly, ly begin to weep, and I too, would feel the
 170 burning behind my eyes. Would feel the burning. Would feel burning, for a man I never knew, yet was a part of me. Okay, I like that. Very much. My father would, on bended knee, clear away all of the old grass and flowers, and replace the old flowers with new. Okay, old flowers too often. My father would on bended knee clear away all of the old grass. Period. The old flowers were replaced with new. All rightt. The old flowers were replaced with new. We would all stand around the grave for the customary picture, the evergreen tree looming behind us. It would be over, and we'd all walk
 180 back to the car. Okay, it would be over and, that's fine. Yet something would draw me like a magnet and I would stay behind for a moment, stooping to place my grubby fingers on the picture of my grandfather. I'm not changing that sentence, because I like it too much. It's too good. Yet something would draw me like a magnet, and I would stay behind for a moment, stooping to place my grubby fingers on the picture of my grandfather. Grubby, because I'm trying to show that I'm young. Again the burning. Again, not the burning. Again burning, and the feeling that he was there.
 190 (pause 4 seconds). Again burning. With the feeling that he was there. P

A call from my mother would sound telling me to hurry. (pause 4 seconds). That's good. I like that. I would take one last look, let my finger rest for a second, and then race through the grasshoppers to the car. I would take one last look and let my fingers rest for a second. Let my finger rest for a lingering second. No. Let my finger linger for ... a finger linger, no (laughter). Let my finger rest for a lingering second. Second, second. I would take one last
 200 look, and let my fingers rest for a lingering second, and then race through the grasshoppers. Grasshoppers, one word? Grasshoppers to the car. P

Climbing back in the car, I would feel only remorse at the ride home. (pause 4 seconds). Climbing back in the car, I would feel only remorse at the ride home. (pause 7 seconds). The only good thing about it might be an ice cream cone. That I'm keeping because I like it, just that way. That's exactly how I feel.

P
H
H

Okay, end of revision one, 8:03.

Thinking-Aloud Revision #2 (TAR#2)

Sunday, 8:40 p.m.

Okay, I'm working on my second draft. I brought dictionaries with me because I figure that now that I've got it, ummm, kinda saying what I want to say, I want to make sure that it's grammatically, spelling what-ever correct.

Starting from the beginning, put revision #2 at the top.

The six of us would all drive down in the crowded, stuffy car. My plain Baba in the back seat between Marci and me, my Auntie Nancy in the front between my mom and dad. Okay, what I'm going to do, in the front between mom and dad. Because I
 10 said, because I didn't say my sister, Marci and me, I'm going to take out the my, and make it between mom and dad. Marci
 and I would always whine to my mom and dad to turn the radio on. I would get a look from him through the rear-view mirror that made me quit my whining immediately. I

The hour and a half drive seemed an eternity. Hour and a half? The drive seemed an eternity. Do I use a hyphen?
 Hour ... ummm ... I don't know ... I think I'm gonna like P
 (flipping through a dictionary). Hour and a half. I don't know how to like ... if I should put ... I don't know ...
 20 ummm ... (pause 8 seconds) ... ummmmmmmmmmmmm. Hour and a half drive. I'm just going to leave it like that. I would stare out the window at the desolate landscape, barren with no trees due to the striking of a tornado - I'm still kind of wondering about that. Barren with no trees. Due to a tornado striking years before (pause 5 seconds). That's not going to do. Due to (pause 5 seconds) a tornado striking - P
 that saves words. My ears would shut out the flying Polish I
 passing between the adults in the car, okay, and in my head I
 my favorite song would be playing.

30 The sweat would bead on my upper lip showing that my skinny frame was beginning to protest against the intense summer heat. Okay. Yet, the windows would remain closed but for an inch; my Baba couldn't take the wind. So I would press my forehead against the window - so I would or I would? I would I
 press my forehead against the window (pause 3 seconds). So. I
 'Cuz I want to say that because I couldn't open the window then I would - yeah, okay, that's okay. And begin again. I
 (she moves to the next paragraph).

The entrance was a small gravel road of about ten feet.
 40 There was an empty clearing before the graves in which to stop the car. How about, in which the car could be parked? II
 Yeah. The car could be parked. We would all pile out of the car, Marci and I revelling, revelling. I'm going to look up revelling, I'm not really sure. I've used that word because it had a ring, but I'm not exactly sure if I'm (pause as she

looks up the word in the dictionary). Re-ve-llllllinn-nn-nn-
 nnnnnng. That's okay. Marci and I revelling in the sudden
 freedom. But it wasn't nearly so good as we thought. Ha,
 that sounds so bad! But it wasn't nearly as good as we
 50 thought, not so good. Nearly so good. Tseeee. Nearly as
 good. As we thought. The heat would eventually hit us, and
 again my body sweated profusely. Okay.

I
 P

We would all make our way over to the grave, I carefully
 watching my step in order to turn over, with my sneakered
 feet, every ant hill I saw. Suddenly, they would come as
 they always did. Grassshoppersssssss. (pause 4 seconds).
 Army green. I don't know if that's one word, army green,
 like, if that's a dash or what. I'll just check I guess. I
 don't know if it's right. I always use a dictionary when I
 60 revise 'cuz sometimes I, sometimes I do things wrong. Army
 ant. It doesn't say anything so I'll just leave it. Army
 green in color and jumping all over me. I detested them. I
 would run to the safety of my father and cling to him despite
 the heat. He would calm me, and once again I would be safe.
 Okay, that's fine.

We would arrive at my grandfather's grave. My dad's father.
 My Baba would instantly begin to weep, and I too would feel
 burning behind my eyes. Burning, for a man I never knew, yet
 was a part of me.

70 My father would, on bended knee, clear away all of the old
 grass. (pause 3 seconds). The old flowers, old too often?
 The dead flowers. 'Cuz grass can be old, it doesn't
 necessarily have to be dead, but flowers are dead. The dead
 flowers were replaced with the new. We would all stand
 (pause 3 seconds) around the grave for the customary picture.
 The evergreen tree looming behind us. We would all stand
 around the grave for the customary picture with the
 evergreen, with the evergreen tree looming behind us.

I
 I
 P

It would be over and we'd all walk back to the car. Yet,
 90 something would draw me like a magnet, and I would stay
 behind for a minute, stopping to place my grubby fingers, I
 think I copied that wrong. Grubby finger, oops, on the
 picture of my grandfather. Just wait, where am I? Grubby
 fingers, that's right. The picture of my grandfather. Again
 burning, with the feeling that he was there.

A call from my mother would sound, telling me to hurry. I
 would take one last look, let my finger rest for a lingering
 second, and then race through the grasshoppers to the car.
 Okay, that's fine.

90 Climbing back in the car, I would feel only the remorse at
 the ride home. The only good thing about it. (pause 3
 seconds). The only good thing about it might have, might be,
 might have been an ice cream. The only thing good about it

might have been, might have been, not might be. The only thing good about it (pause 3 seconds) might have been an ice cream cone. P

Well, I think that's all I'm going to do because I think this piece is good the way it is right now and I like it. Yeah. T

The six of us would all drive down in the crowded stuffy car. 100 Plain Baba in the back seat between Marci and me, Auntie Nancy in the front between my mom and dad. (pause 4 seconds). Now, do mom and dad get capitals now. Oh Lord! I guess if it's like a title, then I guess I would have to do that right, because (pause 3 seconds). I'll make it capital. Mom and Dad. Marci and I would always whine to Dad to turn the radio on. Whine to dad. I would get a look through the rear view mirror (pause 4 seconds). Okay, I have to take out my plain Baba too. Plain Baba in the back seat between Marci and me, Auntie Nancy in the front between Mom and Dad. P
110 I would get a look from him through the rear view mirror (ends off in a whisper).

Now, I'll go to the second page. Call from my mother. Call from mom. (pause 5 seconds). Well, I think it's pretty good now. All I have to do is copy it out. T

The sweat would bead on my upper lip, showing that my skinny frame was beginning to protest against the intense summer heat. Well, I think it's pretty good right now. Yeah, I think I like it the way it is. And I think that is the end of my revision, because I like it the way it is. T

120 Again burning with the feeling that he was there. Who was there? It would be over and we'd all walk back to the car. Something would draw me like a magnet, and I would stay behind for a moment, stooping to place my grubby fingers on the picture of my grandfather. Again burning, with the feeling that he was there. Okay, I just like grandfather, so that's okay.

Well, that's the end of my revision and I think I'll just copy it out now. The time is 9:06 p.m.

Addition to TAR#2

I was just doing my final copy, and I don't know if this is called revision three or what, I'll put it in green. Rear-view mirror, I didn't have a dash in it, and I looked in the dictionary and it said that rear-view should have a hyphen, so I just put it in now.

The 6 of us would all drive down in the crowded stuffy car. My place was in the back seat between Marcia and me, my Auntie Noreen in the front between my mam & dad. Marcia & I would always shine to turn on the radio on. I would get a look from my dad through the rear view mirror that made me quit my shining immediately.

The 15 min drive seemed an eternity. I would stare out the window at the desolate landscape, barren with nothing but a tractor. My ears would shut out the flurry of voices passing between the adults in the car, and in my head my favorite song would be playing. My the sweat would bead on my upper lip, and my skinny frame would begin to protest against the intense summer heat. Yet, the windows were closed but for an inch, my papa couldn't take the wind. So I would press my forehead against the window, and every so often take it away to find, at my delight, an oval sweat stain marking the window. I would wipe it away with my hand, and then return my forehead starting the process again.

The entrance into a small gravel road of about 10 feet, there was an empty space by the grave in which to stop the car. We would all get out of the car, Marcia & I walking in the sudden freedom. But it wasn't nearly so good. The heat would eventually hit us, and again my body would protest. We would all make our way over to the grave, I carefully watching my step in order to turn over every rock I saw on my sneakered feet. Then, suddenly, they would come as they always did. Grasshoppers. Army green in color and jumping all over me. I detested them. I would run to the safety of my father & cling to him despite the heat. He would calm me, and once again I would be safe.

We would arrive at the grave. My grand father's. My father's. My papa would instantly begin to weep, and I would feel the burning behind my eyes. Burning, for a man I never knew yet was apart of me.

My father would, on a level I never knew, clear away all of the dirt, grass and flowers, and replace the old flowers w/ new. The 6 of us would all stand around the grave for the customary picture the camera being behind us. It would be over, and we'd all walk back to the car. Yet, something

would dance like a queen, I'd would stay behind for a moment,
stopping to place my grandpa's picture on the picture of my grandfather
again the building, and the picture that he was there.

A call from my mother would sound, telling me to hurry, I would
take one last look at my paper, not for a second, and then run through the
gates to the car.

Climbing back in I would feel only strange at the side door, the
only good thing about it might be an ill-earned cone.

Lee's Draft #1 (D#1)

The ^{six} of us would all drive down in the crowded stuffy car. My ^P plain Baba in the back seat between Marci & me, my Auntie Nancy in the front between my mom and dad. Marci and I would always whine to ^{my dad to} turn the radio on. I would get a look from ^{him} my dad through the rear view mirror that made me quit my whining immediately.

The ^{hour and a half} drive seemed an eternity. I would stare out the window at the desolate landscape, barren with no trees due to ^{the striking of} a tornado. ^{generally} My ears would shut out the flying Polish passing between the adults in the car, and in my head my favorite song would be playing.

The sweat would bead on my upper lip, and ^{showing that} my skinny frame ^{was} would begin ^{my} to protest against the intense summer heat. Yet, the windows would remain closed but for an inch; my Baba couldn't take the wind. So I would press my forehead against the window, and every so often take it away to find, at my delight, an oval sweat stain marking the ^{glass} window. I would wipe it away with my hand, ~~and then~~ return my forehead, ~~starting the process~~ again.
 & begin ~~the~~ again. 15

The entrance ^{clearing} was a small gravel road of about ^{ten} 10 feet. There was an empty ~~space~~ before the graves in which to stop the car. We would all pile out of the car, Marci & I revelling in the sudden freedom. But it wasn't nearly so good. ^{as we thought} The heat would eventually hit us, and again my body sweated profusely.

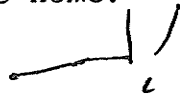
We would all make our way over to the grave, I carefully watching my step in order to turn over ^{with my sneakers} every ant hill I saw ~~with my sneakered feet~~ suddenly, they would come as they always did. ^{RASHED FEET.} Grasshoppers. Army green in color and jumping all over me. I detested them. I would run to the safety of my father and cling to him despite the heat. He would calm me, and once again I would be safe.

We would arrive at ~~the~~ grave. My grandfather's. My dad's father. My Baba would instantly begin to weep, and I too would feel ~~the~~ burning behind my eyes. Burning, for a man I never knew, yet was a part of me.

My father would, on bended knee, clear away all of the old grass, ^{to be replaced} and ~~flowers, and replace~~ the old flowers with new. We would all stand around the grave for the customary picture, the evergreen ^{tree} looming behind us.

It would be over, and wd'd all walk back to the car. Yet, something would draw me like a magnet, and I would stay behind for a moment, stooping to place my grubby fingers on the picture of my grandfather. Again ~~the~~ burning, ^{and} the feeling that he was there.

A call from my mother would sound, telling me to hurry. I would take one last look, let my finger rest for a ^{lingering} second, and then race through the ^{grasshoppers} ~~grass~~ hoppers to the car.

Climbing back in the car I would feel only remorse at the ride home. The only good thing about it might be an ice cream cone. 

Revision #2

Lee's Draft #2 (D#2)

R The six of us would all shove down in the crowded stuffy car. My Uncle
 RR Baba in the back seat between Maria and me, my Auntie Mary in the front
 RR between my Mom and Dad. Maria and I would always whine to my Dad re-
 turn the radio on. I would get a look from him through the rearview
 mirror that made me quit my whining immediately.

The hour and a half drive seemed an eternity. I would stare out the
 R window at the desolate landscape, barren with no trees due to ^{the striking} ~~the~~
 R of a tornado ^{striking} years before. My ears would shut out the flying talk passing
 between the adults in the car, and in my head my favorite song would be
 10 playing.

The sweat would bead on my upper lip, stinging that my skinny frame was
 beginning to protest against the intense summer heat. Yet, the windows would
 R remained closed but for an inch; my Baba wouldn't take the word. So I
 would press my forehead against the window, and every so often take it
 away to find, at my delight, an cool sweat stain marking the glass. I
 would wipe it away with my hand, return my forehead, and begin again.

The windows, see a small ~~and~~ and ~~it~~ ~~was~~ ~~the~~ ~~best~~ ~~thing~~

R was an empty clearing before the games in which ^{the car could be parked} ~~to stop the car~~.
 We would all pile out of the car, since avoid sweating in the sudden heat.
 R But it wasn't nearly ^{as} good as we thought. The heat would eventually hit
 us, and again my body sweated profusely.

We would all make our way over to the game, & carefully watching
 my step in order to turn over, with my sweat-soaked shirt, away and hill down.
 Suddenly, they would come as they always did. CRICKETERS. Army game
 in color and jumping all over me. I criticized them. I would run to the
 relief of my father and cry to him despite the heat. He would calm me,
 and once again I would be safe.

We would arrive at my grandfather's game. My dad's father. My father
 would instantly begin to weep, and I too would feel burning behind my eyes.
 30 Becoming, for a man I never knew, yet was a part of me.

R My father would, on bended knee, clear away all of the old grass. The
 R ~~old~~ ^{field} places were replaced with new. We would all stand around the game for the
 R customary picture ^{with} the uniforms too leaving behind us.

