Teaching Coherence as Creative Writing;

Case Study of Second Year English Students at Mohamed Kheider University of Biskra

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Dedication

My deep love and profound affection go to my dear parents to whom I owe a great

debt, and who were so patient while waiting for their daughter to make some success in her

life and bring some happiness to their big hearts;

Words can never express my deep love and gratitude to the man of my life: my fiancé.

The heart of my body;

To my brothers and sisters who have helped me significantly;

To all my friends wherever they are;

My deep gratitude, respect, and thanks go to my supervisor Mr. Turqui

To every person who will have the occasion to read this modest work;

I dedicate this work.

Abstract

The present study aims at describing the effects of the process and product approaches on developing students' writing ability. Coherence is an important concept which covers a large number of discourse features of text that needs to be mastered by language learners. The present study tries to investigate the issues that learners tend to rely heavily on cohesive devices while they neglect other discourse features. The aim, then, is to determine whether the students' writing ability would be improved when teachers use both the product and the process approaches. In addition, we tried to demonstrate that teaching explicitly the different aspects of coherence would improve coherence in the students' writing. In order to achieve our aims, the descriptive methodology has been used; and, consequently, two questionnaires have been submitted to teachers and students. The samples have been chosen randomly from the English Department during the academic year 2012/2013. Concerning the teachers we have only selected those who tutor the written expression course at the same department. The outcomes that we would like to reach are the confirmation of our main hypothesis which presupposes that if the teachers put into application both approaches through using activities, they will eventually raise the students' level in the writing skill.

Résumé

La présente étude vise à décrire les effets des méthodes de transformation et de production sur le développement de la capacité d'écriture des étudiants. La cohérence est une notion importante qui couvre un grand nombre de caractéristiques grammaticales et le discours de texte qui doit être maîtrisé par les apprenants de langue. La présente étude cherche à étudier les questions que les apprenants ont tendance à s'appuyer fortement sur des dispositifs cohérents alors qu'ils négligent d'autres caractéristiques du discours. L'objectif est donc de déterminer si la capacité d'écriture des étudiants sera améliorée lorsque les enseignants utilisent à la fois le produit et les approches de traitement. En outre, nous allons essayer de démontrer que l'enseignement explicite les différents aspects de la cohérence permettrait d'améliorer la cohérence de l'écriture des étudiants. Pour atteindre nos objectifs, la méthodologie descriptive a été utilisée et, par conséquent, deux questionnaires ont été soumis aux enseignants et aux étudiants. Les échantillons ont choisi au hasard dans le département d'anglais pendant l'année scolaire 2012/2013. En ce qui concerne les enseignants, nous avons seulement choisi ceux qui le tuteur du cours d'expression écrite dans le même département. Les résultats que nous souhaitons atteindre sont la confirmation de notre hypothèse principale qui suppose que si les enseignants mettent en application de ces deux approches à travers la présentation des exercices, ils finiront par relever le niveau des étudiants dans les compétences d'écriture.

مـــلـــخـــص

تهدف هذه الدراسة إلى وصف الآثار المترتبة على النهج العملي و على تطوير قدرة الكتابة لدى الطلاب. الاتساق هو مفهوم هام الذي يغطي عددا كبيرا من الميزات النحوية وخطاب النص الذي يحتاج إلى تركيز من قبل متعلمي اللغة. متعلمو اللغة الإنجليزية يعتمدون بشكل كبير على الأجهزة متماسكة في حين أنه م يهملون ميزات الخطاب الأخرى. والهدف، إذن، هو تحديد ما إذا كانت قدرة الكتابة لدى الطلاب يمكن أن تتحسن عندما يستخدم المعلمين على حد سواء النهجين المنتج و العلمي، وعما إذا كان تدريس جوانب مختلفة من التماسك من شأنه أن يحسن الكتابة لتكون أكثر تماسكا. للوصول إلى هذا الهدف، قمنا بتحليل استبيان لكل من الأساتذة والطلاب لمعرفة النهج الذي يستخدم في عملية التدريس في قسم اللغة الإنجليزية في جامعة بسكرة، وعما إذا كان الطلاب يكتبون باتساق أم لا. وقد تم اختيار جميع المشاركين من السنة الثانية عشوائيا في العام الدراسي 2013/2012، ومع ذلك، اخترنا فقط أساتذة التعبير الكتابي في نفس القسم. النتائج المتحصل عليها بإمكانها تأكيد فرضيات التي طرحناها، بل أظهرت أنه إذا استخدم الأساتذة على النهجين العلمي و النتاج وعلموا الطلبة كيفية الكتابة بشكل متماسك من خلال ممارسة تمارين أو تلميحات إلى أخطائهم فسوف يرفع مستواه م في الكتابة.

List of Abbreviations

EFL: English as Foreign Language.

FL: Foreign Language.

ESL: English as Second Language.

L1: First Language.

N: Number.

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General Introduction

Writing is an important means of effective communication in expressing the learner's thoughts and emotions; it is probably the skill that is most needed in academic activities. Writing is a method of representing language in visual or tactile form. It uses a set of symbols to represent the sounds of speech, and may also have symbols for such things as punctuation and numerals. In A History of Writing, Steven Roger Fischer, argues that no one definition of writing can cover all the writing systems that exist and have ever existed. However, we can define writing as: a system of more or less permanent marks used to represent an utterance. Writing is producing visual symbols for the reader; the process of using a language to give an experience, a meaning; a process with multiple features, where meanings and messages are created for the reader to interpret using the writing system. It is an action which contains language, thoughts, experience, feelings, emotions and different strategies. The writing system is both functional, providing a visual way to represent language, and also symbolic, in that it represents cultures and peoples. In addition, writing remains the most practical means through which the proficiency level of language learning is assessed. The learners' mastery of the graphic, grammatical and rhetorical resources of the target language is clearly manifested in their written production.

Statement of the problem

Foreign language teaching and learning is a complex process especially the writing skill. And when teaching this skill, teachers usually follow a certain order; listening, reading, speaking and then writing because it is thought to be highly complex and difficult to master even for natives.

The actual problem was noticed among Second Year UniversityStudents. Coherence became a recurrent problem because they did not know how to write coherent paragraphs. They seem to have a vague conception of coherence and to know little about the possible strategies that would help them improve this aspect in their production. They tend to focus on sentence level coherence and to ignore discourse level coherence. So that our main research questions would be:

- How can we teach coherence as a creative writing?

- What strategies can we use to help them improve their writing skill?

Aims of the study

The reason behind the interest in the subject is the belief that coherence should be a significant element in writing instruction, and that teachers should be able to use specific terms to explain the concept and to give instructional feedback on students' errors. This research work aims at gaining thorough understanding of the concept of coherence. It also seeks to use recent research findings to suggest practical strategies that would help students write more coherent texts and become effective writers.

Significance of the study

This study is intended to offer insights into theory and practice of writing skill. Regarding theory, this research project may contribute in filling a gap in the current research, as it is carried out to examine the actual effects of coherence on improving EFL students' writing, a major issue that has not been adequately addressed.

Hypotheses

1. If we apply some strategies in the teaching process, students' writings will be better.

2. If learners of EFL master coherence they will improve their writing skill.

Methodology

To check the above hypotheses, we carried out an empirical study. In this research the method that has been used is the descriptive one. It was conducted qualitatively through a questionnaire that was administered to a sample chosen randomly and which was composed of 40 students of second year university students of English at Biskra University. We conducted also a questionnaire with teachers of written expression at the same department, because the nature of the topic implies a need to a description of the writing process in EFL learning and teaching context.

Limitations of the study

Our study concerns also a limited population, second year students in one university, and can; therefore, be generalised only if the same results are obtained by other researchers conducted under the same circumstances and research protocol.

The Structure of Dissertation

This dissertation comprises three chapters. Chapter one; attempts a comprehensive definition of writing skill. It presents historical overview about writing and making deference between writing and speaking and its relationship with writing. In addition to its importance, its function and what are the features of good writing. In the second section we propose some strategies to enhance students writing abilities and some techniques for academic purposes.

Chapter two looks into discourse analyses for useful techniques to teach coherence as a creative writing. It also identifies the background about coherence. And in the second section, we devote it for some basic strategies to teach writing skill and some techniques for assessing coherence. In the third chapter, we intend to analyse and discuss the results of the questionnaire of both teachers and students to draw teachers' attention to importance of coherence.

Chapter One
What Is Writing?

Section I: The Writing Skill

Introduction

In this chapter, we will provide a general and brief overview about the writing skill. It is obvious that academic writing with its vast area is designed for university students, they are supposed to write different kinds of writings such as: paragraphs, essays, and other assignments. We will speak about the beginning of writing and until the present day, we will deal also with the types of writing and its importance in addition to its characteristics. In the second section, we will deal with the approaches and strategies of teaching the writing skill.

1. Definition of Writing:

Writing skill is skills that enable an individual to write coherently and grammatically, or to handwrite legibly with ease and speed.

Writing is defined as a reflective activity that requires enough time to think about the specific topic and to analyze and classify any background knowledge. Then, writers need a suitable language to structure these ideas in the form of a coherent discourse. Lately writing is seen as a complex activity, a social act which reflects the writer's Recently, writing is perceived as being composed of three domains: a cognitive psychological perspective, a socio-cultural perspective and a linguistic perspective.