It would be over, and we'd all walk back to the car. Yet, something

would draw me like a magnet, and I would stay behind for a moment, stopping to place my quality program the picture of my grandfathers. Again hurriedly, with the feeling that he was there.

R A call from my ^{man} ~~mother~~ would sound, telling me to hurry. I would take one last look, let my program rest for a lingering second, and then, once through the grasshoppers to the car.

40 Climbing back in the car, I would feel only remorse at the side lands.
R The only good thing about it might ^{have} been an ice cream cone.

Lee's Final Draft (FD)

The six of us would all drive down in the crowded stuffy car. Plain father in the back seat between Miami and me, Auntie Nancy in the front between Mom and Dad. Miami and I would always want to look to face the radio on. I would get a look from him through the side-view mirror that made me quit my whining immediately.

The hour and a half would seem an eternity. I would stare out the window at the divided landscape, barren with no trees due to a terrible smiting years before. The cars would shut out the flying debris passing between the vehicles in the car, and in my head my favorite song would be playing.

The sweat would bead on my upper lip, showing that my skinny frame was beginning to protest against the intense summer heat. Yet the windows would remain closed but for an inch; my hair couldn't take the wind. I'd would press my forehead against the window, and every so often take it away to find, at my delight, an oval sweat stain marking the glass. I would wipe it away with my hand, return my forehead, and begin again.

The entrance was a small gravel yard of about ten feet. There was an empty driveway before the groves in which the car could be parked. We would all pile out of the car, Miami and I swelling in the sudden freedom. But it wasn't good as we thought. The heat would eventually hit us and again my body sweated profusely.

We would all make our way over to the gate, I carefully watching my step in order to turn over, with my sweat-soaked feet, away and kill them. Suddenly, they would come as they always did. CRASHHOPPERES. Quamy grown in color and jumping all over me. I detested them. I would run to the safety of my father, and cling to him despite the heat. He would calm me, and once again I would be safe.

We would arrive at my grandfather's grave. My dad's father, Baba would instantly begin to weep, and I too would feel burning behind my eyes. Bawling, for a moment now, know, get me a part of me.

My father would, on bared knee, clear away all of the old grass. The daisy flowers were replaced with new. We would all stand around the grave for the customary picture with the Oregon tree leaning behind us.

It would be over, and we'd all walk back to the car. Yet, something would draw me like a magnet, and I would stay behind for a moment, stopping to place my quill fingers on the picture of my grandfather. Again burning, with the feeling that he was there.

A call from Mom would sound, telling me to hurry. I would take one last look, let my fingers rest for a lingering second, and then race through the grasshopper to the car.

Climbing back in the car, I would feel only remorse at the sick home. The only good thing about it might have been an ice cream cone.

appendix F

Thinking-Aloud Revision Transcripts and Drafts of Betty

Thinking-Aloud Revision #1 (TAR#1)

Saturday, 3:40 p.m.

Okay , first of all, I want to make this thing a little shorter, a little more to the point. 'Cuz you don't always want to hear about other people's little things, they'd rather hear about their own. So if I can cut out some of the things that aren't quite necessary ...

Look up again. Three more minutes have elapsed since the last time I glanced wearily at the kitchen clock, at the kitchen clock. I forced my head back to my homework. I can't concentrate on what I'm doing. Okay, I can cut that out. (pause 4 seconds). As each second passes with a faint tick, a faint tick, (pause 4 seconds), a faint tick of the clock. As each second passes, my fear grows worse. As each second passes with a faint tick, my fears grow worse. Worse, just like that. There's been over an hour since my father left to get a case of beer. No, that's making people think of something else. My father left to run an errand. My thoughts raced wildly. Where could he be? Has he been hurt? No, leave out "has he been hurt" 'cuz it kinda leads to what happens later. Where could he be? Perhaps he just got.

Change that to just, perhaps he just met up with a few old acquaintances. Met up with a few old acquaintances. I keep pushing these thoughts away, thinking I must be overtired. I keep pushing these thoughts away. I keep pushing. I push these thoughts away. Thinking I must be overtired. Push. Push these thoughts away thinking I must be overtired. I stand up stiffly to pour a glass of milk. Stiffly. Suddenly with a jolt to the silence of the evening, the phone rings. Suddenly with a jolt to the silence of the evening, the phone rings. The phone rings. I jump, but recover quickly hoping it is my father. Get that out. Quickly I answer. (pause 6 seconds). Quickly I answer the phone with some uneasiness in my sub-conscious.

Hello. Yeah, this is dad. There is a quiver in his voice that I catch on to immediately and interrupt him in mid-sentence. I catch on. There is a quiver in his voice. That causes me to interrupt, interrupt. Dad, where are you, is everything okay? I'm okay, I've been in an accident though. I'm okay. It's too calm. He's been in an accident. He's going to be upset. Say I'm okay, just a little accident.

I'm okay, it's just a little accident. It's just a little accident. It'll be. My thoughts race to the car that was to be mine in a few months. Yeah, I like that (ha). We're just waiting for the police. I may have to go to the hospital. Mmmmm. I'm just waiting for the police. I'm okay, it's

just a little accident. Just waiting for the police, it's just a little accident. Ummmmmm. Just a little accident. I'll be held up. While I wait for the police. While we, while we, wait for the police, I may have to go to the hospital. Tears glisten in my eyes. I must remain strong
 50 for everyone's sake, especially my little brother and sister who are already in bed. Dad, what's wrong. Are you hurt? No, just a little bruise. Okay. No, just a little bruise. But they'll want to be sure. Listen, I want you to call mom, as soon as I know what's going on I call you back. Just leave out mom. As soon as I know more, as soon as I know, as soon as I know more, I'll call you back.

I hang up the phone, with tears running down my face. I'm going to cut the whole mom thing. I don't like it. Okay. I hang up the phone with tears running down my face.

60 I sit down and try to relax. I feel so lonely all by myself as the last ten minutes' events passed violently and rapidly over and over again through my head. Got to fix that over and over. I sit down and try to relax. Wait. I hang up the phone with tears running down my face. I sit down and try to relax. I feel so lonely all by myself as the last ten minutes events passed violently and rapidly through my head. I debate with myself whether or not to awaken my brother and tell him what has happened. (pause 5 seconds). What has happened. I needed someone desperately. I need someone
 70 desperately. Passing back and forth with the tenses here. I need someone desperately. So I go (pause 3 seconds), I need someone desperately, so I awaken him. So I awaken him. So I awaken him. He comes over to me and gives me a gentle hug. He gives me ... okay I have to tell them what's going on here. I need someone desperately, so I awaken him and pour out the story. And tell him. And (pause 4 seconds) inform him, of the accident. He comes over to me and gives me ... it's pathetic when he comes over to me. He gives ... and I answer.

80 My dad says hi, weaker and with more trembling, with more, more, weaker and shakier, and trembling. Weaker and shakier than before. I glance at my brother's apprehensive face. My dad says hi, weaker and shakier than before. I glance at my brother's apprehensive face. Taking me to the hospital. Ummmmmm. They're taking me to the hospital. Don't worry (pause 5 seconds). Don't worry, I'll get checked and take (pause 6 seconds), and take a taxi home after. I'll say it like that. But Dad, I ask, why? Are you hurt? I can't say where you are hurt anymore. If he is hurt ... (pause 4
 90 seconds). No, not seriously. I'll just change this. Nothing serious. Nothing serious, just a little sore. A couple of bruises, of bruises. I'll call you from the hospital before I leave. (pause 5 seconds). I love you dad. I love you too. Don't worry. His voice fades at the last three words. Okay, we want mom again ... to call my mom.

Okay, we'll just kill that part.

I go back and sit with my brother. We sit and stare in silence, our thoughts criss-crossing each other's, leaving our empty. I think of my father, simple and calm. I think
 100 of all our fights and how much we have hated each other at difficult times in the past few years. I think about how it takes something like this for my brother and I to show our love for each other. I think that's pretty good. I
 I go back to sit with my brother. We sit and stare in silence, our thoughts criss-crossing each other's, leaving our bodies empty. I think of my father, simple and calm. I think of (pause 5 seconds) the times, how we've gotten along and how terrible ... think of how well, how well we've gotten
 110 along, how much we've hated each other, the difficult times. I think about how it takes something like this for my brother and I to show our love for each other. My mother calls. (pause 7 seconds). Okay. Okay. My dad calls from the hospital saying he'll be okay. (pause 7 seconds). Uuuummmmm. (unintelligible commentary 4 seconds). No, that's right. My brother and I go ... My dad calls from the hospital saying he'll be okay. I go back to sit with my brother. We sit and stare in silence, our thoughts criss-crossing each other's, leaving our bodies empty. I think of my father, simple and calm. Thinking of how well we've
 120 gotten along and how much we have hated each at difficult times. I think about how it takes something like this for my brother and I to show our love for each other. (pause 7 seconds). Okay, snapping us out, snapping us out of our trances, my dad calls saying he'll be okay and that, and that, (pause 5 seconds) he'll see us tomorrow. Mmmmmmm, I don't like this ending here. This is really screwed up now. Let's see. Snapping us out of our trances, my dad calls saying he'll be okay and he'll see us tomorrow. With relief, my brother and I go off to bed. We fall asleep, thinking
 130 about (knocks pen on table 5 times), fall sleep, thinking about. Fall asleep, fall asleep, fall asleep. (pause 5 seconds). And easily drift off to sleep. (pause 9 seconds). Okay.

It is now 4:05 on Saturday.

Thinking-Aloud Revision #2 (TAR#2)

It's Monday, 9:30 p.m.

Okay, here we go.

I look up again. Three more minutes have passed since the last time I glanced wearily at the kitchen clock. As each second passes with a faint tick, my fears grow worse. It has been over an hour since my father left to run an errand. My thoughts raced wild. Where could he be? Perhaps he just met up with a few old acquaintances. I push these thoughts away, thinking I must be overtired. Oops, that's wrong. I push these thoughts away. I push these thoughts away - dash - I must be overtired. I stand up stiffly to pour a glass of
 10 milk. Why am I standing up stiffly? I'll just stand up? I stand up to pour a glass of milk. Suddenly with a jolt to the silence of the evening, the phone rings. Quickly, I answer the phone with uneasiness in my sub-conscious.

Hello. This is dad. A quiver in his voice causes me to interrupt. Dad, where are you? Is everything okay? I'm okay. It's just a little accident. My thoughts race to the car that was to be mine in a few months. Dad, where are you? Is everything okay? I'm okay. It's got to be natural. I'll be held up for a while for the police. I may have to go to
 20 the hospital. Tears glisten, tears glisten in my eyes. I have to be strong for everyone's sake. That's sappy. I have to be strong for everyone's sake. I'll just pick that out. I have to be strong. Tears glisten in my eyes ... and I carefully wipe them away. Tears glisten in my eyes and I carefully wipe them away. Tears glisten in my eyes and I carefully wipe them away. Dad, what's wrong? Are you hurt? Not carefully, and I. I quickly. It has to be quick because I'm talking. Dad, what's wrong? Are you hurt? No, just a little bruise, but they want to be sure. As soon as I know
 30 more, I'll call you back.

I hang up the phone with tears running down my face. I sit and try to relax. I feel so lonely all by myself, the last ten minutes events pass. I feel so lonely all by myself, the last ten minutes events pass rapidly. Passing rapidly through my head. I debate with myself whether or not to awaken my brother. I need someone desperately so I go to him. That's too ... lost a beat there. Myself whether or not to awaken my brother. I need someone desperately so I go to him and tell him of the accident. He comes over to me and
 40 gives me a gentle hug. I went to him first. He gives me, he gives me a gentle hug that gives me, gives me all the self-confidence I could ever need. The phone rings again. That's pretty fast.

Hi, says dad, weaker and shakier than before. I glance at my brother's apprehensive face. They're taking me to the

hospital just to get checked. I'll take a taxi home. But dad, I ask, why? Are you hurt? It's nothing serious. I'll call before I leave the hospital, but for now, you'd better get some sleep. I love you dad. I love you, too kiddo, now
 50 get back to bed, get to bed. His voice fades out hoarsely with his last words.

I go back and sit with my brother. We sit and stare in silence, our thoughts criss-crossing, criss-crossing, criss-crossing each other, learning, leaving our bodies empty. I think of my father, simple and calm. I think of how we've gotten along and how much we've hated each other. I think of our similarities and our differences and how we almost read ... how we could sometimes almost read each other's minds. I think of our similarites and differences and oh, how we
 60 could sometimes almost read each other's minds. I think of how it takes my father to be in trouble for my brother and I. I think, I think of how it takes something like this for our real love, takes (unintelligible comment). I'll use that afterward. (Sigh). I think of how it takes for my, how it takes for my brother and I to show our love for each other. I think of how it takes, how much it takes ... takes for my brother and I to show our love for each other. I wonder why we can't, why it doesn't ... That's dumb too. I think of how much it takes for my brother and I to show our love for each
 70 other, show our love for each other. Mmmmm. Show our love for each other. Show our love for each other. My brother and I show our love for each other. I don't like that at all. (this portion of the tape contains a generous portion of mumbling). Thinking of my brother, I snap out of my trance. Thinking of my brother, I snap out of my trance and what do I do? And suddenly feel very sleepy. Together we get up and together, we go off to bed. That night (unintelligible commentary). I go back and sit with my brother. We sit and stare in silence, our thoughts criss-
 80 crossing each other, leaving our bodies empty. I think of my father, simple an calm. I think of how well we've gotten along and how much we've hated each other. I think of our similarities and our differences. I think of how much it takes for my brother and I to show our love for each other. And then, thinking of my brother, I snap out of my trance and suddenly feel very sleepy. Together we get up, and together and together we go off to bed.

That's the end of the second revision. It is now 9:55 p.m.

Betty's Continuous Draft (CD)

10 I look up at the clock again. Three more minutes have elapsed since the last time I glanced warily at the kitchen clock. I force my head back to my homework but can't concentrate on what I am doing. As each second passes with a faint "tick", my fears grow worse and worse. It has been over an hour since my father left to pick up a case of beer. My thought race wildly - where could he be? Has he been hurt? Perhaps he just stopped in because a few old acquaintances were there. I keep pushing these thoughts away, thinking I must be over-tired, ~~perhaps~~ ^{maybe} just paranoid. I stand up stiffly to pour a glass of milk. Sudden with a jolt ~~at the~~ ^{the} silence of the evening ~~and~~ ^{and} the phone rings. I jump, but recover quickly hoping it is my father, to say he will be home shortly. I answer the phone with some uneasiness in my sub-conscious.

"Hello?"

"Yeah, Dad, this is Dad,..." There is ~~an~~ ^a quaver in his voice that I catch on to immediately and interrupt him mid-sentence.

"Dad, where are you? Is everything okay?"

"I'm okay, I've been in an accident though." My thoughts race to the car that was to be mine in a few months.

20 "We're just waiting for the police; I may have to go to the hospital..." Tears glisten in my eyes. I must remain strong for my ones safe, especially my little brother and sister who are already in bed.

"Dad, what's wrong - are you hurt?"

"No just a little sore and a little cut above my eye. Listen, I want you to call Mom, as soon as I know what's going on I call you back."

I hang up the phone, with tears running down my face. I ~~hope~~ ^{must to} ~~my~~ ^{my} ~~phone~~ ^{phone} and quickly call my Mom at work. I tell her what has happened, reassure her that we're all okay at home and tell her I'll let her know anything else as soon as possible.