Writing is a way of communication that uses graphic symbols; that is, we combine letters that represent our sounds when we speak. These letters are combined to form words, and words are also combined to form sentences and so on. "The act of forming these symbols: making marks on a flat surface of some kind." Byrne, D. (1991: 01). Whereas, Crystal, D. (1987: 57) specifies that: "writing is a way of communicating which uses a system of visual marks made on some kind of surface. It is one kind of graphic expression."

For Crystal: Writing is not language, but merely a way of recording language by means of visible marks."

Writing consists of words and these words are put together in a particular order to make sentences; these sentences are then grouped together into paragraphs in a coherent way which means that the relationships between sentences is clear, and the transition from one sentence to the other is easy and the reader should follow the thought without difficulty in a text. In short, it should be there a fundamental logic and a consistency in a text.

In order to match coherence, and the easy flow from sentence to sentence the writer should relay on the arrangement of the sentences in a clear order. One way to create this agreement is to be cohesive.

Cohesion refers to the well organization of the grammatical features in a text that enable the parts to fit together.

Cohesion is concerned with the way in which parts of written texts fit together to make a whole rather than a series of incoherent spots. This is mainly essential when writers write an assignment and they have to focus on the linking pieces they use. These devices attack the thoughts in one sentence to the previous and to the following one. They also connect the smaller components of the sentence together, the phrases and clauses. Also, they join items to each other. The connecting devices assist to hold the argument along and provide arrangement to writing.

This means that writing clear and informative sentences is as much art as it is the skills used of grammatical rules which convey the intended meaning and capture the reader's interest. The incorporation of grammar in the writing process should be emphasized because of the importance it brings to students.

However, some writers generally fail when applying the grammatical essentials such as parts of speech, punctuation and punctuation style, sentence and sentence patterns, spelling, and capitalization on one hand, and the use of style consideration like composing and combining sentences such as coherence.

Writing is not an easy task, but it is not so difficult. Writing needs desire and pressing from the writer, so that he can express his thoughts, feelings or points of view in relationship to a given topic. Moreover, writing is one of the macro skills which need to be learned "Writing is not a natural activity" (White, 1981; cited in Nunan 1996: 36). This means that, writing is not a spontaneous activity or a skill which the child born with; i.e., we have to be taught how to write; otherwise, we will never be good writers. In addition, writing needs conscious and mental effort because it is a process where we have to consider various aspects such as: punctuation, structure of sentences and choice of words simultaneously. Rivers and Temperley point out: "To write so that one is really communicating a message isolated in place and time, is an art that requires consciously directed effort and deliberate choice in language." (Rivers and Temperley 1979: 263).

1.1. The Difference between Writing and Speaking

Talking about writing, we are obliged to talk about the differences and relationships with the other skills.

Firstly, we should mention the similarities, they are both the main keys that help anyone to get better at language and understand how it works. In addition both writing and speaking are equally important means of communication.

Secondly, they have so many differences, they are:

- In comparing writing to speaking, we find that writing is more standardized system of communication and an essential tool of learning and not simply speech written down on paper.

- Writing lasts for long time, whereas speaking is temporary.

- Learning to speak happens naturally; all children learn to speak before they learn to write and read. However, learning to write has to be taught and it is usually related to school. Nunan(1996: 36) argues that, normal people can learn to speak a language, on the other hand, they must have a teacher in order to be able to write or express themselves through this medium of communication. Thus, writing is thought to be a highly complex process and that learning to write is difficult.

- In speaking, face to face conversations, we use what we call a paralinguistic features such as; gestures, facial expressions. We can speak louder or softer, faster or slower so that we can convey meaning, whereas in writing we use question and exclamation marks, indentations, underling or write in italics just to covey meanings.

- In speaking there is a time between the production and reception. However, in writing we have time to plan our thoughts.

1.2. The Relationship between Writing and Reading

Writing and reading are two essential skills which have very close relationship; when students read a lot they become better writers because reading enrich their vocabulary, provide them with thoughts and ideas. At a deeper level, reading helps writers assimilate stylistic choices, tones, structures, norms, grammatical features, rhetorical strategies, markers of cohesion and coherence and so on, which help students improve their style of writing. Thomas (1976) claims that: "a significant relationship existed between writing achievement and the amount and variety of reading experiences." (Thomas: 1976; cited in Flippo and Caverly 2000: 15) In addition, Celce-Muria argues:

"At the very least, readings provide models of what Englishlanguage texts look like, and even if not used for thepurpose of imitation, they provide input that helps studentsdevelop awareness of English language prose style".(2001: 224)

In addition, writing and reading are necessary to build forms and functions of language. They are similar processes; they include cognitive abilities to make meaning. Reading is an important tool in evaluating written products. In this type of reading, the writer reads his text critically, so that he detects his problems in grammar, vocabulary choices, and structures and so on.

2. History of Writing

The development of writing is relatively recent phenomenon. According to Harmer (2007: 1) " human activity of writing is a fairly recent development in the evolution of men and women … some of the earliest writing found so far dates from about 5,500 years age"

Also Yule (2010: 212) claimed that "human beings started to write some 20,000 to 25,000 years ago" Unfortunately, the reason behind knowing too little about early man is that he did not write. The earliest forms of writing were naturalistic paintings of animals and people in protected spaces like caves. The pictures of animals were attempts at appearing their spirits after being hunted. While the pictures of people often represent theme appearing in different physical positions as in a ceremonial dance.

In ancient cultures, their representational messages, which were because of natural forces, they were called "petro glyphs" or "pictograms" (crystal, 1999: 18). In other words, pictures represent symbols. These pictograms later on developed to become "ideograms" which were considered to be part of a system of idea written, or "hieroglyphs". For instance, ancient Egyptians had a sophisticated system of hieroglyphs that have been stylized afterwards.

In the other hand, the cliff paintings of Native Americans in the desert South West are usually called petro glyphs /pictograms, they were written on stone. Although Native American tribal groups did not speak each other's languages; the petro glyphs are surprisingly standard; however, they are not as sophisticated as were the Egyptian hieroglyphs. When symbols come to be used to represent words in a language, they are described as examples of word writing or "logograms".

In about 3,500 years ago, the Phoenicians invented an alphabet from the Egyptians hieroglyphs. And by about 1000B.C. the Phoenicians had a fully developed syllabic writing system. Their alphabet spread into Northern Africa to become the writing system of the Arabs, and North West to Greece whose letters was further modified to become the Cyrillic Alphabets of Russia and the Balkans. After that the Romans modified the letters into the alphabets we recognize and use. Those alphabets are called the Roman alphabets which are different from other writing systems in that the symbols represent sounds, not pictures or ideas.

Consequently, before writing developed to the recent forms, it began as "pictograms" (picture – writing); which represent images into messages. And later on, it developed into ideograms (idea – writing), and then, the ideograms changed to what we call "logograms"; which means (word – writing). The best example used is that of the Sumerians where the writing system is word-based. More specifically, the alphabet replaced pictographs between 1500 and 1700B.C. in the Sinaitic word. The ink, invented by the Chinese philosopher, Tien-Lcheu (2697B.C.), became common by the year 1200 B.C. in parallel with the invention of paper (Bellis, 2003: 34).

3. Nature of Writing

Foreign language skills are classified into two categories the productive skills (writing, speaking) and receptive skills (listening, reading), yet this division is not taking into account since listening and speaking are naturally acquired, while reading and writing must be learned. Writing is the activity of producing a piece of written language which is designed to be read. However, writing is more than being a matter of transcribing language into symbols. Just as speech is more than producing sounds, writing is much more than the production of graphic symbols; these symbols have to be arranged according to some conventions to form words, and to combine them to form sentences. A sequence of sentences, short or long, but coherent is an adequate means of communication. The learner/writer should consider the four structural levels in writing starting with the word structure, sentence structure, paragraph structure, and overall text structure. Coordinating all these aspects is a staggering job that is definitely more than a simple activity of putting symbols together.

In addition to the intricacy of structure, other psychological, linguistic and cognitive related issues interfere to make writing a complex activity for both native speakers and language learners. Byrne (1991: 4) explains that writing is a difficult activity because it is neither a natural nor a spontaneous activity and that "the problems related to writing are usually grouped under three headings which overlap to some extent: psychological, linguistic and cognitive."

Moreover, writing is directly linked to people's roles in society. According to Tribble (1996: 12) to be deprived of the opportunity to learn how to write is "to be excluded from a wide range of social roles, including those which the majority of people in industrialized societies associate with power and prestige." In the same direction goesTribble(1996),

emphasizing that learning to write in not just a question of developing a set of mechanical 'orthographic' skills but it also involves learning a new set of cognitive and social relations.

In terms of pedagogy, writing is a central element in the language teaching setting as students need to write down notes and to take written exams. Yet, over the years it has seemed that writing has been seen as only a support system for learning grammar and vocabulary rather than a skill in its own right. However, trainers and methodologists have looked again at writing in the foreign language classroom and acknowledged the importance of writing as a vital skill for speakers of a foreign language as much as for everyone using their first language (Harmer, 2004).