30

I sit down and try to relax. ~~But~~ I feel so lonely all by myself as the last 10 minutes events pass violent and rapidly over and over again through my head. I debate with myself whether or not to awaken my brother and tell him what has happened. I need someone desperately so I go and get and tell him everything. He comes over to me and gives me a gentle hug that gives all the confidence any could ever need.

The phone rings again interrupting our precious moment and I answer...

40

My Dad says he, we fear and more with more trouble than before. I glance at my brother's apprehensive face.

"They're taking me and another guy to the hospital. Tell Mom not to worry and I'll take a taxi or get a ride home after."

"But Dad," I ask. "Why? Where do you hurt?"

"My hip's sore and my shoulder's hurt - but nothing serious. I call you from the hospital."

"I love you Dad."

"I love you too, now don't worry." His voice fades out the last 3 words.

50

I call my Mom and tell her everything, my Dad instructed me to... She decided to leave work and go to the hospital even though he said not to.

I go back to sit with my brother. We sit and stare in silence, our thoughts cross-crossing each other, leaving our bodies empty. I think of my father, simple, calm. I think of all our fights and how much we have hated each at difficult times in the past few years. I think about how it takes something like this for my brother and I to show our love for each other. ~~My brother then comes over,~~ ~~and says that he's going to bed.~~ My Mother calls snapping us out of our trances. She's at the hospital with my father. Everything's going to be okay, but Dad's going to be in the hospital for a few days. My brother and I go off to bed. As bad as it was, maybe it was beneficial to some of our inter-family relationships.

60

FIRST REVISION.

R I look up ~~at the clock~~ again. Three more minutes have elapsed
 R since the last time I glanced wearily at the kitchen clock. ~~My thoughts~~
~~had been so busy~~ ~~with~~ ~~the~~ ~~thought~~ ~~of~~ ~~what~~ ~~I~~ ~~was~~ ~~doing~~
 RR As each second passes with a faint "tick", my fears grow worse
 R RR ~~and worse~~. It has been over an hour since my father left to ~~work~~ ~~run~~ ~~an~~
 R RR ~~errand~~ ~~for~~ ~~me~~ ~~and~~ ~~my~~ ~~mother~~ ~~and~~ ~~my~~ ~~brother~~ ~~and~~ ~~my~~ ~~sister~~ ~~and~~ ~~my~~ ~~grandmother~~ ~~and~~ ~~my~~ ~~grandfather~~. My thoughts race wildly - where could he be?
 RR ~~Perhaps he just stopped~~ ~~at~~ ~~one~~ ~~of~~ ~~his~~ ~~usual~~ ~~places~~ ~~to~~ ~~visit~~ ~~some~~ ~~of~~ ~~his~~ ~~old~~
 RR acquaintances ~~and~~ ~~was~~ ~~not~~ ~~at~~ ~~home~~. I ~~was~~ ~~pushing~~ ~~those~~ ~~thoughts~~ ~~away~~, ~~thinking~~,
 R I must be over-tired, ~~and~~ ~~just~~ ~~feeling~~ ~~odd~~. I stand up stiffly to pour
 R a glass of milk. Sudden, with a jolt ~~of~~ ~~the~~ ~~silence~~ ~~of~~ ~~the~~ ~~evening~~,
 R RR ~~and~~ ~~low~~ ~~and~~ ~~quiet~~ ~~the~~ ~~phone~~ ~~rings~~. ~~I~~ ~~jump~~ ~~and~~ ~~pick~~ ~~up~~ ~~the~~ ~~receiver~~,
 RR hoping it is my father, ~~to~~ ~~say~~ ~~to~~ ~~him~~ ~~that~~ ~~he~~ ~~was~~ ~~at~~ ~~home~~ ~~and~~ ~~to~~ ~~answer~~
 the phone with some uneasiness in my sub-conscious - ~~Quickly~~

RR "Hello?"
 RR "Yeah, Dad, this is Dad, .." There is ~~an~~ ~~quirk~~ ~~in~~ ~~his~~ ~~voice~~ ~~that~~ ~~causes~~ ~~me~~ ~~to~~
 R ~~interrupt~~ ~~his~~ ~~sentence~~:
 RR "Dad, where are you? Is everything okay?"
 R "I'm okay, ~~but~~ ~~it's~~ ~~just~~ ~~a~~ ~~little~~ ~~odd~~." My thoughts race to
 R the car that was to be home in a few months.
 R RR "We ~~are~~ ~~not~~ ~~writing~~ ~~for~~ ~~the~~ ~~police~~, I may have to go to the hospital...."
 RR Tears glisten in my eyes. I must remain strong for everyone's sake, especially
 RR my little brother and sister who are already in bed.

RR "Dad, what's wrong - are you hurt?"
 R "No just a little ~~drunk~~ ~~but~~ ~~that~~ ~~will~~ ~~be~~ ~~over~~ ~~in~~ ~~a~~ ~~minute~~. ~~Patience~~, I ~~won't~~
 RR ~~you~~ ~~wait~~ ~~for~~ ~~me~~, ~~as~~ ~~soon~~ ~~as~~ ~~I~~ ~~know~~ ~~what~~ ~~is~~ ~~going~~ ~~on~~ ~~I~~ ~~will~~ ~~call~~ ~~you~~ ~~back~~."
 RR I hang up the phone, with tears running down my face. ~~I~~ ~~hope~~
 RR ~~my~~ ~~father~~ ~~and~~ ~~grandmother~~ ~~will~~ ~~call~~ ~~me~~ ~~at~~ ~~work~~. I ~~will~~ ~~tell~~ ~~her~~ ~~what~~ ~~has~~ ~~happened~~
 RR ~~and~~ ~~try~~ ~~to~~ ~~reassure~~ ~~her~~ ~~that~~ ~~we~~ ~~are~~ ~~all~~ ~~okay~~ ~~at~~ ~~home~~ ~~and~~ ~~to~~ ~~tell~~ ~~her~~ ~~I~~ ~~will~~ ~~take~~ ~~care~~ ~~of~~ ~~everything~~ ~~else~~ ~~as~~ ~~soon~~ ~~as~~ ~~possible~~.

Handwritten mark resembling a stylized '2' or 'J'.

FIRST REVISION

O I sit down and try to relax. ~~The~~ I feel so lonely all by myself as the last 10 minutes events pass volunthand rapidly, ~~and~~ ~~and~~ ~~and~~ through my head. I debate with myself whether or not to awaken my brother, and tell him what has happened. I need someone desperately so I ~~go~~ ~~wake~~ ~~him~~ ~~and~~ ~~inform~~ ~~him~~ ~~of~~ ~~the~~ ~~accident~~. He comes over to me and gives me a gentle hug that gives all the confidence ~~any~~ could ever need.

R The phone rings again interrupting our precious moment and I answer...

R My Dad says hi, we ~~are~~ ~~not~~ ~~with~~ ~~you~~ ~~and~~ ~~the~~ ~~others~~ ~~from~~ before. I glance at my brother's apprehensive face. Don't worry!!

RR They're taking me ~~not~~ ~~and~~ ~~going~~ ~~to~~ ~~the~~ ~~hospital~~ ~~till~~ ~~then~~ ~~not~~ ~~to~~ ~~bring~~ ~~you~~ ~~and~~ ~~take~~ ~~a~~ ~~taxi~~ ~~and~~ ~~take~~ ~~you~~ ~~home~~ ~~after~~."

R But Dad, I ask, "Why? Where do you want? Are you hurt?"

RR ~~My~~ ~~brother~~ ~~is~~ ~~not~~ ~~serious~~ ~~just~~ ~~a~~ ~~little~~ ~~couple~~ ~~of~~ ~~music~~.
R I call you from the hospital before leave.

"I love you Dad."
"I love you too, now don't worry." His voice fades at the last 3 words.

R I ~~read~~ ~~my~~ ~~mom~~ ~~and~~ ~~tell~~ ~~her~~ ~~everything~~ ~~my~~ ~~dad~~ ~~instructed~~ ~~me~~ ~~to~~ ~~do~~ ~~it~~ ~~and~~ ~~not~~ ~~to~~ ~~have~~ ~~work~~ ~~and~~ ~~go~~ ~~to~~ ~~the~~ ~~hospital~~ ~~even~~ ~~though~~ ~~she~~ ~~said~~ ~~not~~ ~~to~~.

R I go back to sit with my brother. We sit and stare in silence, our thoughts cross-crossing each other, leaving our bodies empty. I think of my father, simple, calm. I think of all ~~the~~ ~~times~~ ~~we~~ ~~have~~ ~~had~~ ~~each~~ ~~at~~ ~~different~~ ~~times~~ ~~in~~ ~~the~~ ~~past~~ ~~years~~.

R I think about how it takes something like this for my brother and I to share our love for each other. ~~My~~ ~~brother~~ ~~then~~ ~~comes~~ ~~over~~.

RR ~~My~~ ~~brother~~ ~~calls~~ ~~snapping~~ ~~us~~ ~~out~~ ~~of~~ ~~our~~ ~~trance~~. ~~She~~ ~~is~~ ~~at~~ ~~the~~ ~~hospital~~ ~~with~~ ~~my~~ ~~father~~. ~~Two~~ ~~things~~ ~~are~~ ~~going~~ ~~to~~ ~~be~~ ~~okay~~ ~~but~~ ~~Dad's~~ ~~going~~ ~~to~~ ~~be~~ ~~in~~ ~~the~~ ~~hospital~~ ~~for~~ ~~a~~ ~~few~~ ~~days~~. My brother and I go off to bed. ~~It~~ ~~is~~ ~~not~~ ~~as~~ ~~if~~ ~~you~~ ~~could~~ ~~see~~ ~~it~~ ~~and~~ ~~know~~ ~~it~~ ~~was~~ ~~okay~~.

RR ~~My~~ ~~brother~~ ~~calls~~ ~~snapping~~ ~~us~~ ~~out~~ ~~of~~ ~~our~~ ~~trance~~. ~~She~~ ~~is~~ ~~at~~ ~~the~~ ~~hospital~~ ~~with~~ ~~my~~ ~~father~~. ~~Two~~ ~~things~~ ~~are~~ ~~going~~ ~~to~~ ~~be~~ ~~okay~~ ~~but~~ ~~Dad's~~ ~~going~~ ~~to~~ ~~be~~ ~~in~~ ~~the~~ ~~hospital~~ ~~for~~ ~~a~~ ~~few~~ ~~days~~. My brother and I go off to bed. ~~It~~ ~~is~~ ~~not~~ ~~as~~ ~~if~~ ~~you~~ ~~could~~ ~~see~~ ~~it~~ ~~and~~ ~~know~~ ~~it~~ ~~was~~ ~~okay~~. ~~My~~ ~~brother~~ ~~then~~ ~~comes~~ ~~over~~.

RR Snapping us out of our trance
My brother calls snapping us out of our trance
Dad calls us to go to bed
My brother and I go off to bed
It is not as if you could see it and know it was okay

Betty's Draft #2 (D#2)

R I look up again. Three more minutes have passed since the last time I glanced warily at the kitchen clock. As each second passes with a faint "tick" my fears grow worse. It has been over an hour since my father left to run an errand. My thoughts race wildly - where could he be? Perhaps he just met up with a few old acquaintances. I push these thoughts away,

RR ~~thinking~~ I must be overtired. I stand up ~~to~~ to pour a glass of milk. Suddenly, with a jolt to the silence of the evening, the phone rings. Quickly, I answer the phone with uneasiness in my

10 sub-conscious. . . .

"Hello?"

"This is Dad, . . ." A quiver in his voice causes me to interrupt.

"Dad, where are you? Is everything okay?"

"I'm okay. It's just a little accident." My thoughts race to the car that was to be mine in a few months.

"I'll be held up while we wait for the police. I may have to go to the hospital. . . ." Tears glisten in my eyes and I have to be strong for my young's sake, especially my little brother and sister who are already in bed. I ~~urgently~~ wipe them away.

RR

20 "Dad, what's wrong? Are you hurt?"

R "No, just a little bruised, but they ~~are~~ want to be sure. As soon as I know more I'll call you back."

R I hang up the phone with tears running down my face. I sit down and try to relax. I feel so lonely all by myself, as the last ten minutes events passing rapidly and violently through my head. I debate with myself whether or not to awaken my brother. I need someone desperately so I go to him and tell him of the accident. ~~And someone~~ He ~~comes to me~~ and gives me a gentle hug that gives all the self-confidence I could ever need. The phone rings again, ~~and~~ interrupting our precious moment. . . .

R

30 "Hi," says Dad, wiser and sharper than before. I glance at my brother's apprehensive face.

"They're taking me to the hospital - just to get checked. I'll take a taxi home after."

"But Dad," last "Why?" "Are you hurt?"

"It's nothing serious, I'll call before I leave the hospital, but for now you'd better get some sleep."

"I love you, Dad"

40' "I love you, too. Jiddo, now get to bed." His voice fades out hoarsely with his last words.

R I go back and sit with my brother. We sit and stare in silence, our thoughts ~~cross~~ crossing each other, leaving our bodies empty. I

R think of my father - simple and calm. I think of how well we've gotten along and how much we've hated each other. I think of our

R similarities and our differences ~~and how we can't seem to~~ ~~understand each other~~ ~~think~~.

R I think of how it takes ^{more of us} ~~more of us~~ ~~to be that good~~ for my brother and I to show our love for each other. ~~When finally we snap~~

R ~~and when peaceful trances end together, go off to bed. ~~When~~ when~~ ~~it doesn't just~~ ~~think of~~ ~~them~~ thinking of my brother I snap out my trances

50' trances and suddenly ~~to~~ feel very sleepy. Together we get up, and together, we go off to bed.

Betty's Final Draft (FD)

FINAL DRAFT 1

I look up again. Three more minutes have passed since the last time I glanced worriedly at the kitchen clock. As each second passes with a faint "tick," my fears grow worse. It has been over an hour since my father left to run an errand. My thoughts race wildly - where could he be? Perhaps he just met up with a few old acquaintances. I push all these thoughts away - I must be over tired. I stand up to pour a glass of milk. Suddenly, with a jolt to the spine of the evening, the phone rings. Quickly, I answer the phone, uneasiness lingering in my sub-consciousness.

"Hello?"

"This is Dad" A quaver in his voice causes me to interrupt.

"Dad, where are you? Is everything okay?"

"I'm okay. It's just a little accident." My thoughts race to the car that was to be mine in a few months.

"I'll be held up until the police get here. I may have to go to the hospital" Tears glisten in my eyes and quickly I blink them away.

"Dad, what's wrong. Are you hurt?"

"No, just a little bruised, but they want to be sure. As soon as I know more I'll call you back."

I hang up the phone with tears running down my face. I sit down and try to relax. I feel so lonely all by myself; the last ten minutes events passing rapidly and violently through my head. I debate with myself whether or not to awaken my brother. I need someone desperately so I go to him and tell him of the accident. He gives me a gentle hug that gives me all the self-confidence I could ever need. The phone rings again, interrupting a rare and precious moment.

"Hi" says Dad brisk and shakes them before. I glance at my brother's apprehensive face.

"They're taking me to the hospital - just to be checked. I'll take a taxi home after."

"But Dad," I ask, "Why? Are you hurt?"

"It's nothing serious, I'll call you before I leave the hospital, but for now you'd better get some sleep."

"I love you, Dad"

"I love you too petto, now get to bed." His voice fades out heavily with his last words.

I go back and sit with my brother. We sit and stare in silence, our thoughts criss-crossing each other, leaving our bodies empty. I think of my father, simple and calm. I think of how well we've gotten along and how much we've hated each other. I think of our similarities and our differences. I think of what it takes for my brother and I to show our love for each other. And then, thinking of my mother I snap out of the trance and suddenly feel very sleepy. Together we get up, and, together we go off to bed.

appendix B

Thinking-Aloud Transcripts and Drafts of Mike

Thinking-Aloud Revision #1 (TAR#1)

First draft revision, Friday, 5:00 p.m.

Ummm. I like the beginning. I got up off the ground wiping I
 'cuz it's umm ... it starts right in the middle of the I
 action. The bike lay on its side, its wheels spinning like a I
 metallic wheel of fortune. I just went through what I
 suppose everybody my age has experienced or will experience. I
 I don't like I had fallen off my bike while trying to learn I
 to ride it. Maybe I could fill it with, ummm, I had fallen
 off my, I had fallen off my bike while ... I had fallen off
 my bike while trying to learn to ride it. I had fallen off
 10 my bike while trying to learn to ride it. (pause 6 seconds). P
 How about in the midst, in the midst of falling off, in the I
 midst of learning to ride my bike, I had fallen off. In the
 midst (pause 5 seconds) of trying to ride my bike, I had
 fallen off. I'll just leave that. While trying to fall off. P

We could go we had purchased a bike since, since I'm omitting I
 trying to learn to ride it, I think I should put some
 introduction to the next paragraph before we could go I
 something like, my parents had decided it was time for me to
 learn to ride a bike. My parents decided it was time for me
 20 to learn to ride a bike. A bike. Two wheels that is. With P
 two wheels. With two wheels, that is. Okay. A week ago we P
 purchased a small blue, a small blue two wheeler, a two
 wheeler that is. Mmmmm. That sounds a bit repetitive. Maybe P
 I could delete two wheeler. A week ago we purchased a small
 blue, a small blue bicycle. Okay, I'll put bicycle. P
 Actually, a bicycle with two wheels that is. I really have
 to delete it because a bicycle really means two wheels and I
 that sounds redundant, so as soon as the bike was home I I
 wanted to ride in the hope that soon I would be zooming
 30 around the neighborhood. Mario Andretti on two wheels. I
 like the Mario Andretti on two wheels, but ummm, okay, as I
 soon as the bike, maybe I could put as soon as the bike was
 home, I wanted to, I wanted to just start, I wanted to start
 learning. I wanted to start learning. Learning. Start
 learning. In the hope that soon I would be zooming around P
 the neighborhood. Mario Andretti on two wheels. Good
 enough. I started on the front lawn so when I fell off my I
 bike my descent would be stopped by grass, not concrete. I
 started the lessons. How about I started the lessons. I
 40 the front lawn so when I fell off my bike, see, I think I'm I
 using bike I don't like sounding redundant, so I'm going to
 delete on my bike, so when I just fell off. So when I fell
 off my descent would be stopped by grass, not concrete. I P
 must have travelled across that lawn so many times it looked
 like the starting point of the Tour de France. Good enough. I

After several weeks of this, I could finally ride it twenty feet without falling. My confidence soared. Now I was a heartbeat away from total mastery of the bicycle. Sounds too, uuuhhh, cheesy. Sounds uhkh, maybe I could replace that

50 I was a heartbeat away from, not the presidency, I was a heartbeat away from (pause 4 seconds) total mastery of the bike. I'll just change that. Maybe I'll leave it for now. The bike. I could taste it. I could taste it. I got on my bicycle and raced away at top speed, at least, at least what it seemed to me. It's not clear enough. The reader might not know. I raced away at top speed, at least it seemed that way to me. At least it seemed that way to me. My impromptu ride of speed, that sounds stupid. My impromptu, my impromptu burst of bravado. How about that? Instead of ride

60 of speed. My impromptu burst of bravado ended when I came in contact with the neighbour's catoni astor bush. Catoni astor should be, should be just ummm, lower case instead of upper case letters. As I lay there, as I lay in, as I lay there in the bush, I realized Rome wasn't built in a day and pulled a twig out of my ear. I think I need something more profound than Rome, more profound than a realization that Rome wasn't built in a day. (pause 5 seconds). I, 'cuz I remember thinking something like that. Obviously I didn't know about the saying, Rome wasn't built in a day, but my thoughts were

70 centered around that line. As I lay there in the bush, I realized Rome wasn't built in a day and pulled a twig out of my ear. Okay, I'll leave and pulled a twig out of my ear, but I need something instead of I realized Rome wasn't built in a day. As I lay there in the bush, mmmmm, uummm, ummm, ummm, as I lay there in the bush, I realized Rome wasn't built in a day. I really can't think of anything right now.

The time is now 5:10.

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Thinking-Aloud Revision #2 (TAR#2)

Second revision May 22, 10:00 p.m.

Uummm, I'm going to move right on to, suppose everybody my age, I don't like that, so I think I'm going to put, I suppose what happened to me, just happened to me, happened to everybody at some point in time. So I guess I'll have to cross out. Okay, I don't really like the sentence after that. In the midst of trying to ride my bike, I had fallen. Uuummm. I really think that it should be, it's too clumsy, I don't really like, I had fallen. It's uuummm, let's see, in the midst, in the midst of trying to ride my bike, I had fallen. Uuummm, I had fallen, the bike, I had fallen off my bike. I had fallen off my bike. Mmmmm. In the midst of learning to ride it, no, I'll come back to it later.

A week ago, my parents purchased a small, blue bicycle by an ad in the paper. My parents decided it was time I learned how to ride a bike. As soon as the bike was home I wanted to start learning in the hope that soon, no, I don't like that either. Uuummm, as soon as the bike was out of the trunk, was, was out of the trunk, I wanted to start learning in the hope, I wanted to start lessons, I wanted to start learning, learning to ride. I must, learning to, I wanted to start learning to ride. I must have had visions of myself whizzing around the neighborhood. I must have had visions of myself whizzing, I'm replacing zooming with whizzing, around the neighborhood. Let's see. I started, Mario Andretti on two wheels. I guess I'll keep that. I started the lesson on the front lawn so when I fell off, my descent would be stopped by grass, not concrete. Mmmm, I think that sounds okay. I must have travelled across that lawn so many times it looked like the starting point of the Tour de France.

After several weeks of this, I could finally ride it twenty feet without falling. My confidence soared. I like that. Without falling. Now I was a heartbeat away from total mastery of the bike. No, I don't like that. Now it was only a matter of time before I was the best bike rider in the world. I got on my bicycle and raced away at top speed. I don't like I got on, I hopped on. On my bike, on my bike, and raced away at top speed. At least it seemed that way to me. I guess I'll leave that. My impromptu burst of bravado ended when I came in contact with the neighbour's catoni astor bush. As I lay there in the bush, I realized, okay, I think I could replace as I lay there in the bush I realized, twenty feet without falling, falling doth not, not, doth not an expert make. What kind of expert? And pulled a twig out of my ear. Okay.

I'm going to go back to, ummmm, in the midst of trying to ride. Uuummm, uuummm, all right, I'm going to try, in the midst of trying to ride my bike, I had fallen. Uuummm, let's

see, how could I change it. I want it to fit in. So I want
 it to be, uummm, I want it to sort of explain the first
 50 paragraph so you really have no doubt. About the second,
 uummm, during the course of riding my bike, during the course
 of learning to ride my bike, I had fallen. Uummm, I had
 taken learning to, trying to learn to ride the bike, I had
 taken inevitable falls. While. Uummmm. To take and to
 ride. Maybe the position of the sentence in the paragraph is
 just bad. Maybe it's just not, maybe it's not the sentence,
 the position of the sentence. Hum. How about I put it
 before I suppose what just happened to me? From effect could
 sound better, let's see. While learning to ride my bike, I
 60 had taken an inevitable fall on the ground. I suppose what
 just happened to me happened to everybody at some point in
 time. Of course, that sentence before introduces it. So I
 don't really know which one. So I can't really decide which
 one would sound better. In front of each other. In front of
 the other one. (pause 5 seconds). I'll leave, I'll leave
 this sentence the way it is. Learning to ride, to ride my
 bike, I had taken, taken an inevitable fall. I guess I'll
 settle for that.

My parents had said it was time to, I learned to ride a bike.
 70 To ride a bike, to learn to ride a bike. I guess that's ...
 (a mumbled re-reading of a line). Yep, sounds good enough.
 The time is now 10:10

Mike's Continuous Draft (CD)

I got up off the ground, wiping dirt from my hands. The bike lay on its side, its wheels spinning like a metallic wheel of fortune. I just went through what I suppose everybody my age has experienced or will experience; I had fallen off my bike while trying to learn to ride it.

10

A week ago we purchased a small blue two-wheeler by an ad in the paper. As soon as the bike was home I wanted to ride it, in the hope that soon I would be zooming around the neighborhood. Maria Andretti on two wheels started on the front lawn so when I fell off my baby bike my descent would be stopped by grass, not concrete. I must have travelled across that lawn so many times it looked like the starting point of the Tour de France.

20

After several weeks of this, I could finally ride 20 feet without falling. My confidence soared. Now I was a head-heat away from total mastery of the bicycle. I could taste it. I got on my bicycle and raced away at top speed (at least to me). My impromptu ride of speed ended when I came in contact with the neighbour's Antoni Anton bush. As I lay there in there bush I realized Rome wasn't built in a day, and pulled a twig out of my ear.

30

Mike's Draft #1 (D#1)

I got up off the ground, wiping dirt from my hands. The bike lay on its side, its wheels spinning like a metallic wheel of fortune. I just went through what I suppose everybody my age has experienced, or will experience; I had fallen off my bike while trying to learn to ride it.

In the midst of trying to ride my bike, a week ago ^{my parents} purchased a small blue two ^{wheeler} ~~wheeler~~ by an ad in the paper. As soon as the bike got home I wanted to test ^{it out} ~~it out~~ in the hope that soon I would be zooming around the neighborhood.

Like Maria Andretti on two wheels I started ^{the lesson} on the front lawn so when I fell off ~~it~~ ^{my descent} would be stopped by grass, not concrete. I must have travelled across that lawn so many times it looked like the starting point of the Tour de France.

After several weeks of this I could finally ride 20 feet without falling. My confidence soared. Now I was a ^{great} ~~great~~ away from total mastery of the ^{trick} ~~trick~~. I could taste it. I got on my ^{tricycle} ~~tricycle~~ and raced away at top speed (at least to me).

My impromptu ^{ride of} ~~ride of~~ burst of ^{brave} ~~brave~~ ended when I came in contact with the neighbour's ^{Caloni} ~~Caloni~~ bush. As I lay there in there bush I realized Rome wasn't built in a day, and pulled a twig out of my ear.

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ended R
was my R
learned R
I made a R
be in R
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Dike, R
seemed
hotway
to me, 30

Wrote down
to ride my bike
I had taken the
inheritance
for the bike

R I got up off the ground, rising dust from my hands. The bike lay on its side, its wheels spinning like a metallic wheel of fortune. I just went through what

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I happened
to me
opened
to everybody
I came
within time
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R the bank

~~I suppose~~ ~~everybody~~ ~~my day~~ has experienced ~~that~~ ~~as a~~ ~~child~~ ~~experience~~. In the night of trying to ~~ride~~ ~~my~~ ~~bike~~, I had fallen. ~~I~~ ~~had~~ ~~fallen~~ ~~my~~ ~~bike~~.

A week ago my parents purchased a small blue bike. By an ad in the paper, my parents decided it was time I learned to ride a bike. As soon as the bike was ~~gone~~ I wanted to start learning to ride

in the hope that soon I would be zooming around the neighborhood on the wheels. I started the lesson on the front lawn so when I fell off, my descent would be stopped by grass, not concrete. I must have travelled across that lawn so many times I looked like

the starting point of the Tour de France. After several weeks of this, I finally ride it 20 feet without falling.

Now it
is a matter
of time
before
I will
at last
win the
road

~~my~~ confidence soared. Now I was a ~~fast~~ ~~blur~~ ~~away~~ from total mastery of ~~the~~ ~~bike~~, I could take it. I got on ~~my~~ ~~bicycle~~ and raced away at top speed (at least it seemed that way to me). My impromptu burst of bravado ended when I came in contact with the

neighbor's cat on a bush. As I lay there in the bush I realized I was 20 feet without ~~my~~ ~~bike~~ built in a day, and pulled a turgid ~~thing~~ ~~out~~ ~~of~~ ~~my~~ ~~ear~~.

falling cloth
not a respect.

Mike's Final Draft (FD)

I got up off the ground, wiping dirt from my hands. The bike lay on it's side, it's wheels spinning like a metallic wheel of fortune. I suppose what just happened to me happened to everybody at some point in time. I had taken the ~~in~~ While learning to ride my bike I had taken the inevitable fall.

A week ago my parents purchased a small blue bicycle by an ad in the paper. My parents ~~had~~ decided it was time I learned to ride a bike. As soon as the bike was out of the trunk I wanted to start learning to ride. I must have had visions of myself whizzing around the neighborhood. Maria Anghetti on two wheels. I started the lesson on the front lawn, so when I fell off, my descent would be stopped by grass, not concrete. I must have travelled across that lawn so many times it looked like the starting point of the Tour de France.

After several weeks of this I could finally ride it 20 feet without falling. Now it was only a matter of time before I was the best bike rider in the world. I hopped on my bike and raced away at top speed (at least it seemed that way to me). My impromptu burst of bravado ended when I came in contact with the neighbour's cactus. As I lay there in the brush I realized 20 without falling, that's not an expert make, and pulled a twig out of my ear.

appendix H

Thinking-Aloud Transcripts and Drafts of Jackie

Thinking-Aloud Revision #1 (TAR#1)

Today is Tuesday. It is 4:50 p.m.