So, the idea we draw from the previous definitions is that writing is the activity of being able to communicate with language through a graphic representation of ideas. It is also a difficult, sophisticated, prestigious social activity of communication and an important skill for language learners as well as native speakers.

4. Importance of Writing

Learning a foreign language entails learning to speak it, moreover to write it. And many foreign students are least proficient in coping with the writing system. Only a minority have the ability to use it in some formal situations because it is a difficult skill to acquire. "Writing provides an importance mean to personal self-expression" (Mc Arthur, et al., 2008: 1). Its importance lies in its power as it is reported by Mc Arthur, et al. (2008: 11) "The power of writing is so strong that writing about one's feelings and experiences can be beneficial psychologically and physiologically because it can reduce depression, lower blood pressure, and boost the immune system.

In this respect, we should not neglect the importance of the writing skill in Teaching/learning English as a foreign language because it expresses social relationships which exist due to the individuals' creation via discourse, but these relationships are not only discourse. According to Hyland (2003: 69), "writing is one of the main ways that we create a coherent social reality through engaging with others".

Also, the practice of writing can provide different learning styles especially for those who find it difficult to learn through the oral skill, for such students writing is likely an aid to retention. It means that students feel more secure and relaxed in writing at distance rather than feeling compelled to deal with immediate communication through oral practice. Moreover, writing provides varieties in FL classrooms through the assigned activities such as punctuation and grammar, to supply different writing models. Furthermore, writing is used in formal and informal testing. For instance, oral ability cannot often be tested through the oral skill as it might seem impossible regarding the large number of students and time allocated. Thus, writing can supply oral testing. These considerations suggest that we can make good use of writing as an integrated skill to learning English as it complements the leaning skills and serves as a reinforcement of the language learnt orally. However, some learners of English do not agree with the importance assigned to the writing skill pointed out by smith who said that:

> "If we think only of long-term needs, writing is probably the least important of
> the four skills for many students; they are more likely need to listen, to read, and
> to speak English, than to write it. Their need for writing is most likely to before
> study purposes and also as an examination skill." (1994: 148)

EFL/ESL Writing has always been considered an important skill in teaching and learning. As commented by Reo (2007), EFL writing is useful in two respects: First, it motivates students' thinking, organizing ideas, developing their ability to summarize,

analyzeand criticize. Second, it strengthens students' learning, thinking and reflecting on the English language.

In relation to the context of the current study, writing is significant to the learning of English because it facilitates students' acquisition of the basic study skills needed for understanding what they study and expressing it in their own words. This will assist them to keep away from memorization, rote learning and plagiarism that are much discouraged in the recent theories of teaching and learning. In addition, competence in writing will help students pass all their academic courses. Moreover, being proficient in writing in English will enable student of English to be successful writers in the future.

After having presenting some theoretical issues on writing, it is safe to say that writing has become vital nowadays; for the written script is the only proof that ever remains. We come to conclude that, through its history, writing is a recent skill which developed from pictographs to the alphabet. It is viewed and defined differently. Concerning its nature, writing is the most complex and difficult skill to master even for native speakers. When engaging in writing, each writer has reasons to do so; their reasons can be social, professional, or academic purposes. Comparing writing with the other skills, it is the most important one, in addition to its complexity and difficulty because it requires a lot of training compared to the speaking skill. What is important is that, writing cannot be taught alone, but usually with the integration of the other skills. However, university students still face a great deal to write correctly because writing in FL is more difficult then writing in one's mother language, because the learners may need some abilities or they are not highly proficient in their FL compared to their L1. There are three kinds of problems;

- The psychological problem; because of lack of interaction and feedback.

- The linguistic problems; learners should pay more attention on the selection of words so that they do not lose the readers.

- The cognitive problem; it concerns the organization of the ideas so that it can be understood by the reader

There are also other problems such as;

- Anxiety, which is feeling of self-doubt and sense of tension, it can be situational (when a student have fear while performing in a given task) or state. Writing anxieties is very dangerous because it creates language avoidance.

- Lack of motivation towards writing it may cause a big problem also, it is the educators' job to sustain students' motivation and to engage them in activities that lead to learning.

- Self-esteem is an affective reaction, a judgment about who you are, For example, feeling good about the way you write. It is because of many factors such as; parental attention, and teacher encouragement.

- Grammatical writing problems; recognize and fix grammatical errors.

- Stylistic writing problems; make your writing clear and effective.

- Word-use writing problems; cut down on confusing jargon, and stop using the wrong words.

- Punctuation problems; learn how to use punctuation correctly.

- Social networking writing problems; resist the debilitating influences has on writers.

5. Function of Writing

Writing has been classified into categories; exposing, describing, arranging, and narrating, the division of writing is obligatory for teaching; however it could be developed on different bases; for example, when dealing with teaching writing to native speakers.

The expressive stage refers to personal feelings and ideas that the writer wants to express. These may either develop into transitional or poetic, (transitional ← expressive → poetic). The final category includes writing in order to achieve a particular purpose.

The place of writing in the FL classroom is that the writer should lead to learning because it reinforces language use. It means that writing gives learners time to think and the opportunity to think about the language rules, and because they receive precise feedback.

This mechanical aspects of getting ideas and examples from texts need to be mastered to make progress in the more expressive and creative aspects of language writing. Most existing writing modals focus on the writing process of the development of writing proficiency more than on the characteristics of the cognitive and linguistic writing process.

Finally, the writing skill remains a complex system of communication which deals with many activities that lead the learner to create different text production, and the teachers are now aware that teaching writing involves much more activities. It is neither easy nor spontaneous of any second language learners. The clear evidence showed the poor results of the students in written expression.

6. Features of Good Writing

Writing is an important means of communication; it is probably the skill that is most needed in academic communities. A great deal of the work carried out in the academic world is done through the medium of writing. Students keep written records of lectures, do written homework, write summaries and reports, and sit for written exams in almost all their courses. In addition, writing remains the most practical means through which the proficiency level of language learners is assessed clearly in their written production.

Therefore, if we assess language of learners on the basis of their writing ability, what are the aspects we expect them to master? Writing can be looked at from two perspectives: the structural and the communicative. Widdowson distinguishes between writing as usage and writing as use. He defines the first as "… the use of the visual medium to manifest the graphological and the grammatical system of the language", the second as "the use of sentences to build discourse." (1978: 62) Writing in the academic world is almost never used for the manifestation of the language system; texts are considered to be "… meaningful configurations of language intended to communicate."

According toWiddowson(1978) a text derives its communicative value from its conformity to the following ten standards of communication: cohesion, coherence, intentionality, acceptability, informatively, situationality, interstextuality, efficiency, effectiveness, and appropriateness. All these standards are behind the success of communication, but cohesion and coherence have a special status. Widdowson say: "To some degree, cohesion and coherence could themselves be regarded as operational goals without whose attainment other discourse goals may be blocked." (1978: 3) The empirical studies of Widdowson(1978) confirm that raters' and native speakers' judgments of the quality of EFL (English as a Foreign Language) students' writing relies more on discourse features like cohesion and coherence. Grammatical weaknesses are not considered unless they hinder their understanding of the writer's intended meaning.

Therefore, coherence should be given an important weight in writing syllabuses if instruction is to be effective, and in order to be able to teach it appropriately, we need to understand the concepts and useful insights on how to introduce it best in writing classes.

Section II: The Approaches and the Strategies of Teaching the Writing Skill

1. Approaches to Teaching Writing Skill

There are so many approaches to teaching writing. Those approaches have emerged to enhance practice in writing skills. Seeking to adopt one approach or another is highly dependent on learners 'objectives; whether their teachers want them to focus on the product of writing, or on its process.

Since we are interested in teaching coherence in creative writing the focus will be on both approaches. Thus, we will focus on product because it emphasises onthe final production, and the process approach which emphasizes on the way we write.

1.1. The Product Approach

One way of viewing writing is to see it as an act of imitating or adapting model texts. The product or the 'controlled writing approach' has emerged in the mid-1960s', it's interested in the final product and mastery of linguistic features through the imitation of the teacher's model. The objective is to create coherent arrangement of words, clauses, sentences and paragraphs, thus, errors of grammar and lexis were continuously corrected. The importance was given to the surface structure of language rather than the underlying meaning. The product approach was severely criticised because it neglected the learners' needs and the stages of the writing process. It considered language as "basically a process of mechanical habit formation" (Richards and Rodgers, 2001: 57), which hindered creativity and imagination of the learner.

The product approach shed light on the final written production on many levels as content, shape, surface features, and so forth. This approach gives much more focus on classroom practice; students are asked to imitate, copy, and transform model texts given by their teachers later on. In other words, this approach bases its study on model text

through the explanation of different texts characteristics and their applications   in writing many types of paragraphs or compositions. The last step is to analyze students' papers and evaluate their written products. When such an approach is adopted, the main attention is given to the accuracy aspect for the sake of making students aware and familiar with the conventions of writing through a model text before getting the final draft

In this approach, the model text is given a prime priority and is considered to be the starting point. Afterwards, it is studied andanalyzed from all the required points of view: grammatical structures, content, sentence organization, and rhetorical features. The model text is studied at all these levels in order to check students understanding and the extent to which they are ready to produce parallel texts after they have been given a new topic to write.