It was finally opening. Let's try putting night in there. I
 Okay. My first real play. My first attempt at the arts. P
 After three long months of rehearsal, rehearsals, singing the I
 same song five times in a row. I don't like that. Singing I
 the same song over and over. How about over and over until I
 it was, was just so. I like that better. Uummm. Okay, just IP
 so we're not going to say, during (mumble), so it was over I
 and over until it was just so, the same scene again and
 again. I don't know about this. Okay, I'll write that, T
 10 again and again. This is what it all, this is what it all
 came down to. Change, make that a new sentence at this. Was PI
 I nervous. Uuummm. I don't know. After so many rehearsals IT
 I should, shouldn't be, shouldn't be, what, should I be? PI
 After so many rehearsals I shouldn't. I shouldn't. Let's P
 take out Was I nervous. Say, after so many rehearsals I I
 shouldn't be nervous. Uuumm. We'll start something here and I
 I'll say, And I wasn't. Until I walked into the theatre. I
 Theatre. Okay. Excited. Uummm. Okay. And I wasn't,
 rehearsals, I shouldn't ... what am I doing? After so many T
 20 rehearsals, I shouldn't be, I shouldn't be nervous. And I P
 wasn't until I walked into the theatre. Huuummm. I'll take
 out the part about excited. So I'll just succeed, we can add I
 that later. Huuumm. But I am human, so obviously ... Okay. II
 But for all performers, we'll say, hummm - uuum, for all I
 performers, I'm sure there's always the glimmer, I don't like I
 glimmer. How about trace? There's always a trace, there's I
 always a, okay. A trace of nervousness, of nervousness. I S
 don't like that either. How about anxiety? Anxiety. Okay, P
 what's going to happen if, um, I'm nervous and uum, ummm, II
 30 okay, cross that all out. Uummm, I'm going to say, I'm sure
 for all performers, I'm sure for all performers there is
 always a trace of anxiety on opening night, we'll say. Gotta PI
 build some tension here. I don't know. Uummm. Okay. IT

New paragraph here. I stood in the wings. I want a new I
 paragraph there. A new idea. Because I'm on the stage now. I
 Great. Great, Jackie, you're so smart sometimes. Hummm - I
 ummmm - hummmm. I stood in the wings, surrounded by dark, P
 darkness. Ahhhh, let's say, engulfed in the darkness (hums PI
 Twilight Zone theme melody). I stood in the wings surrounded
 40 by darkness. We'll leave it like that for now. I believe, I
 uummm, the tension built, the tension was building, change P
 that, so quickly. Steadily? Building steadily. I became I
 more and more anxious to, what am I anxious for? To succeed. I
 Mmmmm. More and more, we've already used anxious, so we'll I
 say more and more excited to succeed. Ahhhhh. And then I I

can say would happen if I didn't, okay. But in the back of my mind, I saw myself. I opened my mouth to sing, nothing came out. Hummmmm. Mmmmmmm. Terror ran through my body. Right! We'll just leave it, that like that. We can always

50 come back to it later. Ummm. I wanted to scream and let it alllllll, let it go, let it all go. In complete silence, I waited impatiently. (mumbling). Mmmmm. The first girl went on, sang, and I heard her voice shake. No. 'Cuz if this is going in the publication, then I can't say that because everyone knows that L___ sang before me and then I don't what to say. I waited impatiently for the first girl to go on. I don't like that at all. It sounds very awkward. It doesn't sound real. I don't know what I'm talking about. First girl walked on, walked, the first girl walked in,

60 walked in. I don't like this part. I'm going to take this whole part out. And fix it up after. Ummmm (humming a melody). I could say I was to be third, not I was third, I was to be because this hasn't happened yet. Okay. She sang quietly and I heard, and I heard the disappointment in her voice. In second line, when she realized she hadn't sung loudly enough. Okay. My mind was avoiding, my mind avoided concentration, instead of whatever I've got there. Concentration, my mind avoided concentration. Oh, I don't know. (strange tune filling sounds). Ummmm. Ummmm. My

70 mind avoided concentration. I paused, I paused now, I've been waiting for a very long time, I, ummm, saw it, quiet as a church mouse, I saw it, I saw it still. No, I. No, I, awwwwww, yeeeech. Scream, yell, okay, swear, you know, all that. Hummm. Okay, we'll say, I waited until I heard the music, until I heard my cue music, put music there, think about it for a while. Ummmm. I took an awesomely deep breath. Okay. I waited until I heard the music cue, whatever. Scratch out this whole line. Walked calmly onto the stage. Okay, I'm going to talk about the stage here.

80 Ummmm. What would I like to say? What did it look like? Total darkness. And bright lights here and there with stars in the sky. Ummmm. Ahhhhhhhh. Mmmmm. Like the sky on a starry night, only the spotlight filled up the stage. Like the sky, ummm, okay I like that. I'm going to write that. Like the sky on a starry night. I think there's a spelling mistake in starry. Is it two r's or one. I'll check that. Like the sky on a starry night. There were only the spots. Does everybody know what spots are, or do I have to say spotlights? I'll make the spotlights. There were only, only

90 spotlights lighting, illuminating, lighting the stage. Okay. So all this goes right here. Okay. I couldn't see the audience, ummmmm, but I knew they were there 'cuz they, I knew they were supposed to be there, I knew they were there. I just knew they were there. Hmmm. I know I make a lot of noises when I'm trying to think, I do this when I'm studying too. You know, my brain avoiding concentration again. Ummmm. Okay. I couldn't see the audience. Ummmm. Everything except the stage was in darkness. Wait a second. Everything except me was darkness. Ummmm. Sigh. Cough.

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100 (pause 7 seconds). No, I did not die, I was just thinking. I couldn't see the audience. (pause 5 seconds). You know, I just thought of something. I don't like the beginning. It's finally opening night. Okay, I'm gonna, I'm not gonna say this, it was finally opening night, I'm just going to let people guess. So I'm going to take all, oh, wait a minute. Okay, it was finally opening night. My first real play. My first attempt at the arts. After three long months. Okay, that's where I'm going to start.

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Start! After three long months of rehearsals, singing songs, not the same songs, singing songs over and over. (pause 7 seconds). Okay, so let's see, okay, after three long months of rehearsals, of rehearsals, singing songs over and over until it was, until they, until they were just, ah, ummm, say, acting out the same scenes again and again. This is what it all came down to, came down to. Now, I'll say opening night and I'll take all all this part here and I am going to put it down here, after to. This is what it all came down to. Okay. Okay, now we'll come back down here. What a mess. Okay, I couldn't see the audience. Everything. I couldn't see the audience, everything was in darkness. We'll leave it like that for now. But I didn't need to, but I didn't need to what? (mumbled comment). Ahhhh, I could feel, could I hear or could I feel? I heard. I heard my voice resonate. Jackie, where do you get these things? I heard my voice fill the house. Whether or not it really did, I'm, not I don't know, I'm, I'm not sure. I flashed a smile and continued. Jackie, Jackie, Jackie. HUUUUUMMMM. UMMMMMMMM. I continued to focus, maybe, on nothing. I continued to focus on nothing. On the nothingness. All around me. Ummm. Avoiding the fear that had finally set in. Okay, wait a second. Am I saying I couldn't see the audience, couldn't see the audience. But I knew they were there and fear set in. I like that better. Now I can take out everything was in darkness, because, I mean it's obvious, you know, you're on a stage, it's in darkness, good enough! These people who are going to read this are not going to be stupid. I need to focus on the nothingness that surrounded me? Surrounded me. Avoiding the fear. Avoiding the fear. UMMMM, okay, no, I heard, I heard the music. It ends too abruptly, I don't like this, I need a better ending. UMMMM, I heard the music. HUUUUUMMMM. Something happened when I was there. I stopped being scared. I heard the music. The music continued, no, the music, I just used continued, ummmm, hummmmmmm, sigh, ahhhhhhhhhhhhhhhhhhhh. Okay, well this is, I'm going to have to leave that until my next revision because I'm very tired now. Okay, it's, what time is it, it's 10:20. UMMMM. I am going to recopy this now. Good night. See you tomorrow.

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Thinking-Aloud Revision #2 (TAR#2)

Wednesday night, it's 9:30 p.m.

Ummmmm, okay. I recopied yesterday's revisions and it was hard to keep, write everything on scrap paper. Ummmmm, there was a lot of changes that were made that were just too long to write.

So, what color am I working in here. Black. Black. Black.

Ummmmm, after three long months, okay now. I had moved that part some. After three long months of rehearsals, ummmm, three long months, let's try filled with, I'm not gonna say after. I'm gonna say three long months filled with
 10 rehearsals. Singing songs, singing songs over and over until they were just so, comma, acting scenes out again and again, ummmm, acting scenes out again and again. I want to say, singing songs over and over until, singing songs over and over, acting scenes out again and again, everything repeated, something like that, until perfect. Good enough for now. Okay, this is what it all came down to. Opening night. There, that's how I did that part. I crossed out, ummmm, ahhhh, it was finally opening night, so, it was plain opening night now. It was my first real play. I'm going to make
 20 this one sound, my first real play, my first attempt at the arts. End of sentence. I shouldn't be nervous. I knew, okay, I added a new part here about I reassured myself that I knew my cues and my lines. Ummmmm, it's just one sentence, ummmm, I shouldn't be nervous, I know my cues and my lines I reassured myself. I shouldn't be nervous. Okay, that's kind of awkward. I reassured myself and I wasn't, I wasn't what? Reassured? Okay, so, I'm going to say, ummm, I know all my cues and my lines, I reassured myself, and I wasn't nervous until I walked into the theatre for makeup call. Yeah, I
 30 like that. (pause 6 seconds). Ummmmm, so, new paragraph here. Doesn't sound right though. I walked into the theatre for makeup call, 'cause I was (mumbled comment). I changed scenes completely.

We'll say two hours later, I found myself standing, found myself standing in the wings surrounded by darkness, the tension building steadily. All I wanted to do was scream, (sigh), to make it all go away. I stayed silent. Good. Ummmmmm, my first real play, my first play, sorry, just kind of thought of that. My first attempt at the arts? No. My
 40 first attempt at what, at what I love (pause 5 seconds) to make others happy. Okay, we'll work on that later, I know what I'm trying to say here. Oh, this is much cleaner than the red pen one. Ummmm, the tension building steadily. Mmmmmmm, two hours later I found myself standing in the wings surrounded by darkness, the tension building steadily, so a comma, tension building steadily, I wanted to, to do was, I wanted, all I wanted to do was scream, comma, to make it all

go away. I stayed silent. I'm sure for all performers there is a trace of anxiety. I'm sure all performers experience a
 50 trace, cross that, always a trace of anxiety on opening night. (pause 5 seconds). No matter what I did, I'm going to add a sentence, no matter what I did, comma, I could not calm down. I was becoming more and more excited to succeed. In the back of my mind I saw myself opening myself to sing and no sound coming out. (Sigh).

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The first girl sang, I still don't like this part, I worked on it a bit when I was revising. This is what it sounds like now. The first girl sang and I heard her voice sing. Shake, sorry, ha! The second girl went on. I was to be third.

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60 Ummm. She sang quietly and in the second line, I heard her disappointment. My mind raced avoiding, my mind raced, avoided, avoiding concentration, avoided concentration. What is my mind doing? My mind raced. Avoiding, ah, avoiding concentration, hmmmm, awkward. My mind raced avoiding concentration, my mind raced avoiding, ohhhhh, does that sound bad! Avoiding concentration, avoided concentration, a little grammatical error there, okay, avoided concentration. My mind raced and avoided concentration. Sigh. I waited, I waited, comma, for my cue and tried to look calmly onto the

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70 stage. That's new also. Let's see. But in the back of my mind, again, did I envision or did I vision? I saw myself, ha. Ummm. Where am I talking before? I saw myself, okay. I envisioned but in the back of my mind I envisioned myself again. Falling flat on my face I could not see the audience but I knew they were there, and the fear began to, not, and the fear set in, okay, now it's the fear began to set in. The stage was like, no, the stage reminded me of the sky on a starry night. Ummmm, finished that sentence. Okay, I'll go only the spotlights, only, only what, only spots, only (pause

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80 11 seconds), ummmm, okay, wait a second. The stage reminded me of the sky on ... Okay, okay I know, I know, I know. The stage reminded me of the sky on a bright night. Mmmmm, have to do something about bright, but, on a bright night. Then here, we'll go. Like stars, only the spotlights lit the stage. Hmmmm. New paragraph here.

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Hmmmm. I'm hungry. I should go eat something. Ignoring. Okay, now it says, It was time to sing, I heard my voice fill the house and I could, and all, (pause 5 seconds), ahhhhhhhh!

90 Sigh. It was time to sing. It was time to sing and I heard my voice. You know, that part where I was, the first girl sang and everything? I'm just going to say, from, okay, mouth to sing and no sound coming out, ummmm. From nowhere I heard voices. Ummmm. From nowhere, came voices. Came first, then a second voice. I was next. It was time to sing. Oh, I like that better. Okay, so, now, I'm going to cross out this, this, this, this, this, this, and I'm going to take all this and I'm going to put it on page two. Okay, ummmmm, in here I'll just put, see page one, don't forget! Put N.B. Okay, it was time to sing, blah, blah, blah. I

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100 heard my voice fill the house. Fill the house, okay. There P
 was no more anxiety and no more fear. And then, all I could I
 feel was happiness. Why was I happy? Because I beat the I
 odds, I did it, I beat the odds. I beat the odds and that
 makes me very happy. Hi, I'm Jackie, ha-ha! Just kidding.
 Ahhhhh, Jackie, Jackie, Jackie. Ummmmm, ummmmmmmmmmmmm,
 there, okay, there was no more anxiety and no more fear. All
 I could feel was happiness. I continued to focus on the
 nothingness around me. I continued to focus on the
 nothingness around me and finally it came to an end. Okay, P
 110 I'm going to cross out, but it wasn't depressing from that
 night on I was a singer. Start a new paragraph.

And what am I going to say? Lalalalalalalal. Okay, finally T
 it came to an end. Singing (pause 9 seconds) with more
 exuberance than before, ummm, all I could feel was happiness,
 and I didn't want it to end. I continued, (hum) I like the
 sound of I continued to focus on the nothingness around me, I
 but where am I going to put it? Ummmm, because I don't like I
 it where it is. So, I couldn't see the, ummm, ummmmm, I
 lalalalal, okay, I can get that next time around. I
 120 continued to focus on the nothingness around me, but finally,
 it was, 'cuz I said and already, it was over. New paragraph.
 (Sigh).

I'm going to start something new. That night, I lay awake in I
 bed thinking, ahhhh, recalling, recalling that night's P
 events, I had, I had never felt like that before. I just, P
 like I said I didn't want it to end. (pause 25 seconds).
 Okay, I felt I had sung with more passion than ever before.
 I was proud and my new found talent. I was proud and let's IP
 say the future of my new found talent excited me. As I
 130 drifted off to sleep, I remember thinking, ahhhhhhhh, I
 remember thinking simply that I was a singer. Okay, time to P
 recopy. I'm very, very tired now. Come home, Lussiers', T
 let's go. Ummmm, let's see, let's see. Do I like this now? I
 Okay, I'm just going to read it over. If I want to make any
 changes, I'll just turn it back on, okay, hold on a sec.

Okay, first change, first line. After three long months, I'm
 going to say, It had been three long months. Oh, I just feel
 that there is so much more I could say about this whole
 thing, but I don't if I should narrow myself, I don't know if
 140 I should say the group situation. It had been three long I
 months, filled with fun but trying, you know like trying
 times, but trying rehearsals. There. Fun but trying
 rehearsals. Okay, everything repeated until near perfect.
 This is what it all came down to. This, comma, opening
 night, my first play, my first real attempt, oh yes, I forgot
 about this, my first real attempt to make others happy. My
 first attempt to make others happy by doing what I love.
 Make others happy, make others, mmmmmmmmm (pause 9 seconds), I
 hold on, okay, we'll leave that part there. Ummmm. I know
 150 my cues and my lines I reassured myself. Sigh. And I wasn't

really nervous, I wasn't nervous until I walked into the theatre for makeup call. For my makeup call.

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Two hours later, I found myself standing in the wings, surrounded by darkness. (Sigh). (pause 6 seconds). The tension was building, oh, the tension, okay, surrounded by darkness, comma, the tension building steadily. All I could all I wanted to do, all I could think of doing was screaming to make it all go away. I stayed silent. I'm sure for all performance, performers, I'm sure, I'm sure all performers experience a trace of anxiety on opening night. Okay, a trace of anxiety before a show. I'll say, especially (tape ends) on opening night. No matter what I did, ummmm, no matter what, I could not calm down. This is it, being there is just kind of part of the fun of being there. Should I say that? (pause 9 seconds). I could not calm down, but I thought why? Being there was, is part of working in the arts. Mmmmmmm. There. I became, I was becoming, I became, became more excited, more and more excited, more and more excited, mostly to succeed. But in the back of my mind, I

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170 saw myself opening, mostly to succeed. This was a challenge. Okay, new sentence. But, in the back of my mind, I saw myself opening my mouth the same, I saw myself on stage, opening my mouth the same and no sound coming out. My mind raced and avoided, ahhhhhhh, it's a stupid sentence, I, ohhhhh, I like the mind raced, my mind raced. Okay, I'm going to change this. Ummmmm. And avoided, put that back. And avoided all concentration. Yeah, good enough. I hate that line. Ummmmmm, I waited, heard my cue, and tried to walk calmly onto the stage. But in the back of my mind, I

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180 envisioned myself again falling flat on my face. How am I going to fall? I imagined myself again tripping, falling flat on my face. Then I'm going to say, I looked all around me. (pause 8 seconds). No, forget that part. Okay, I'm obviously on the stage already. I'll just pretend. I couldn't see the audience but I knew they were there. Comma after audience. But I knew they were there and the fear began to set in. The stage reminded me of the sky on a bright night. Onnnnnnnnnnn. Onnnnnnnnnnnnnnn. (pause 6 seconds). Onnnnnnnnnnnnn, on a brilliant night, on a bright

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190 night, on a, on a, illuminated night, on a, on a, on a, start sounding like two words when you say that, on a, on a, on a. On a. Babbling. Ummmm, sky, ummmm, on a mmmmmmmmmmmmmmmmmmm. Mmmmmmmmmmmmmmmmmmmmmmm, on a bright night, on a bright night, okay. The stars under the spotlights lit the stage. I could say on a brightly lit night. Like stars on spotlights were lighting, were lighting the stage. Then there's that part on page one, ummmm, from nowhere came voices, came, came, mmmmmmm. From nowhere came, ummmm, a first, came, a first voice, comma, then a second. I was next. It was time to

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200 (Twilight Zone music) sing. Okay, that part. I heard my voice fill the house and all of a sudden, there was no more anxiety, no more fear. All I could feel was happiness. I overcame the Pepsi challenge and I didn't want it to end. I

continued to focus on the nothingness around me and sang with more passion for my music than ever before. Ummmmm, we'll cross that out down there where I said that. Finally like all good things, put some cliches in there. I'm going to say it came to an end. Applause, I've got to say something about the applause. (pause 7 seconds). I heard the applause. I smiled. I heard the applause and I smiled. That's all I'm going to say. (mumbled commentary). That night, no, I don't like that, I remember lying awake in bed that night, (pause 12 seconds) recalling, no. I remember lying awake in bed that night, ummmm, going over everything in my mind. It's just this emotional high you get on, I don't know. I remember lying awake in bed that night, trying to remember every detail so I could tell my grandchildren some day. Sigh. I cross out all this, ummm, I had sung with more passion than ever before, that's all gone. (pause 12 seconds). I thought of Broadway and London. (pause 6 seconds). Mmmmmm, okay, I'll take out this part. Ummmmm, in the future of my new found talent excited me. As I drifted off to sleep, I remember thinking simply, I remember thinking simply that I was a singer. Okay, I'm going to recopy now.

It is about 10:30 now. Bye.

Thinking-Aloud Revision #3 (TAR#3)

Hi, start revision, I'm very tired, it's 11:51 p.m., Thursday night, green pen, all that stuff.

Ahhhh, let's see. Okay, I think this is going to be my last revision. Ummmmm, I just, when I was recopying the very last line of this, I just had this idea of how I could have written it in a different person like you know, once upon there was a girl. I just thought of that. Oh well, it could have been neat, but anyways, let's start.

Ah, I made a couple of changes again. I get a lot of ideas, uh, just when I'm rewriting and like I said last night, it's hard to write them all down, uh. It just kind of happens when you're writing, you just say I'm going to put this here and you know, you don't feel like writing out the whole thing so, it's kinda what happened a bit here, so I promise I'll just say, I changed this and I changed that, ummmm, I have egg on my pen and it's kind of gross 'cuz I had all my fancy-dancy pens that you gave me in my pencil case and in my science class we had to package this egg and drop it from like, really high, and make sure it didn't break, you know, they'd package it well. And well, I kind of stole Scott's and I had it in my pencil case and it kind of got broken, and he kind of got mad at me, and so I have egg on my pen. It's really disgusting, but anyways, I'm just babbling. (Yawn).

I still need the title. This pen doesn't work. There we go. Title. So I don't forget.

It had been three long months filled with fun but trying rehearsals. Trying. I ah. Filled with fun but, but, filled with fun, hmmmmm, I'll have to think about that. Yawn. Three long months filled with fun but trying rehearsals. That's okay. Singing songs over and over, acting scenes out again and again, everything now, everything was now near perfect. This is what it all came down to. Opening night. This is what the time and energy all came down to, opening night, semi-colon. My first play, my first attempt at making others happy by doing what I really love. By doing what I love. I know my cues and my lines I reassured myself. Mmmmmmm, I don't like this opening paragraph. There's no turning back, no more chances to change things, no more chances to, ummmmm, to make it different. I reassured myself. Hummmmm. Okay, I know my cues, I know I'm skipping from place to place, but don't bug me, it's midnight. Ummm, I want to get this done for you so you can have it over the weekend. I know my cues and my lines I reassured myself. I wasn't nervous until I walked into the theatre for my makeup call and realized that there was no turning back. There were no more chances to make it, ahh, any different or better. Okay.

Two hours later. Okay, I'm just going to say later. Later that evening, that night, I found myself standing in the wings surrounded by the darkness. I'm just going to say by the darkness of the theatre, surrounded by the darkness, by the, ahhhh, how do I say that, by the, ummmm, like habit, it's like obviously that it's a theatre, it's like dark, you know? By the, ahhhh, why don't I just say the obvious darkness? No. The (sigh) surrounded by darkness. Okay. In the wings surrounded by darkness, the tension building steadily. All I could think of doing was to scream. No, I don't like this. All I wanted to do, all I wanted to do, that's better, wanted to do was scream to make all, (pause 7 seconds), to scream. Ummmm, let go of everything. (pause 5 seconds). Let go of everything inside. I stayed silent.

60 Okay, this is, I changed a bunch of parts around here, I just wrote some parts in different places. Ummm, I stayed silent. Part of me did not want to let go. I'm just going to go, I think, I think part of me didn't want to let go. Being nervous comes with being a performer. I was becoming more and more excited. Mmmmm. Mostly to succeed. I had never challenged myself like this before. In the back of my mind, I saw myself on stage with my mouth open and no sound coming out. I'm sure all performers, even and maybe especially professionals, experience nervousness before a

70 show, mainly opening night. That thought comforted me.

My mind was racing and it avoided all concentration. I waited, page two. I waited. In the back of my mind I envisioned myself again tripping, falling flat on my face. When I, as I walked onto the stage.

From nowhere, the voices began. Mmmmmmmmm. A first, then a second. I was next. I heard my cue, it was time to sing. Okay, I took out a line about walking out on stage, because it's obviously what I have to do, right?

I couldn't see the audience, but I knew they were there. But

80 I knew, but I knew they were there and fear set in. The fear, change that. And the fear set in. The stage reminded me of a starry, brightly lit sky. Comma. Only the spotlights cast, only the spotlights cast, ahhhhhhh, only the spotlights (pause 10 seconds), only the spotlights cast light on the black stage. With only spotlights casting light upon the black stage, all of a sudden I heard my voice. Okay, all of a sudden, I heard my voice fill the house. There was no more anxiety. Okay, I'm going to say, and there was no more anxiety, no more fear. I continued to focus on the

90 nothingness around me, and I felt myself singing with more passion than ever before. (pause 7 seconds). Ummmmmm, all I could feel was happiness. Ummmm, take that out. Ummm, I never wanted it to end because I just said I was singing with more passion than ever before. I never wanted it to end. But it did. I heard the applause and I smiled. (pause 6 seconds).

This is kind of like my, what do you call those those
 prologues there, epilogue thing whatever, epilogue I think. I
 remember lying awake in bed that night trying to remember
 100 every detail so that someday I could tell my grandchildren.
 I thought of London, Paris opera houses and Broadway. The
 Paris opera houses and Broadway. The future of my new found
 talent excited me. As I drifted off to sleep, I remember
 thinking that I was a singer. I'm going to go get something
 to eat, I'll be right back. P

Of course, nothing in the house to eat. Great, starve your
 children, mother, see if we care. Okay, ummmm, I think,
 well, that's about all I can do. I'm going to say, the first
 line had been three long months filled with fun. Ahhhhhh, it
 110 had been three long months filled with fun with trying
 rehearsals. (pause 26 seconds). Okay, just a little, couple
 of things there. (pause 10 seconds). Ummmmm, and I wasn't
 nervous until I walked into the theatre for my makeup call
 and realized that there was no turning back and there were no
 more chances to make it any different, or better. P

Later that night, I'm just going to say soon. Soon, I found
 myself standing in the wings surrounded by the (mumble),
 okay, surrounded by darkness, the tension building steadily. P
 All I wanted to do was scream. Here I'm saying all I wanted
 120 to do, and then a part of me didn't want to. I'm just going
 to say, I wanted to scream and make it go away, I wanted to
 scream, where am I going to write this, there we go, scream,
 and make it go away. I stayed silent. Think. Part of me
 didn't want to let go. I'll say because, being nervous seems
 to come with being a performer. As time went on, as time,
 mmmmm, I was becoming, standing there by myself, okay. P
 Standing there alone (pause 6 seconds), humming, standing
 there alone, I was becoming more and more excited to succeed. P
 I never challenged myself like this before. Sigh, Ummmm,
 130 instead of but, I'll just say, in. In the back of my mind, I
 saw myself on stage with my mouth open. I, in the back of
 my mind. I saw myself on stage, on the stage with my mouth
 open, with my mouth open to sing and no sound, my mouth open
 to sing and no sound coming out. I'm sure all performers,
 even and maybe especially professionals experience P
 nervousness before a show, mainly opening night. Not that,
 I'll say the thought, the thought that I was not alone
 comforted me.

My mind was racing and it avoided all concentration. I
 140 waited, page two, I waited, I waited. P

Page two, in the back of my mind, I envisioned myself again,
 tripping, falling flat on my face as I walked onto the stage.

From nowhere the voices began. A first, then a second. I
 was next. I heard my cue. It was time to sing. Sinngggggg.

All I could do was singggggg!

P

I couldn't see the audience, but I knew they were there and the fear set in. The stage reminded me of a starry and, starry and, brightly lit sky, comma, only the spotlights casting, ohhhhh, here we go again! Only the spotlights casting light upon the black stage. Starry and brightly lit sky, only the spotlights, only the spots, casting light upon the black stage. Okay, everybody knows what a spot is and if you don't, I'll put a definition at the end. I'm not running out of tape here, am I? Good.

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All of a sudden, I heard my voice fill the house and there was no more anxiety, no more fear. I continued to focus on the nothingness around me, so that I wouldn't be scared, ummmm, no, sure, whatever. I had nothingness around me and I felt myself, and I felt, I felt I was singing with more passion than ever before. And I never wanted it to end. There we go. But it did. I heard the applause and I smiled.

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I remember lying awake in bed that night trying to remember every detail so that some day I could tell my children, my grandchildren. Mmmmmmmmmmm. I thought of London, the Paris opera houses and Broadway. The future of my new found talent, my new found talent was so exciting. As I drifted off to sleep, I remember thinking, no. As I drifted off to sleep, my last thoughts were of (pause 7 seconds). Wait a second. I am going to take. Okay. I remember lying awake in bed that night trying to remember every detail so that some day I could tell my grandchildren. I'm going to cut London, Paris opera houses and Broadway. The future of my new found talent was so exciting. As I drifted off to sleep my last thoughts were of, nice blotchy pen, London, Paris opera houses and Broadway. There we go. Okay, I think that's about it. I'm just going to, title. I think I'm going to call this "The Very Beginning." Ummmmm, maybe after I sleep, something will come to me, but for now that's it. Okay, it's 12:15, and that's the end of this. Bye.

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Oh yeah, I just want to tell you I had a good time doing this. It was really interesting actually, okay. We'll talk about it later. Bye!

Jackie's Continuous Draft (CD)

It was finally opening. My
 first real play. My first attempt
 at the cots. After three long
 10 months of rehearsal, singing the
 same song five times in a row,
 doing the same scene hour after
 hour, this is what it all came down
 to. Was I nervous? After so many
 rehearsals I shouldn't be. Excited,
 yes, excited to succeed. But I am
 human, there was always a glimmer
 of nervousness. I stood in the
 wings, surrounded by dark. The
 tension built so quickly - I wanted
 to scream and let it go. In
 complete silence, I waited impatiently.
 The first girl went on, sang and
 I heard her voice shake unevenly.
 I was third. The second girl went
 20 on, she sang quietly & I could
 hear the disappointment in her
 voice in the second line ~~when~~ when
 she realized she hadn't sung loudly
 enough. My mind was avoiding having
 to concentrate on myself. I paused
 took an awesomely deep breath,
 walked calmly onto stage and
 sang. I couldn't see the reactions
 of the audience, everything
 30 except the stage was in darkness.
 Yet I didn't need to. I could feel
 my voice resonating in the whole
 house. Whether or not it really did, I

don't know. I flashed a smile and continued. Almost too excited to concentrate on my music. From that night on, (no matter what was to happen in the following four shows) I was a singer. That night, I found a purpose.

"filled with 214"

"I know my cues & my cues & my cues"

It was finally opening night of my first real play. My first attempt at the arts. After three long R months of rehearsals, singing songs, doing the same scenes over and over, this is what it all came down to. ^{acting the} Now, I ^{was} nervous. And I wasn't excited, I just so. After so many R rehearsals I should be nervous, but I am human, there was always a glimmer of nervousness. I stood in the wings, surrounded by darkness. The tension was building steadily. I became more & more excited & anxious to ARIO scream and let it go. I wanted to succeed. But I stayed silent. I waited impatiently. The first girl ~~was~~ sang and I heard her voice shake & waver. I was a third. The second girl went on & she sang quietly & I heard the disappointment in her voice in the second line, when she realized she hadn't sung loudly enough. My mind ^{braced} was avoiding ^{it} ~~the~~ concentration on myself. ~~As the curtain~~ waited till I ~~heard~~ ^{I tried to walk} calmly onto the stage, and I like the sky a starry night, & there were only spots that high up on the stage. I couldn't see the ^{separations} audience, but I knew they were there & every time I heard a faint buzz. I felt in my spots that high up on the stage. I couldn't see the audience, but I knew they were there & every time I heard a faint buzz. I felt in my spots that high up on the stage. I couldn't see the audience, but I knew they were there & every time I heard a faint buzz. I felt in my spots that high up on the stage.

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performances
there's always
a trace of
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~~I'm not sure.~~

~~Italian~~

~~Concentrating once again.~~

~~R Don't know.~~

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~~RR and continued. I almost too excited to
concentrate on any music. I heard the music.
that night on, (no matter what was
to happen in the following four
shows) I was a singer. That
night, *I found a purpose.*~~

~~R * So far I had beat the odds.
Everything was going to be okay.~~

Jackie's Draft #2 (D#2)

It had been

RR ~~after~~ Three long months, ~~of~~ filled with
n but RR rehersals, Singing songs over and over
trying RR until they were just ~~so~~ acting scenes ^{now} ^{near}
out, again and again, ^{everything repeated} ^{til} perfect.
is all came down to. Opening night.

RR My first ~~feat~~ play, my first attempt ~~at~~ ^{what I lov} ^{to do, to}
R the arts. ~~It shouldn't be nervous!~~ ^{to make,} ^{by doing what}

R I know my cues and my lines I ~~was~~ ^{to} reassured ^{to}
R myself. And I wasn't ^{nervous} ^{talent}. I walked

10 R into the theater for ^{my} make-up call. ^{There was no} ^{turning back}
RR ^{Two hours later} I found myself standing in ^{now}
I stood ~~in~~ ^{to} the wings, surrounded

R by darkness. The ~~time~~ ^{time} on ~~the~~ building
RR steadily. ^{All} ^{could think of doing} ^{was} ^{to}
I ~~tried~~ ^{to} scream, ^{and} just
make it all go away. I stayed silent.