The product-oriented approach does not show any of the ways a particular writer followed to write his paper. Thus, the process approach is given less importance since the writing stages as brainstorming, drafting, and revising are not indicated or studied. Widdowson; claims that the main interest of the product approach is highly related to the final product. To put it in other words, the production of organized, grammatically correct, and well formed sentences with the essential surface feature, will surely lead to better written productions. This approach can only be detected through correcting students' papers. Kroll (1991: 246) summarizes the steps of this approach as follows:

- The students are taught to write according to "fairly rigidly defined principles of rhetoric and organization which we presented as 'rules' for writing."
- The teacher provides "a reading text for classroom discussion, analysis and interpretation."
- The teacher asks students to write "a writing assignment (accompanied by an outline) based on the text."

- Finally the teacher reads, makes comments, and asses students papers.

These steps had been adopted under an approach called "the traditional paradigm" or "traditional approach"; but recently came to be known as the "product approach", since it was primarily about the finished written product, and not the ways it was presented. Kroll (1991: 248) explains that the product approach emerged from "marriage of structural linguistics and the behaviourist learning theories of second language teaching." He summarized the principles of the product approach in the following points:

- It "encourages a focus on formal text units or grammatical features of texts."
- It sees writing as "a product constructed from the writers' command of grammatical and lexical knowledge and writing development is considered to be the result of imitating and manipulating models provided by the teacher."

During the writing process, many aspects should be taken into account to achieve readable pieces of writing like: correctness, style, usage, and grammatical accuracy. Mitchell and Taylor, B (1981: 258) consider that good writing in the product approach means the absence of comma splices and fragments, very complicated or simple sentence structures, and above all, absence of errors. So, if students correspond to these characteristics, they certainly come to satisfying results and to a high quality product. Nunan (1989: 86) sees the product approach as a model that emphasizes "the end result of the learning process. What is it that the learner is expected to do as a fluent and component user of the language." This model has proved its worth "in building vocabulary, scaffolding, writing development and increasing the confidence of novice writers." According to Nunan (1989: 86), the final product has to involve the following aspects:

- Getting the right grammar.
- Maintaining a range of vocabulary.

- Punctuating in a good way.

- Spelling accurately.

- Knowing how to link ideas, to develop a topic.

- Organizing the content clearly.

Another explicit description of the product approach is proposed by Pincas, A. (1984), who considers writing as being about the linguistic knowledge as well as the other fundamental aspects which are: familiarization, controlled writing, guided writing, and free writing. As it was explained previously, a model text is proposed and introduced by the teacher; after that, he gives opportunities to classroom discussion. Finally, he asks students to write a composition. Before submitting their papers, students are asked to revise their writing and correct it. Then, the teacher grades the composition and makes comments on the content and pays more attention to the form of the text. Such an approach is basically teacher-centred.

This traditional approach that encourages students to imitate model texts can be outlined in the following way:

Stage one: Students read the model text and highlight the specific features of genre in this text. For example, if studying essay organization, students' attention will be directed towards the way the essay in the model text is organized; how paragraphs are distributed, linkers used to connect these paragraphs, the thesis statement, indentations and all the techniques that help in the organization of an ideal essay.

Stage two: In the second stage, students have a controlled practice of the highlighted features, usually in isolation. So, following the example in the first stage, students here are asked to make practice on linkers between paragraphs, writing introductions, stating thesis statements, writing conclusions and so on.

Stage three: This is a very important stage, where students are asked to arrange paragraphs in order to get a coherent essay (introduction, developmental paragraphs, and conclusion). Teachers who use this approach give more attention to the organization of ideas rather than ideas themselves.

Stage four: In the last stage students are given a topic and requested to develop an essay in the same way as the model text.

1.2. The Process Approach

The process approach has emerged at the end of the 1960s as a reaction to the product approach. What becomes important is the way of writing rather than the final product. The process approach is "an approach to the teaching of writing which stresses the creativity of the individual writer, and which pays attention to the development of good writing practices rather than the imitation of models" (Tribble, C. 1996).

Process approach has a noticeable effect on the teaching of writing worldwide. It stresses the creativity of the individual writer and sees writing as a highly complex activity. This orientation pays attention to the development of good writing rather than the imitation of model texts. Thus, the focus shifted from the final product itself to the different stages that the writer goes through in order to create his/her product. The process approach stipulates that writing is an activity which is composed of a variety of activities, and that these different activities are typically recursive. The teacher in the process approach becomes a facilitator;he guides and helps his students at each stage of their composing process. Meanwhile, the students in this orientation are asked to come up with multiple drafts of their work and to be aware that re-writing and revising are integral to writing.

The process approach is composed of several stages that overlap: planning, drafting (including several drafts before the final draft), revising and editing; it allows the writer to go backward and forward without disturbing the flow of his ideas. "The process of writing creates its own form and meaning" (Kroll, B 1990a: viii). In addition, insights from theories of cognitive psychology advanced by Spack, R. (1984: 650) showed that writing is a form of problem solving.

The Process approach is regarded as a "way to think about writing in terms of what the writer does (planning, revising) instead of in terms of what the final product looks like (patterns of organization, spelling, grammar)" Kroll (1991: 247). Moreover, writers "develop what they want to say during rather than before the process of writing" (Kroll 1991: 247). Silva, T (1990: 15-16) summarises the process approach in the following six points:

1. Writing is a "non-linear, exploratory, and generative process."

2. Concerns with "organizational patterns or syntactic or lexical constraints" are considered early and premature, and must be avoided during the process.

3. The form of the generated text is determined by content, ideas, and the need to communicate.

4. The product (the text) is of "a secondary, derivative concern", i.e., "form is a function of its content and purpose."

5. During the process, the teacher helps students develop useful strategies for "getting started (finding topics, generating ideas and information, focusing, and planning structure and procedure), drafting (encouraging multiple drafts), revising (adding, deleting, modifying, and rearranging ideas); editing (attending to vocabulary, sentence structure, grammar and mechanics)."

6. The writer's task is mainly to discover and express meaning, while the reader's task is to focus on "content, ideas, and the negotiating of meaning" rather than to focus on form, which is of secondary importance.

The process approach draws some of its aspects from other approaches. For example, it emphasizes the importance of the reader drawn from the interactive approach which is based on the principle of "mutual collaboration", i.e., "the text is being created by writer and reader" (Brookes and Grundy 1998: 9). Spack (1984: 651) summarises the features of the process approach in the following points:

-   It uses elements from other disciplines like cognitive psychology and linguistics.
-   It takes into consideration the "rhetorical context" which is embodied in audience, purpose, and occasion.
-   It is regarded as "a procedure for feedback"; it offers the teacher an occasion to intervene when students are involved during the process of writing.
-   It is considered as "a method of evaluation which determines how well a written product adapts the goals of the writer to the needs of the reader."

Thus, teachers' role is to help students to develop viable strategies for getting started. Those strategies are "Finding the topics, generating ideas and information, focusing, and planning structure and procedure" (Silva, 1993: 255). This means that teachers should become facilitators rather than assessors helping students to develop those strategies mentioned above with easiness. For instance: drafting means writing several multiple drafts, revising means adding, deleting, modifying and rearranging ideas, and editing means looking at vocabulary, sentence structure, grammar, and mechanics.

On the other hand, by collaborative we mean getting learners to interact with each other mainly for feedback as we stressed above so that writing is not seen as a solitary or isolated activity as it was usually thought of, but a more creative and dynamic one.

Accordingly, the process approach is usually considered as a positive innovation which enables both teachers and students to interact more meaningfully with a purpose why we write? And to whom we write? Moreover, it is important to make student aware of how to get started by encouraging them to start thinking and producing ideas. Also, allowing time for the process is essential as well as feedback so that students can discover new ideas, sentences, words, etc. as they plan and work through the initial drafts. This shows that process writing is a way of creating, discovering, and extending meaning (Tsui, A 1996:15). Furthermore, another characteristic of using the process approach in writing is what is noted by (Silva 1993: 233) "The process approach is seen as non-linear, exploratory, and generative process whereby writers discover and reformulate their ideas as they attempt to approximate meaning". Although the process approach has been generally well and widely received, it is not without its criticisms.

The first criticism is that, as we've said, the process approach is recursive, i.e., not a linear process but a complicated task which goes through different stages. The writer must follow a sequence of the writing steps; he can move between them. In other words, a good writer goes backwards and forwards at whatever stage in composing a text in order to make changes either about style, content, or how to appropriately address his/ her audience. But there are process models which are linear and do not match what successful writers usually do. At this point, it is worth mentioning that teachers must encourage learners to revisit the stages of this approach before the final product (Grabe and Kaplan, 1996).

Another criticism made by Grabe and Kaplan (1996)who is critical of the process approach to teaching writing, he states that "a process-oriented approach gives students a false impression of how university writing will be evaluated outside the language classroom". He meant that the process approach emphasizes the individual psychological functioning and neglects the socio-cultural context. He goes on to claim that writing multiple drafts will not lead to the ability to write in-class examination essays quickly and fluently and that this approach does not teach a variety of types of formal writing necessary in an academic setting. According to him, the inductive approach of process writing is suitable only to some writers and for some purposes; some students are better motivated to write by external motivators (such as grades) than internal motivators.