R I'm sure for all performers ~~there's~~ ^{experience}
R always a trace of anxiety ^{before a show esp. &} ^{on an opening night}

RR No matter what ~~I~~ ^{do}, I could not calm down. But I thought, ^{who}
I ~~was~~ ^{became} ^{no} ^{more} ^{excited} ^{to} ^{being} ^{nervous}
mostly to ^{this} ^{was} ^a ^{challenge}. ^{is} ^{part} ^{of}

RR ^{succeed}, But ⁱⁿ ^{the} ^{back} ^{of} ^{my} ^{mind}, I ^{was} ^{working} ⁱⁿ
R saw myself ^{on} ^{stage} opening my mouth to sing, ^{the} ^{arts}.

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ne to sing

R ~~with~~ ^{and} no sound coming out.

The first girl sang and I heard her
voice shake. The second girl went on. I
was to be third. She sang quietly and in
the second line I heard her disappointment.

RR My mind ^{was} ^{raced} ^{and} ^{and} ^{ed} ^{all}
R waited, ~~until~~ ^{and} I heard the my cue and ~~I~~

R tried to walk calmly on to the stage.

RR BUT In the back of my mind, I again envisioned
R myself ^{again} ^{tripping} ^{pulling} ^{flat} ^{on} ^{my} ^{face}.

30 I looked
all around
me

R I couldn't see the audience, but I ^{began} ^{to}
R knew they were there and the fear ^{set}

R in. The stage ~~was~~ ^{reminded} ^{me} ^{of} like the sky on a

brightly light Like stars,

~~R~~ ~~staring~~ night ~~with~~ Only the ~~spotlights~~ spotlights
were ~~lighting~~ ^{ing} the stage. ~~I~~ ^{sings.} I was like to sing
~~R~~ I heard my voice fill the house ~~and I didn't want it to end~~ ^{There was no more anxiety}

~~RR~~ All I could feel was happiness. I continued
~~RR~~ to focus on the nothingness ~~all~~ around
me ~~and~~ ^{sang} ~~sang~~ with more passion for my music than ever before.

~~RR~~ But ~~finally~~ ^{like} ~~at~~ ~~all~~ ~~time~~ ~~to~~ ~~an~~ ~~end~~. ~~but~~ ~~at~~ ~~the~~ ~~end~~. I heard
40 ~~wasn't~~ ~~depressing~~. From that night on I ^{heard} ~~smiled~~ ^{applause}.

remember
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children
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thought
Broadway
d London *

~~I was a singer.~~
~~That night I laid awake in bed,~~
~~thinking recalling that night's events.~~
~~I had never felt like that before. I felt,~~
~~I had sung with more passion than~~
~~ever before. I was proud and my new~~ ^{the future}
~~found talent excited me. As I drifted~~
~~off to sleep, I remember thinking, simply,~~
~~that I was a singer.]~~

Jackie's Draft #3 (D#3)

It had been three long months filled
 R with fun ~~by~~ but (trying) rehearsals. Singing
 songs over and over, acting scenes out,
 R again and again. Everything ^{was} now, near perfect.
 R This is what ^{at the time & energy} it all came down to: Opening
 night. My first play, my first attempt to
 at making others happy by doing what I
 R really love. 'I know my cues and my
 R lines.' I reassured myself. And I
 10 wasn't nervous until I walked into the theater
 R for my make-up call. ^{I realized that} There was no turning ^{any} ^{or} ^{different}
 RR back, ^{at the time} ^{no more} ^{chances} to make it ^{different} ^{better}
 RR ^{Soon} ~~Two hours later~~ ^{that night} I found myself standing
 R in the wings, surrounded by darkness, the
 RR the tension building steadily. ~~But I totally wanted to~~
 R ~~think of doing it~~ screaming ^{to get at something inside.} ~~to make it all~~
 R ~~go away.~~ I stayed silent. ^{I think} part of me didn't
 RR want to let go, ^{because} being nervous is part of ^{seems to}
 RR being a performer. I ^{was} becoming more and
 R more excited, mostly to succeed. I had
 never challenged myself like this before. ~~But~~
 RR In the back of my mind I saw myself on the
 R stage, ^{going, and sound} with my mouth open ~~but no sound~~
 coming out. I'm sure all performers, even
 and maybe especially professionals experience are
 R nervousness before a show, mainly opening
 R night. ^{The} ~~That~~ ^{that I was not alone.} thought ^{that} comforted me.

My mind was racing and it avoided
 all concentration. I walked, heard my cue
 and ~~tried to walk calmly on to the stage.~~

and
 make
 it go
 away
 20
 Standing
 there
 alone.

P. 2

In the back of my mind, I envisioned myself, again, tripping, falling, flat on my face as I walked on to the stage.

From nowhere, the voices began. A first, then a second. I was next. ~~It was time to sing.~~ I heard my cue, it was time to sing.

I couldn't see the audience, but I knew, they were there and ^{the} appear set in ^{of a} brightly lit sky, ^{with} only the spotlights cast ^{ing} light ~~on~~ upon the black stage.

All of a sudden, I heard my voice fill the house. ^{and} There was no note anxiety, no more fear. I continued to focus on the nothingness around me and I felt I was myself singing with more passion than ever before. ~~And I felt real happiness and I never wanted it to end.~~ But it did. I heard the applause and I smiled.

I remember lying awake in bed that night, ~~as~~ trying to remember every detail so that someday I could tell my grandchildren. I thought of London, the Paris opera houses and Broadway. ^{was so} The future of my new found talent ^{ing} excited me. As I drifted off to sleep, I remember thinking that I ~~was~~ ^{was} a singer. My last thoughts were of London, the Paris opera houses and

BROADWAY!

Jackie's Final Draft (FD)

It had been three long months, filled with fun but tiring rehearsals. Singing songs over and over, acting scenes out again and again, everything was now near perfect. This is what all the time and energy came down to: opening night.

My first play, my first attempt at making others happy by doing what I love. 'I know my cues, and my lines' I reassured myself. I wasn't nervous until I walked into the theater for a make-up call and realized that there was no turning back, no more chances to make it different or better.

Soon I found myself standing in the wings, surrounded by darkness, the tension building steadily. I wanted to scream and make it go away. I stayed silent. I think part of me didn't really want to let go, being nervous is all part of being a performer. Standing there alone, I was becoming more and more and more excited, mostly to succeed. I had never challenged myself like this before. In the back of my mind I saw myself on the stage, opening my mouth to sing, no sound coming out. The thought that all performers, even and maybe especially professionals are nervous before a show, mainly opening night, comforted me.

My mind was racing and it avoided all concentration. I waited.

In the back of my mind, I envisioned myself again, tripping, falling flat on my face as I walked on to the stage.

From nowhere the voices began. A first, then a second. I was next. I heard my cue, it was time to sing.

I couldn't see the audience but I knew they were there and the beat set in. The stage reminded me of a bright and starry sky, only the spots casting light upon the black stage.

All of a sudden, I heard my voice fill the house and there was no more anxiety, no more fear. I continued to focus on the nothingness around me and I felt I was singing with more passion than ever before. I never wanted it to end. But it did. I heard the applause and I smiled.

I remember lying awake in bed that night, trying to remember every detail so that someday, I could tell my grandchildren. The future of my new found talent was so exciting. As I drifted off to sleep my last thoughts were of London and Paris operas and Broadway.

Appendix I

Thinking-Aloud Revisions and Drafts of Jim

Thinking-Aloud Revision #1 (TAR#1)

First revision, Sunday, 12:43 p.m.

I was just standing there in my straw cowboy hat and paint-splattered jeans. That's not the idea I want to get across. I was, I was only standing there. I was only standing there in my straw cowboy hat and paint-splattered, and tattered paint-splattered jeans. Period. I stared out onto the lake with a million thoughts running through my head, a million problems. Staring out onto the lake (pause 12 seconds). Then I saw it, no, ummmm, (mumble) then I saw it. (pause 10 seconds), ummmm, then I saw it, ummmm, I squinted and placed my, covered, shaded my eyes with my hand. In the distance at first. Then I saw it. In the distance at first, I hardly recognized it. I shaded my eyes with my hand and squinted. Shaded my eyes with my hand and squinted. It came closer and closer. It looked like a plane. Sculptured, is that a word? Sculptured and hard. Now, what's that word? Ahhh, it looked like a plane. An ebony, no. An ivory plane. Its course was so straight it looked like it wasn't moving. Just getting bigger and bigger as it approached.

I was only standing there in my straw cowboy hat and tattered paint-splattered jeans. I stared out onto the lake with a million thoughts running through my head, a million problems. Then I saw it. In the distance at first, I hardly recognized it. I shaded my eyes with my hand and squinted. It came closer and closer. It looked like a plane, an ivory plane. Its course was so straight it looked like it wasn't moving. Just getting bigger and bigger as it approached. It was so sculptured and smooth as it flew. I could hardly stand anymore. (pause 8 seconds). I sat down on the dock and was in awe at its magnificience. It floated by me. By me. By me. Floated by me. So much in control of itself. I was jealous of its self-control. It began to circle and built up momentum as it flapped its wings. Flapped! Come on. As it began to circle and built up momentum. (pause 8 seconds). As it. (pause 9 seconds). Floated by me and I was jealous of its self-control. It began to circle and built up momentum as it flapped its wings. I don't like the word, flapped. It sounds like something you'd do to a pancake. Sigh. (pause 7 seconds). Began to circle. Built up momentum as it (pause 6 seconds), ummmmm, just a sec, I'll get a thesaurus.

(Subject leaves to get thesaurus).

Can't find one. Built up momentum. As it, as it, as it lifted its wings. Ahhhhhh. (pause 7 seconds). As it tucked

its wings. (pause 6 seconds). Ahhhhhhh, I'll just cross out P
 the whole sentence. Began to circle and built up momentum.
 That's good enough. Built up momentum. Metaphor time. Like TI
 a brick church, brick by, brick, too much bricks. It began I
 to circle and built up momentum, like a brick church. Built
 up momentum like a brick church. Take that brick by brick P
 50 out. It was so beautiful as it flew. It was so beautiful as
 it flew, its colors so perfect, its colors so perfect. White P
 underneath, grey on top and black highlights, here and there.
 Colors so perfect, white underneath, grey on top and black
 highlights here and there. Sheeeeeee. It was so beautiful as P
 it flew, colors so perfect, its colors so perfect. There was P
 only black and white, and white, and shades of inbetween.
 That's not bad. It was so beautiful as it flew, its colors
 so perfect. There was only black and white and shades of
 inbetween. Then it happened, very suddenly and abrupt. It
 60 began to swoop and then it happened. Then it happened. P
 That's too common. Then it happened. (pause 10 seconds). P
 (large sigh). Then it happened. Very suddenly and abrupt. P
 How else can I say that it happened? Then it happened. And I
 then, very suddenly and abrupt, no. Then it happened. P
 (pause 10 seconds). Suddenly it began to swoop. Slowly it
 began its swoop in a motion so swoop. Suddenly it began its
 dive, in a motion so smooth, it redefined grace. I can't say P
 that until the second last sentence and I want to make this
 longer. Suddenly it began to dive in a motion so smooth it
 70 redefined grace. (pause 10 seconds). Suddenly it began its P
 dive. I didn't, ahhhhhh. Suddenly it began its dive, and I
 realized my mouth was open. No. I sat down on the dock. P
 Suddenly it began to dive in a motion so smooth it redefined
 grace. Then, suddenly, it began its dive. Everything seemed
 to go in slow motion. Everything. Then suddenly it began
 its dive and I heard an orchestra. No. Then suddenly it
 began its dive. And I felt God's presence. That's good. I
 Then suddenly it began its dive. Just me and the bird and
 God's presence. Just me and the bird (pause 6 seconds).
 90 Just me and the world. In God's presence. That's weird. P
 (pause 10 seconds). Its motion so smooth, it redefined
 grace. Grace is now a seagull to me.

I was only standing there in my straw cowboy hat and tattered
 paint-splattered jeans. I stared out onto the lake with a
 million thoughts running through my mind, through my head,
 through my mind, that's better. A million problems. Then I I
 saw it. In the distance at first, I hardly recognized it. I
 shaded my eyes with my hand and squinted. It came closer and
 closer. It looked like a plane, an ivory plane. Its course
 90 was so straight, it looked like it wasn't moving. Its course P
 was so straight, it looked like it wasn't moving. Just
 getting bigger and bigger as it approached. It was so
 sculptured and smooth as it flew, I could hardly stand P
 anymore. I sat down on the dock, on the dock and was in awe
 of its magnificence. It floated by me and I was jealous of
 its self-control. It began to circle and built up momentum

like a brick church. (pause 9 seconds). Like it would, a
brick church. Built up momentum like it would a brick
church. Piece by piece. It was so beautiful as it flew, its
100 colors so perfect, there was only black and white and shades
of inbetween. Then, suddenly it began its dive. Just me and
the world and God's presence. Its motion so smooth it
redefined grace. Grace is now a seagull to me. P

End. First revision, 1:03 p.m. Sunday.

Thinking-Aloud Revision #2 (TAR#2)

Begin second revision, Friday, 8:36 p.m.

I was only standing there in my straw cowboy hat and tattered, paint-splattered jeans. I was only standing there. Comma. Pause for dramatic purposes. I was only standing there in my straw cowboy hat and tattered, paint-splattered jeans. It's hard to say. Tattered, paint-splattered jeans. Tattered, paint-splattered jeans. Ripped up paint-splattered jeans. Tattered, ripped up. Hmmmmmm. I was only standing there in my straw cowboy hat and tattered, paint-splattered, and ripped up, paint-splattered jeans. Tattered is good
 10 enough. I stared out onto the lake with a million thoughts running through my mind, a million problems. Okay. What do I want to say in this first paragraph? I want to say that I was busy with matters of consequence. Mmmmmmm. In my straw cowboy hat, I stared out onto the lake with a million thoughts running through my mind, a million problems. (pause 7 seconds). I felt closed in. I felt, what's that word? Closed in, captured, ummmmmmm. I felt walled in, I felt surrounded, ahhhhhhhh! What's that word? (pause 10 seconds). I felt like there was no way out. There was,
 20 mmmmm, how can I say that? I felt like, can't say that. I stared out onto the lake with a million thoughts running through my mind, a million problems. I felt trapped, ha, I felt trapped. That's good. I felt trapped, comma, walled in by my, walled in by my plane of reality? No. Yeah, okay, walled in by my plane of reality.

Then I saw it. I don't like that. In the distance at first, I hardly recognized it. I shaded my eyes with my hand and squinted. It came closer and closer to me. These sentences are too, uh, too alike. I guess then I saw it in the
 30 distance at first, I hardly recognized it. Hmmmm. I just had an idea. What if I turned it to her? Then I saw, no. Then I saw it. In the distance at first I hardly recognized it. I shaded my eyes with my hand and squinted. It came closer and closer. It looked like a plane, an ivory plane. Hmmmmmmmm. I just did something without even knowing it. Ha-ha, walled in by a plane of reality. And then a new plane comes along. I like that. It came closer and closer. It looked like a plane. Its course was so straight it looked like it wasn't moving. Seem to be using it. (sigh). (pause
 40 17 seconds).

It was so sculptured and smooth as it flew. I could hardly stand, ahhhhh. It was so sculptured and smooth that I could ... (pause 8 seconds). I sat down on the dock and was in awe of its magnificence. It floated past me and I was jealous, and I, I wanted its self control, no. It floated past me and I wish I had its self-control. No, it's what I already

wrote. Ummm, mmmmm, mmmmmmm, mmmmmmmmm. Walled in by my own plane of reality. It was so sculptured and smooth as it flew, I could hardly stand anymore. I sat down on the dock and was in awe of its magnificience. It floated past me and I, and I wished I had its self-control.

It began to circle and built up momentum like it would a brick church, piece by piece. It was so beautiful as it flew, its colors so perfect. There was only black and white and shades of in between. Then suddenly, it began its dive. Just me and the world and God's presence. Its motion so smooth it redefined grace. Grace is now a seagull to me. (pause 9 seconds). Whistling.

They put up a brick church. Brick by brick or piece by piece? Hmmm. Began to circle and built up momentum like it would a brick church, brick by brick, brick, brick, brick, mmmm. Yeah, brick by brick is better than piece by piece. (pause 10 seconds).

Okay, I'm going to change every it to a she or he, she or her, feminine gender. Then I saw her. I'll just give it a try, see if I like it. In the distance at first, I hardly recognized her. Kind of personal. I shaded my eyes with my hand and squinted. As she came closer and closer. (pause 11 seconds). She came closer and closer. She looked like a plane. Ahhhhhh, I shaded my eyes with my hand and squinted as she came closer and closer. That's better. I shaded my eyes with my hand and squinted as she came closer and closer. She looked like a plane, an ivory plane. Her course was so straight. It looked like she wasn't moving. Just getting bigger and bigger as she approached.

She was sculptured and smooth, sculptured and smooth as she flew. I could hardly stand any more. Naaaaaaaa! That's too much. She was so sculptured and smooth as she flew. That. She was so sculptured and smooth as she flew. Hmmm. Something is very beautiful, very sculptured and smooth. What would I do? She was so sculptured and smooth as she flew, that I. (pause 8 seconds). I guess we could keep I could hardly stand it anymore. (pause 8 seconds). So sculptured and smooth as she flew, I could. (pause 7 seconds). Just doesn't fit. She was so sculptured and smooth as she flew, I could barely stand. She was so sculptured and smooth as she flew and I could only behold her beauty. Mmmmmmmmmmm. She was so sculptured and smooth as she flew and I could only behold her beauty. (pause 21 seconds). (Mumbling). I could hardly stand any more. I sat down on the dock in awe of its magnificience. Smooth as she flew. I couldn't eat potato chips for the rest of my life, absolutely nothing to do with it. Ahhhhhhhhhh. Come on, think. She was so sculptured and smooth as she flew. She was so sculptured and smooth as she flew. She was so sculptured and smooth as she flew. Not enough o's in smooth.

(clears throat, starts whistling). She was so sculptured and smooth as she flew, and I felt that I needed to touch her. I felt I needed to touch her. (pause 9 seconds). Period. I felt a new sensation overcome me. (pause 7 seconds). Ahhhhhh, she was so sculptured and smooth as she flew. I felt a new, that'll be the first sentence. I felt a new, new and wonderful sensation. Yeah, okay. I felt a new and wonderful sensation, overcome me. (pause 11 seconds). Overcome me and suddenly, a new and wonderful sensation overcome me. And suddenly (pause 7 seconds), no. I can just leave the excitement. I felt a new and wonderful sensation overcome me. Is that good enough? (pause 6 seconds). I felt a wonderfully new, no, that's too many adjectives. I felt a new and wonderful sensation overcome me. (pause 11 seconds). I felt a new and wonderful sensation overcome me. One of joy and excitement. Joy and childhood excitement. One of joy and childlike excitement. (pause 8 seconds). Haaaaaaa! One of joy and childlike excitement. A new and wonderful sensation overcome me, one of joy and childlike excitement. She was so sculptured and smooth as she flew. And I felt, she was so sculptured and smooth as she flew and I felt so simple as I stood in awe at its magnificience. (pause 10 seconds). She was so sculptured and smooth as she flew. (pause 13 seconds). And I felt so, I felt twice, one right after the other. (pause 16 seconds). She was so sculptured and smooth as she flew. (pause 8 seconds). And I was so simple in comparison. That's good. I felt a new and wonderful sensation overcome me, one of joy and childlike excitement. She was so sculptured and smooth as she flew and I was so simple in comparison. I sat down, no. I was so simple in comparison. (pause 9 seconds). All I could do was stand there in (pause 9 seconds). All I could do (pause 7 seconds). All I could do was stand there in awe at its magnificience. Just a sec, let me see if I spelled that right. (looking up word in dictionary). Magnificience is spelled correctly. I guess I'll just leave it there then. I don't see anything else I can do to it right now. Mmmmmmm. It floated past me and I wished I had its self-control.

It began to circle and built up momentum like a brick church, brick by brick. It was so beautiful as it flew, its colors so perfect. There was only black and white and shades of in between. Then suddenly it began its dive. Just me and the world in God's presence. That is too distant for me. Too much, you have to use your brain too much, you know you have to think too much. I dunno, maybe I just finished school, I and I don't want to think. Just me and the world in God's presence. You could take that a million ways. Oh well, take whichever way you want I guess. (pause 6 seconds, whistling).

I was ony standing there, in my straw cowboy hat and tattered, paint-splattered jeans. I stared out onto the lake with a million thoughts running through my mind, a million

problems. I felt trapped, walled in by my own plane of
150 reality.

Then I saw her. In the distance at first, I hardly
recognized her. I shaded my eyes with my hand and squinted.
I shaded my eyes with my hand and squinted as she came closer P
and closer. She looked like a plane, an ivory plane. Her
course was so straight, she looked like she wasn't moving. P
It looked like she wasn't moving, just getting bigger and
bigger as she approached.

I felt the new and wonderful sensation overcome me, one of
joy and childlike excitement. She was so sculptured and
160 smooth as she flew and I was so simple in comparison. All I
could do was stand there in awe of its magnificence. She
floated past me. All I could do was stand there. In awe at
her magnificence. She floated past me and I wished I had
her self-control.

She began to circle and built up momentum like she would a
brick church, brick by brick. She was so beautiful as she
flew, her colors so perfect. There was only black and white
and shades of in between. Then suddenly, she began her dive.
Just me and the world and God's presence. Her motion, her
170 motion was so smooth, it redefined grace. Grace is now a
seagull to me. The end.

End. Second revision. 9:08 p.m.

Thinking-Aloud Revision #3 (TAR#3)

Third revision, Sunday, 8:49 p.m.

I was only standing there, in my straw cowboy hat and tattered, paint-splattered jeans. I stared out onto the lake with a million thoughts running through my mind, a million problems. I felt trapped, walled in my my own plane of reality. There, I like that first paragraph. That's a good start. I

Then I saw her. In the distance at first, I hardly recognized her. Mmmmmmm, that's okay, but, I guess that's what I want to say. I shaded my eyes with my hand and squinted as she came closer and closer. She looked like a plane, an ivory plane. Her course was so straight it looked like she wasn't moving, just getting bigger and bigger as she approached. Yeah, that's the same. (pause 9 seconds). I mean it's not as good as the first paragraph, but I don't see how I can improve it. Her course was so straight it looked like she wasn't moving, just getting bigger and bigger as she approached. Bigger and bigger, closer and closer, I don't know. Ummmmmm (pause 10 seconds). As she came closer, and that's it. As she came nearer. Geeeee. That's not fair really, pretty bad. That's not what we want to hear Mags, we want to hear blues. Her course was so straight it looked like she wasn't moving. (pause 9 seconds). Yeah, that's good. It's good that she came closer. Forget about and closer. II

I felt a new and wonderful sensation overcome me, one of joy and childlike excitement. Ahhhhhhh. She was so sculptured and so, why do we use so so much? Yeeeech. She was, she was as sculptured and smooth as, ummmmmmm, ahhhhh, she was as sculptured and smooth as the deepest hollows of my imagination. She was as sculptured and smooth as the deepest hollows of my imagination. Now that's pretty good, don't you think? I like that, I like that. She was as sculptured and smooth as the deepest, how's my imagination or my soul? Is it deepest, darkest hollows of my soul? That's scary. She was as sculptured and smooth as the deepest, darkest hollows of my soul. Ahhhhhhhhh. She was as sculptured and smooth as the deepest, darkest hollows, too many and's. Sculptured and smooth, deepest and darkest. Deepest, comma, darkest. I was so simple in comparison. All I could do. I was so simple in comparison. All I could do was stand there in awe at its magnificence. She floated past me and I wished I had her self-control. PI
P
P

She began to circle and built up momentum like she would a brick church, brick by brick. She was so beautiful as she flew. I guess it's okay if we use so again. Her colors so I

perfect, why is so so many times? So, mmmmm! She was so beautiful, she was beautiful as she flew, yeah. She was beautiful as she flew, her colors were perfect. (pause 7 seconds). Her lack of color perfect. No. (pause 5 seconds). Can you do that? Can you put a comma on just, like, have a whole new idea? I need to have a sentence so short, her colors perfect, three words. She was beautiful as she flew, comma, her colors perfect. Hmmmmmm. She was beautiful as she flew, her colors perfect. There was only black and white and shades of in between. Then suddenly, she began her dive. Just me and the world in God's presence. That one sentence does not fit with the rest of the story at all. It just sticks out. Just me and the world. (pause 14 seconds). I guess it doesn't stick out that bad, it's the climax of the story. Just me and the world and God's presence. Her motion was so smooth, it redefined grace. Grace is now a seagull to me. Grace is now a seagull to me. (pause 8 seconds). Hmmmm, that was quick.

End third revision, Sunday, 8:58 p.m.

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Jim's Continuous Draft (CD)

10 I was just standing there in my straw cowboy hat and tattered, paint splattered jeans. I stared out onto the lake with a million thoughts running through my head; a million problems. Then I saw it. In the distance at first, I hardly recognized it. I came closer & closer. It looked like a plane. Its course was so straight it looked like it wasn't moving, just getting bigger & bigger as it approached. It was so sculptured & smooth as it flew, I could hardly stand anymore. I sat down on the dock and was in awe at its magnificence. It circled and built up momentum as it flapped its wings. It was so beautiful as it flew; its colors so perfect. Then it happened, very sudden and abrupt. It began to swoop in a motion so smooth it redefined grace. Grace is now a seagull to me.

Jim's Draft #1 (D#1)

only
 R I was just standing there in my straw cowboy
 hat and tattered, paint splattered jeans. I stared
 out onto the lake with a million thoughts running
 R through my ~~head~~ ^{mind}, a million problems. Then I saw
 it. In the distance at first, I hardly ~~recognized~~
 R recognized it. As it came closer & closer, it
 R looked like a plane. ^{I shaded my eyes with my hand and squinted} It's course was so straight
 it looked like it wasn't moving, just getting
 bigger & bigger as it approached.

10
 RRR It was so sculptured & smooth as it flew, I could
 hardly stand anymore. I sat down on the dock
 and was in awe at it's magnificence. ~~It~~ ^{It} ~~then~~ ^{then} ~~it~~ ^{it} ~~circled~~ ^{circled} and built up momentum ~~as it flew~~
 RRR ~~It~~ ^{It} ~~circled~~ ^{circled} and built up momentum ~~as it flew~~
 RR ~~its~~ ^{its} wings. It was so beautiful as it flew, it's
 colors - so perfect. ~~Then it happened, very sudden~~
 RR ~~and abrupt.~~ ^{and abrupt.} It began to swoop in a motion
 RR ~~so smooth~~ ^{so smooth} it redefined grace. Grace is now a
 seagull to me.

here was only
 black & white
 and shades of
 inbetween.

RR Then ~~it~~ suddenly, it began it's dive.
 Just me and ~~the bird~~ ^{the word} in God's presence.
 It's motion so smooth it redefined
 grace. Grace is now a seagull to
 me.

Jim's Draft #2 (D#2)

Grace

R I was only standing there, in my straw cowboy
R hat and tattered, paint splattered jeans. I stared
R out onto the lake with a million thoughts running
R through my mind; a million problems. I felt trapped,
R walled-in by my ^{own} plane of reality.

R Then I saw it ^{hor} in the distance at first, I
R hardly recognized it. ^{her} I shaded my eyes with my
R hand and I squinted ^{as she} as it came closer and closer.

She ^{RR} It looked like a plane, an ivory plane. ^{Her} Its course
10. R was so straight it looked like it wasn't moving,
1. just getting bigger and bigger as it approached.

RRR ^{and she} It was so sculptured and smooth as it flew
RR felt a ^{new} ^{sensation} I could hardly stand anymore. I sat down on the
RRR ^{and} ^{and} was in awe at its magnificence. It floated
RRR ^{and} past me and I was ^{wished I had} jealous of its self-control.

RRR ^{and} It began to circle and built up momentum ^{and}
RRR ^{like it would} a brick church, ^{brick} piece by ^{brick} piece. It was
RRR so beautiful as it flew, its colors so perfect. There ⁱⁿ
RRR was only black and white and shades of in-
RRR between. Then, suddenly it began its dive. Just
RRR me and the world in God's presence. Its motion so
RRR smooth it redefined grace. Grace is now a seagull
RRR to me.

RRR I could do was stand there, in awe at
RRR it's magnificence

Jim's Draft #3 (D#3)

Grace

I was only standing there, in my strew cowboy hat and tattered, paint splattered jeans. I stared out onto the lake with a million thoughts running through my mind; a million problems. I felt trapped, walled in by my own plane of reality.

Then I saw her. In the distance at first, I hardly recognized her. I shaded my eyes with my hand and squinted as she came closer ~~and closer~~. She looked like a plane, an ivory plane. Her course was so straight it looked like she wasn't moving, just getting bigger and bigger as she approached.

I felt a new and wonderful sensation overcome me one of joy and childlike excitement. ~~She was so sculptural and smooth as she flew. I was so simple in comparison. She was so beautiful as she flew. All I could do was stand there, in awe at its magnificence. She ~~was~~ lifted past me and her I wished I had her self-control.~~

2 was as captured and with as the expert, darts allows of my soul.

She began to circle and built up momentum like she would a brick church, brick by brick. ~~She was so beautiful as she flew, her colors so perfect. There was only black and white and shades of in-between. Then suddenly it began to live. Just me and the world in God's presence. Her ^{she} motion was so smooth it redefined grace. Grace is now a seagull to me.~~

20 RR

Jim's Final Draft (FD)

Grace

I was only standing there, in my straw cowboy hat and tattered, paint splattered jeans. I stared out onto the lake with a million thoughts running through my mind; a million problems. I felt trapped, walled in by my own plane of reality.

Then I saw her. In the distance at first, I hardly recognized her. I shaded my eyes with my hand and squinted as she came closer. She looked like a plane, an ebony plane. Her course was so straight it looked like she wasn't moving, just getting bigger and bigger as she approached.

I felt a new and wonderful sensation overcome me, one of joy and childlike excitement. She was as sculptured and smooth as the deepest, darkest hollows of my soul. I was so simple in comparison. All I could do was stand there, in awe at her magnificence. She floated past me and I wished I had her self-control.

She began to circle and built up momentum like she would a brick church, brick by brick. She was beautiful as she flew, her colors perfect. There was only black and white and shades of in-between. Then, suddenly she began her dive. Just me and the world in God's presence. Her motion was so smooth it redefined grace. Grace is now a seagull to me.

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