In short, all of the approaches mentioned above shows that we will rarely find a classroom where a teacher is devoted to one approach. A teacher using a process approach will still use techniques drawn from other approaches as the students need them. It means that, there is no one way to teach writing, but many ways. But the teacher's main task is to select which approaches fulfil students' needs; then which techniques support that approach. So far, we have considered some general issues of the process approach which consists of successive stages that lead to the final written production.
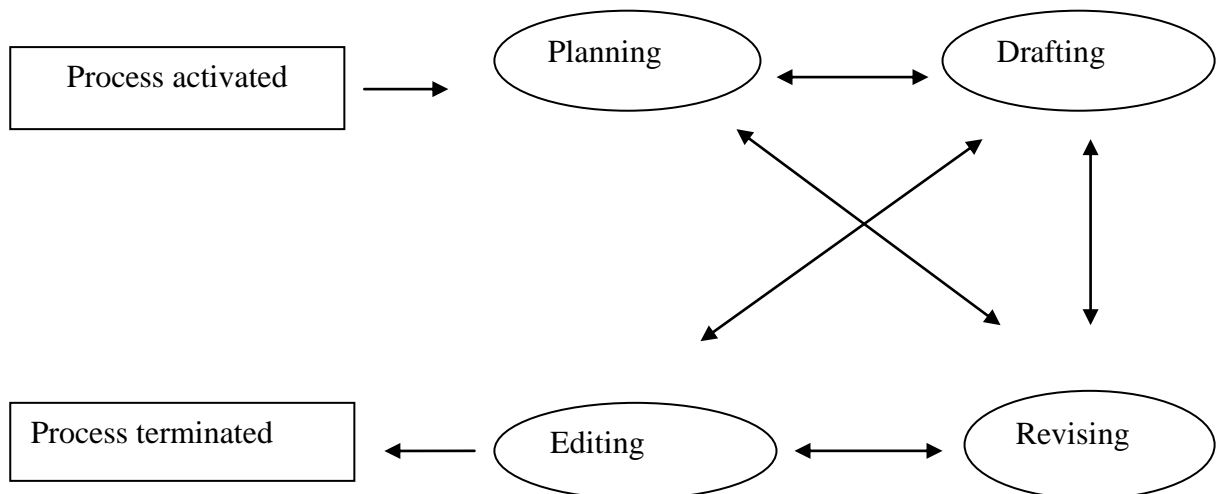
Figure 1: Krashen's Process Writing Model (Richards &Renandya, 2003, p.315)

This figure shows that the process of writing as a private activity may be broadly seen as it consists of four main stages: planning, drafting, revising and editing. As showed in Figure1, the stages are neither sequential nor orderly. In fact, he suggested that many good writers employ a recursive (non-linear) approach. Writing of a draft may be interrupted by more planning, and revision may lead to reformulation, with a great deal of recycling to earlier stages. (Krashen's1984, as cited, in Richards &Renandya, 2003, p.315).

Accordingly, the process approach consists of four main stages:

1.2.1. Pre- writing

It is the first stage of the writing process, in which the writer gathers ideas for drafting. It reduces hesitation as it provides active strategies, with pre-writing students write before they begin to feel the doubt of what to write. It allows students to gather ideas. This stage provides opportunities for students to 1cognitively record what they know before formulating a draft.

If students begin writing by just drafting, they limit their ideas; they force their ideas to fit the current topic. The objective of pre-writing is to prepare students for writing by allowing them to discover what they know and what else they need to know. It invites

exploration and promotes the motivation to write. During this stage students learn to make decisions about the topic. There are some signs when students are pre-writing:

- Students talk and share voluntarily when time is provided.

- Students gather ideas from different sources to add to their pre-writing.

- Students have fun at the first stage of the process.

- Students are having fun during this stage.

- Everyone is participating.

- The classroom environment is collaborative and supportive.

1.2.2. Drafting

Drafting is not to be confused with editing. Drafting is the stage where the writer gathers the information he collected in the pre-writing phase to shape his ideas. Trimmer, J (1995: 54) points out that, in drafting, writers "determine whether the information… discovered in planning can be shaped into successful writing." Generally, the first draft is never the final product. It is "only a very preliminary attempt at producing a sustained piece of writing" Trimmer. This procedure is one of the characteristics of experienced writers.

> "It enables them to experiment with possible arrangements of thoughts on a topic. They expect this experiment to lead to new discoveries, some of which emerge in the first draft but most of which will emerge in some subsequent draft. Experienced writers try several drafts. With each one, they come closer to what they want to say and how they want to say it." (1995: 55).

He also regards drafting as an "art of choice" where the writer evaluates his information, organises and reorganises it, until he constructs "a coherent draft" (Trimmer, 1995: 55).

1.2.3. Revising

Revision is considered to be the core of the writing process because it represents "a discovery procedure". Taylor, B (1981: 7) writes: "Revision … is that crucial point in the process when discovery and organization come together, when writers refine and recast what they have written and shape it into coherent written statement."

Flanigan and Menendez (1980: 256) explain that revision "leads to the discovery of what one has to say and how it can be said". Unfortunately, in teaching revision, teachers realised that most students do not share this belief. Most students, when rewriting their drafts, only "cosmetically rework mechanics and minor matters of form" (Flanigan and Menendez: 256); revision has become to be "too often confused with cosmetic editing or proof reading", whereas, in reality, it offers "writers unlimited opportunities to reshape their essays" (Taylor 1981: 6-7). In the revision stage, teachers are advised to provide their students with a list of guidelines that will be formulated according to the functions of revision, which are, according to Flanigan and Menendez:

> "Discover intention and meaning and their effects, describe those discoveries for the writer (whether the self or peer), analyze why and how the writing affects a reader, evaluate the effectiveness in terms of the writer's purpose and the written context, recommend strategies for change".(1980:256)

However, revision is not concerned with the surface features of the written product, which consist of grammar, punctuation..., because these are not important at the early stage of the draft. According to Flanigan and Menendez, the Process Approach establishes a kind of "hierarchy of importance" for writers; "content, clarity, and the general coherence of the

discourse precede concern with sentence structure, punctuation, transitional phrases" (p.259). Murray, D (1978) makes a further distinction at the level of revision:

> ➢ Internal revision, which is concerned with exploring what has been discovered on the draft, then, follows a reworking of the topic, the information, the arguments, and the arrangement of ideas until the meaning is successfully conveyed.
> ➢ External revision, which is a brief process where the written product is prepared for an external audience, and where revision deals with style, tone, language and mechanics.

In the process approach, the teacher acts as a guide throughout the writing process. His/her main task is to help the students "develop strategies for generating, drafting, and refining ideas" rather than to emphasise form Hyland (2003: 12). This confirms that concerns with form, among grammar, are left at the very end of the scale of the process. Keh, C (1991: 18) explains that attention to grammar right from external audience, and where revision deals with style, tone, language and mechanics.

The process approach is very inclined towards learner-centred teaching. The students are involved actively all along the process. Johns (1990: 26) argues that the students are involved actively in:

- preparing writing through invention and other prewriting activities,
- revising their papers at the macro levels, generally through group work,
- postponing concerns with error correction of the sentence-level until the final stage (editing).

Brookes and Grundy (1998: 9-10) consider that, generally speaking, the Process Approach is characterised by

- Self-discovery,

- Meaningful writing on topics of importance to the writer,

- Writing as a goal-oriented and contextualised activity,

- Invention and planning strategies,

- Multiple drafting with feedback between drafts,

- A variety of feedback alternatives provided by peers, the teacher, or through evaluation strategies like conferencing,

- Content information and personal expression are more important than final grammar and usage,

- The ability to move forward or backward in the stages of the process as often as necessary,

- The development of students' awareness of the process of writing and the concepts of audience, purpose, and making plans.

1.2.4. Editing

A stage of the writing process in which a writer or editor strives to improve a draft (and sometimes prepare it for publication) by correcting errors and by making words and sentences clearer, more precise, and more effective.

Most of us edit as we write and write as we edit, and it's impossible to slice plainly between the two. You're writing, you change a word in a sentence, write three sentences more, then back up a clause to change that semicolon to a dash; or you edit a sentence and a new idea suddenly comes from a word change, so you write a new paragraph where until that moment nothing else was needed.

For the draft edit, the writer stops writing, gathers a number of pages together, reads them, makes notes on what works and, lastly rewrites. It is only in the draft edit that you gain a sense of the whole and view your work as a detached professional.

The final step for the writer is to go back and clean up the inappropriate ideas. Here are some checkpoints:

- Facts: make sure that what you've written is what happened;

- Spelling: Check and recheck names, titles, words with unusual spellings, your most frequently misspelled words, and everything else;

- Numbers: Recheck the digits, especially phone numbers. Check other numbers, make sure all math is correct;

- Grammar: Subjects and verbs must agree; pronouns need to be corrected; modifiers must be relevant;

- Style: it should be good, with organised thoughts and clear language.

Editing is very important in writing because writers formulate a negative impression on the errors in the text. Editing is one of the last tasks you do to finish a paper. The causes of errors vary. Writers sometimes change a rule because they do not know it. However, in other times they do know the rule but are not aware of it; finally, the writers may know the rule perfectly but simply do not recognize the error.

2. Applying the Writing Process for Academic Purposes

2.1. Analysing

Analysing is basically taking something apart in order to understand it better by considering its components separately as well as together. Analysing a piece of writing can be difficult. In a critical analysis, you generally want to focus on 'how' a piece of writing was written and not so much on what was written.

When analysing writing style, firstly we should look at the handwriting in general, make mental notes of the most important ideas and then we try to get a general feeling of the writer: his style, the way he thinks, his state of mind when writing that piece of writing, how much pressure the writer uses when he writes, then, we determine the emotional energy of the

writer. This is the most important factor of the personality of the writer. It has a direct impact on every other trait.

In analysing a literature work, we may strengthen our writing if we offer specific passage by quoting from the original text as evidence. Rather than just summarising or paraphrasing and expect their significance and relevance to make our analysis strong and sufficient.

One of the important characteristics of analysing is to be objective; the analysts must show all the sides of the writer even if he or she actually feels very strongly about the issue discussed. In order to do so, you should examine all the sides of an issue to analyse point-by-point. Here are some basic steps we should follow in order to better analyse:

- Read and re-read the text with specific questions in mind;

- Collect basic ideas, events, and names depending on the complexity of the text;

- Think of your personal reaction when reading the text (enjoyment, sadness...);

- Identify and consider the most important ideas;

- Return to the text to locate specific evidence and passages related to the major ideas;

- Use previous knowledge to analyse.

When analysing there are also some principles:

- Offer a topic sentence indicating a basic observation about the text or passage.

- Offer a context for the passage without offering too much summary.

- Discuss what happens in the passage and why it is significant to the work as a whole.

- Your analysis of the passage should be significant when referring back to the text as a whole.

- Characters: refer to the way the author presented them in his work. There are two types of characters: flat; has a single standing trait throughout the work, and round; has several traits and learns from his experience in the course of the work.

- Plot: refers to the meaningful arrangement of events.

- Point of view: refers to the means by which the work is narrated.

- Setting: comprises physical details of the place and time.

- Symbols: are the actual objects and places infused with emotional significance that goes beyond their concrete qualities.

- Theme: is the central idea that emerges from the work. It is the general application of the central idea embodied in a literacy work.

2.2. Using Published Sources

When we take notes, we are developing our skimming talent. When we start reading the materials we begin taking notes automatically and when doing so there are three successful strategies:

2.2.1. Summarising

Summarising is to reduce all the information to a few important points using your own words. It records only main ideas, therefore is shorter than the original. A summary is a short statement or statements that give only the main points or core information of something excluding redundant information. Basically, it reproduces main points of a speech, article, chapter or book. It does not strive for the style and tone of the original. Writing good summaries requires accurate reading and the ability to find the main idea and most important supporting evidence in a piece of writing.

There are three important summarization techniques. Firstly, selection which is essential to select major ideas, key words and phrases, special terms and interpretations presented in the original source. It must be considered seriously. Secondly, rejection which is considered

to be as a process of removing unnecessary data by trying to avoid repetition, examples, illustrations, redundant, tables and statistical data. Finally, substitution; basically it includes syntheses. It is a mode of combining several sentences into one sentence.

In order to write a good summary, we should follow some instructions:

- We should read the text carefully.
- We have to mention the source and the author's name at the beginning of the summary.
- We do not add our own ideas or comments; it should include author's ideas.
- We use our own wording.
- Logically link each section.

It is important to summarize when the wording of the source is less important than the meaning of the source. The paraphrase and summary allow you to maintain continuity of style in your paper and show your mastery of source material. A summary may be preferred to a paraphrase because summaries can provide a brief overview of a text. The summary is very flexible you may use the summary often for the following reasons:

- To decrease the material. You may have to reduce the source material to draw out the points that relate to your paper.
- To omit extras from the material. You may have to omit extra information from the source material to focus on the author's main points.
- To simplify the material. You may have to simplify the most important complex arguments, sentences, or vocabulary in the source material.

2.2.2. Paraphrasing

Paraphrasing is to re-state what you have read using your own words. The term itself is derived from [Latin](#) "paraphrases" meaning "additional manner of expression". It is to use your own words to report someone else's ideas. It includes the main ideas and supporting details, so it's almost the same length as the original. A paraphrase allows you to use another writer's materials to support a point without using the author exact words. Paraphrasing is probably used when you want to change the style or the language, either to make it easier to understand or to make it fit better.

While paraphrasing there are methods to follow and they are:

- To look away from the source and then write; the writer has to read the text several times so that he understands it and then he or she starts paraphrasing in his/her own words.
- Take notes; here the writer has to take notes while reading the passage then he / she starts paraphrasing when drafting.
- Change the structure: begin at a different place in the passage, basing your choice on your paper. This will lead naturally to some changes in wording.
- Change the words: by using synonyms or phrases that express the same meaning.

It is important to start by changing the structure, not the words, but once you start doing so you can change the structure further.

Probably you will decide to paraphrase when the wording of the source is less important than the meaning of the source. The paraphrase and summary allow you to maintain connection of style in your paper and show your mastery of source material. A paraphrase may be preferred to a summary because paraphrases are more detailed and specific. You may use the paraphrase often for the following reasons:

- To change the organization of ideas for emphasis. You may have to change the organization of ideas in source material so that you can emphasize the points that are most related to your paper. You should remember to be faithful to the meaning of the source.

- To simplify the material. You may have to simplify complex arguments, sentences, or vocabulary.

- To clarify the material. You may have to clarify technical passages or specialized information into language that is appropriate for your audience.

2.2.3. Quoting

To quote, you should record the statement and put quotation marks before and after it. It is to use the exact words of the source and not to forget to cite it. There are several possible reasons for using quotation in academic writing. Writers quote sources rather than paraphrase them when the original wording is particularly striking or interesting, or when they want the reader to know exactly what another writer has written. Most commonly, they are used to provide an example or support evidence for a point, but there are two important key points:

- The way in which direct quotation are used in academic writing varies greatly from subject to subject.

- In many subjects, you are expected to use no more than a handful of direct quotations in any one assignment.

When deciding to use quotation you have to make sure to use it as a support not as an additional point, and link each quotation with your writing; a quotation must follow logically the preceding text. Additionally, it may be useful to comment on the quotation in the writing directly following it.

It is important to use signal phrases to introduce your quotation; signal phrases help the reader to move smoothly from your words to your source's words. If you want to remove unnecessary information use ellipses marks. And when you want to add words that are necessary to clarify meaning, use few words between square brackets, this operation is known as 'interpolation' as long as it does not change the meaning of the quotation.

Using quotations is the easiest way to include source material, but quotations should be used carefully and sparingly. While paraphrasing and summarizing provide the opportunity to show your understanding of the source material, quoting may only show your ability to type it. Having said that, there are a few very good reasons that you might want to use a quote rather than a paraphrase or summary:

- Accuracy: You are unable to paraphrase or summarize the source material without changing the author's intent.

- Authority: You may want to use a quote to lend expert authority for your assertion or to provide source material for analysis.

- Conciseness: Your attempts to paraphrase or summarize are awkward or much longer than the source material.

- Unforgettable language: You believe that the words of the author are memorable or remarkable because of their effectiveness or historical taste. Additionally, the author may have used a unique phrase or sentence, and you want to comment on words or phrases themselves.

When you decide to quote, be careful of relying too much upon one source or quoting too much of a source and make sure that your use of the quote demonstrates an understanding of the source material. Essentially, you want to avoid having a paper that is a string of quotes with occasional input from you.

Conclusion

This chapter clarifies the concept of writing by exploring its nature and its importance, in addition to its good characteristics. Then we have explained that the difference between two productive skills, writing and speaking, is not absolute. It is proved that reading plays an important role in improving the writing skill, as well as the close relation between the two skills. The second section outlines the most important approaches to the teaching of writing and gives insights about methods that would decrease the writing skill.

Chapter Two
Teaching and Assessing
Coherence

Section I: Coherence and Creative Writing

Introduction

Coherence in linguistics is the quality of being unified and meaningful. Coherence features in English are responsible for organizing and understanding texts at different levels, starting from the clause and its constituents to larger discourse elements. In this chapter, we will deal with coherence in creative writing and its historical background. Also we will speak about strategies of coherence, and we will compare it with cohesion, and how to teach coherence to students of second year?

1. Defining Creative Writing

Creative writing is writing that expresses the writer's thoughts and feelings in an imaginative, often unique, and poetic way. It is a kind of writing that goes beyond the limits of normal professional, academic, or technical forms of literature. Typically, it is recognized by an emphasis on narrative skill, character improvement and the use of literary tropes. It is possible to consider feature stories as a creative writing although they fall under the journalism, because the content of features is specifically focused on narrative and character development.

Creative writing is subjective and therefore difficult to define. It is obvious that fiction and poetry are considered as creative writing, but it is also concerned with non-fiction writing. It is a technique that offers facts with poetic twist. Much of non- fiction art is designated to finding the writer's perspectives. A popular type of writing non-fiction is a memoire; a technique which captures something particular in the writer's life that holds meaning that him / her whish's to share to an audience. Other creative pieces within this genre include writing about culture. The writer, when writing his/her essay, should pay attention to the techniques of writing such as: metaphor, rhythms, syntactical patterns,

images... Creative nonfiction may be structured like traditional fiction narratives. Creative nonfiction often escapes traditional boundaries of narrative altogether.

Hyland, K(2003: 102) suggests four constitutive characteristics of the genre:

- Documentable subject matter chosen from the real world as opposed to 'invented' from the writer's mind. By this, she means that the topics and events discussed in the text verifiably exist in the natural world.

- Exhaustive research, which she claims allows writers to "novel perspectives on their subjects" and "also permits them to establish the credibility of their narratives through verifiable references in their texts."

- The scene, She stresses the importance of describing the context of events in contrast to the typical journalistic style of objective reportage.

- Fine writing,: a literary prose style, "Verifiable subject matter and exhaustive research guarantee the nonfiction side of literary nonfiction; the narrative form and structure disclose the writer's artistry; and finally, its polished language reveals that the goal all along has been literature."

Creative writing generally is taught in form of workshop not in seminars. In workshops students usually submit original work for peer critique. Students also format a writing method through the process of writing and re-writing. Some courses teach the means to exploit or access latent creativity or more technical issues such as: editing.

2. Defining coherence

The term coherence refers to content aspects. A paper has coherence if it presents its arguments in a clear, possible and logical order. It avoids unnecessary digressions. Putting a clear definition of coherence is not an easy task because it is a complex phenomenon that

takes in a large number of constituents. According to Hassan and Halliday (1976: 183), coherence is a feature of the text that indicates "the property of hanging together". The coherence of a text is central; it can be viewed as part of top-down planning and organization.

Coherence contributes to the unity of text (as piece of discourse) such as the individual sentences fall together and forms a meaningful whole. Celce-Murcia (2001) claimed that "this unity and relatedness is partially a result of a recognizable organizational pattern for the proposition and ideas in the passage". But it also depends on the presence of Linguistic devices that strengthen global unity and create local connection.

If a paper is easy to understand, this is mostly due to a coherent presentation of its contents. It follows a clear line in presenting facts and arguments and avoids statements which are incomprehensible for the reader. Coherent pieces of writing are selective in their presentation of content. They focus on the important issues and cut out what is irrelevant or incomprehensible for a reader. This requires that their authors:

- Know their subject well,
- Have an eye on their audience and tailor their writing to what their readers probably know beforehand and are able to understand.

Coherent writing creates a comprehensible context for the content presented, and presents them in a comprehensible order. Generally, the extent to which writing flows is referred to as coherence. Coherence is the result of tying information in your writing together so that connections you have made in your own mind are apparent to the reader, especially in academic, professional, and technical communication in many international contexts; coherence specifically results from honouring the new given contract that we, as writers, implicitly make with our readers. That is, our readers will tend to expect that we will start with familiar information and then use that information as a basis to lead them to new

information. This implies that we need to make solid assumptions about what our readers already know, since they will often expect us to start at the level of their understanding.

In specific terms, coherence is achieved in three ways:

- Through the use of stock transition words or phrases that serve the specific function of indicating how a paragraph or sentence relates to the one before it.
- Through the use of pronouns that not only stand in for nouns but also carry the idea and the noun represents through a passage.
- Through the use of recycled words or through repetition, this connects paragraphs or sentences by making a transition from a given use of a word or phrase to a new use.

In short, then, coherence means creating a chain. Even if the paragraphs and sentences in our writing appear to be independent of one another, they are not. In a coherent piece of writing, each sentence relates clearly to the topic sentence or controlling idea, but there is more to coherence than this. If a paragraph is coherent, each sentence flows smoothly into the next without obvious shifts or jumps. A coherent piece of writing also highlights the ties between old and new information to make the structure of ideas or arguments clear to the reader. Along with the smooth flow of sentences, a paragraph's coherence may also be related to its length.

Coherence, or texture, is the combination of semantic configurations. Coherence in written text is a complex concept, involving a huge number of readers and text-based features; it means cohesion (i.e., the linking of sentences) and unity. Reader should interact with the text depending on their prior knowledge. Coherence, then, is defined as the organization of discourse with all elements present and fitting together logically. This denotes thata coherent essay consists of an introduction, a thesis statement, rhetorical support, and a conclusion.

3. Historical Overview about Coherence

Coherence has long been confused with cohesion because of the traditional over emphasis on the linguistic description of texts. Consequently, the linguistic devices which signal underlying coherence relations were considered almost the only source of continuity in texts, and they were inseparable from the semantic relations they signal. Later, however, the distinction between the concepts of cohesion and coherence was made clear, and the contribution of a certain number of other features was recognized.

The most important work that emphasized the purely linguistic description of coherence was Halliday and Hassan's Cohesion in English (1976). Halliday and Hassan prefer the term 'texture' to coherence: "A text has texture, and this is what distinguishes it from something that is not a text"(p: 2). Their definition of texture comprises many features which are divided into two categories: features which are internal to the text, and features which are external to it.

The book is devoted to the study of cohesion which is, the authors maintain, the most important internal element of texture, and the factor that distinguishes a text from a non-text. They define the text as a semantic unit, and cohesion as the set of internal semantic relations that build it. Halliday and Hassan say: "The concept of cohesion is asemantic one; it refers to relations of meaning that exist within the text, and that define it as a text"(p: 4). It does not concern the global meaning of a text but "…how the text is constructed as a semantic edifice" (p: 26). They systematize this semantic notion into five lexicon and grammatical categories: reference, substitution, ellipsis, conjunction, and lexicalcohesion. These categories, they say, provide continuity from one sentence to another and make practical the analysis of texts.

The other elements Halliday and Hassan recognize are three and they are only supplementary to cohesion in building texture. Two of these features are textual: one is information structure and thematic patterns (p: 299), and the other is macrostructure of the text that categorizes it as one kind of discourse (a letter, a narrative, a poem …etc) (p: 324). The last feature they mention is consistency of register: it is an extra-textual feature that makes a text cohere in respect to the context of the situation in which it has been said or written. It shows, for example, that a text is a personal interaction, an imaginative narrative told at night by a mother to her three–year-old child (p: 323).

So, it could be said that Halliday and Hassan introduced almost all the elements of coherence discussed in the literature about the topic, but under the term 'texture'. The limitation of their work, however, is that they gave a detailed description of cohesion only, and although they meant by cohesion the meaning relations underlying a text together with their linguistic signalling, their description of the concept was purely linguistic. Moreover, Halliday and Hassan considered the cohesive devices theyidentified necessary if any successful interpretation of a text is to be achieved, they strongly state: "The continuity is not merely an interesting feature that is associated with text; it is a necessary element in the interpretation of text. There has to be cohesion if meanings are to be exchanged at all" (p: 300).

This statement seemed to undermine the crucial role of the other features of coherence and drew upon the work of Halliday and Hassan heavy criticism from many scholars. Discourse analysts noticed the existence of discourse sequences which are coherent without being cohesive.

The final result is that cohesion is neither necessary nor sufficient for the establishment of coherent discourse (Yule 1983; Nunan 1993). From this conclusion, we

notice the necessity to make a clear distinction between the concepts of cohesion and coherence.

Attempts to understand what type of links connect coherent sequences which are not cohesive led many Discourse analysts to distinguish two types of connectivity: "conceptual connectivity" and "sequential connectivity" Widdowsonsays that the first type concerns "…how underlying concepts andrelations are put together" while the second concerns "…how elements are arranged in the surface text". The distinction, in other words, is between coherence the underlying relations that build a discourse and cohesion the overt signalling of those relations Widdowson (1978: 31). The underlying connectivity of any coherent discourse is studied under two categories of relations: local coherence relations, and global coherence relations. Local coherence involves relations between pairs of sentences or propositions, while global coherence involves relations between larger segments of discourse. Both types of connections are indispensable in acceptable discourse; their importance is highlighted by Widdowson:

> "These relations provide the semantic underpinning for-and are, therefore, a necessary aspect of theinterpretation of all coherent stretches of language which extend beyond the expression of a single proposition".(1985: 33)

4. Discourse Analysis and Teaching Coherence

All the exercises suggested by Discourse analysts, require that teachers of writing in ESL/EFL classes lead students to assimilate the aspects of coherence gradually following four basic steps: explicit teaching, sample-text analysis, manipulation exercises, and writing practice.

The step of awareness-raising that is emphasized most by discourse analysts is sample text analysis. In an awareness-raising approach, reading is seen as the learner's input of different linguistic and discourse aspects of writing. The aim of reading in such an approach is not merely the understanding of the content of texts; the aim is a closer examination of the different devices writers use to achieve their communicative purposes.

Through exposure and text analysis, learners should become familiar with the conventions of writing in the target language in order to be able to apply them to their own writing. Those conventions will function as facilitators in the writing process. Smith (2004: 48) maintains that "Every convention frees the writer from the necessity of making a decision; it is a ready-made solution to a problem". Therefore, the teacher's goal in a writing class is to commit students to analyze, themselves, howdifferent aspects of text organization are realized in English texts, and, eventually, to lead them to use these aspects in their own written production. This is, Smith (2004: 48) asserts, the only way they can improve their writing; otherwise, explicit teaching would be pointless.

Other Discourse analysts argue that explicit instruction with examples is necessary in ESL/EFL classes of writing because of three reasons. The first is that awareness-raising approach through text analysis only requires vast exposure and a long time, and learnershave little access to English and a limited time to learn it Smith (2004: 49).

The second reason is the negative influence of L1. Although some ordering principles are universal Smith (2004: 92), Contrastive Rhetoric studies prove that many of the resources languages offer for the organization of composition are different. This applies to the mechanics as well as to the discourse level structures.Smith explains that ESL/EFL students need to be taught explicitly the conventions of text organization in the target language

because they are not aware that those conventions differ from the ones of their mother tongues or of how strong the impact of the difference is on their writing.

Other Discourse analysts find explicit teaching a useful stage of awareness-raising because it helps learners become more autonomous and self-reflective. For McCarthy and Carter, R (1994: 165), "A more reflective language learner is a more effective language learner". Schoonen, R et al. (2003: 168) say: "The presence of linguistic and metacognitive knowledge resources in long-term memory is just one facet of the writing process". It makes, they explain, decision making during the writing process easier, faster and more judicious. However, explicit instruction should not inhibit learning by obliging students to memorize the presented material; rather, teachers should draw their attention to how these aspects are realized in the target language and help them apply those aspects to their writing. Widdowson (1978: 53-4) suggests that teachers exploit what students have already read in books of geography, philosophy and science to demonstrate how the studied features are realized in the target language. McCarthy and Carter explain how teachers should understand awareness-raising:

> "Whatever it is that is raised to consciousness, it is not to be looked upon as an artefact or object of study to become committed to memory by the learner… Whatis raised to consciousness is not the grammatical product but aspects of the grammatical process… consciousness raisin activity must strive for consistency with this principle".(1994: 162)

Manipulation exercises are guided writing tasks which require students generally to reorder jumbled passages, to fill in incomplete sentences with missing element(s), or to drop any irrelevant ideas. Such exercises put in practice students' knowledge about the aspects dealt with and require them to decide on how best to apply that knowledge to achieve

coherence. After manipulation exercises, students are supposed to be ready to engage in free writing tasks in which they apply the studied aspects to their own compositions (McCarthy and Carter 1994: 162).

Section II: Teaching Coherence in Writing to Second Year Students

1. Strategies of Writing Coherently

1.1. The use of Transitional Expressions

Transitional expressions within and between paragraphs and sentences can create connections that make it much easier for the reader to read along with the flow of your writing. You may use transitional expressions for several reasons, some of which are listed below, along with some appropriate expressions. Using these expressions wisely will help you develop your writing style; however, overusing them can be distracting.

1.1.1. To Show or Add Sequence

When adding a new idea to your writing, you should use specific words such as: again, also, and, and then, besides, equally important, finally, first, further, furthermore, in addition, in the first place, last, moreover, next, second, still, too.

1.1.2. To Compare and Contrast

When comparing or contrasting someone else's ideas with your own ones you should use: also, in the same way, likewise, similarlyalthough, and yet, but, but at the same time, despite, even so, even though, for all that, however, in contrast, in spite of, nevertheless, notwithstanding, on the contrary, on the other hand, regardless, still, though, yet.

1.1.3. To Give Examples

After all, an illustration of, even, for example, for instance, indeed, in fact, it is true, of course, specifically, that is, to illustrate, truly.

1.1.4. To Indicate Place

Above, adjacent to, below, elsewhere, farther on, here, near, nearby, on the other side, opposite to, there, to the east, to the left.

1.1.5. To Indicate Time

After a while, afterward, as long as, as soon as, at last, at length, at that time, before, earlier, formerly, immediately, in the meantime, in the past, lately, later, meanwhile, now, presently, shortly, simultaneously, since, so far, soon, subsequently, then, thereafter, until, until now, when.

1.1.6. To Repeat, Summarize, or Conclude

All in all, altogether, in brief, in conclusion, in other words, in particular, in short, in simpler terms, in summary, on the whole, that is, to put it differently, to summarize.

1.1.7. To show Cause and Effect

Accordingly, as a result, because, consequently, for this purpose, hence, otherwise, since, then, therefore, thereupon, thus, to this end, with this object in mind.

1.2. Repeat key words or phrases

Particularly in paragraphs in which we define or identify an important idea or theory, we should be consistent in how we refer to it. This consistency and repetition will bind the paragraph together and help the reader understand our definition or description.

1.3. Create Parallel Structures

Parallel structures are created by constructing two or more phrases or sentences that have the same grammatical structure and use the same parts of speech. By creating parallel structures, we make our sentences clearer and easier to read. In addition, repeating a pattern in a series of consecutive sentences helps our readers see the connections between ideas.

1.4. Consistence in point of view, verb tense, and number

Consistency in point of view, verb tense, and number are clever but important aspects of coherence. If we shift from the personal to the impersonal one, from past to present tense, or from a single to plural, for example, we risk to make our paragraph less coherent. Such inconsistencies can also confuse our readers and make our arguments more difficult to follow.

2. Teaching Coherence

In the literature about coherence, there are no interesting suggestions for teaching coherence in isolation; suggestions are given in relation to other aspects. The teachers should encourage students to consider the semantic relations between their ideas through examining their topic sentences. Teachers push students to elaborate their ideas through discouraging frequent topic shifts or through making students examine the semantic relations underlying their ideas as a preliminary step to decide which cohesive devices are going to be used. Yule (2010) insists that teachers make their students identify the semantic relations underlying the texts they read before asking them to write appropriately.Students, he argues, cannot write something they cannot identify. This is an expected reaction.

Teaching coherence is almost simple; we have so many techniques to do so. The most common one is that the teacher takes a text, then he changes some words (linking words) with wrong ones, and then he asks his students to choose the most appropriate one. Another

technique is by teaching the terminology as an exercise on coherence and how it can be achieved.

3. Teaching Cohesion

Cohesion is a set of linguistic devices which connect ideas making explicit the semantic relations underlying them. The most commonly used typology of cohesive devices is provided by Halliday and Hassan (1976). This typology contains the following five cohesive devices: reference, substitution, ellipsis, conjunction, and lexical cohesion (all the examples used below are taken from Halliday and Hassan 1976).

To teach cohesive devices, Zamel suggests a number of activities which aim at helping students understand the semantic and the grammatical restrictions that govern their use. Sentence combining and close exercises are proposed as an alternative to the lists of transitions that figure in many textbooks (1983: 25). For the manipulation of longer stretches of discourse, she suggests the reordering of jumbledsentences and the addition of any necessary linkers. Such exercises may lead to a number of differently ordered passages which require the use of different devices. In this way, learners are obliged to decide which linkers go with which type of semantic relations, and how to place them appropriately within the order of the sentences (1983: 27). She also recommends that students be helped to observe that conjunctions are not always necessary, and that other linking devices, for example, lexical cohesion, pronouns, ellipsis and substitution, are equally or more important (1983: 28).

For the same purposes, Zamel (1983) outlines three pedagogical approaches which represent, he says, "... three stages of awareness that connectives have a textual meaning and are not just surface-level fillers" (1983: 321). These approaches are the reductionist, the expansionist and the deductionist approaches.

In the first stage/approach, students learn a list of only the most common connectives (and, but, also…etc.); the others will be learnt through exposure. In the second stage/approach, the previous list of connectives is replaced by a list of their paraphrases (in addition to this, because of this, as a result of/consequence of, as a reaction to this…etc.), which state more explicitly the nature of the relationships they are intended to signal. In the last stage/approach, learners are more concerned with the nature of the semantic relations underlying their writing than with the connectives themselves. They are obliged to state first (during the planning stage) those relations, so if it is of the same importance; use (also, in addition, or besides), and if it is of a greater importance use (moreover or furthermore).

4. Techniques of assessing coherence

We mentioned in the introduction that some teachers give ambiguous definitions of coherence. This ambiguity makes the evaluation of coherence in students' writing rather a subjective task. Teachers who rely on such unclear definitions of the concept are highly likely to give unreliable scores (Todd et al. 2004: 86-7). However, the growth of researchers' understanding of the concept encouraged some of them to put forward scales which aim at providing teachers with more objective ways to evaluate the papers of their students. They equally aim at teaching students easy ways, if possible, to revise their own production. Todd et al (2004: 128) suggest a strategy for the description of text coherence. They suggest that it should be used both in research as a descriptive tool and in classes as a revision strategy. Teachers have the advantage of obliging students to consider coherence in their papers both locally and globally. They examine first the placement of successive sentence topics and then how these contribute to the building of the discourse topic. Todd (2004) applied this strategy in the assessment of the participants in her study. She noticed that the participants who improved their papers were found to have relied more on Sequential Progressions. This means that their ideas were more elaborated in their revised drafts, thus, more coherent.

Rogers, S (2004: 143) proposes another assessment technique based on sentence topics. She found a strong correlation between 'topic continuity', 'Sequential Progression' in Rogers (2004: 145), and writing quality. In other words, the fewer is the number of topic shifts in a discourse, the higher is its quality; however, it is not claimed that topic delay always enhances coherence.

Another method of assessing coherence is proposed by Todd et al. (2004), this method is based on the semantic analysis of the content of a discourse. The scorers, first, identify the key concepts in the discourse and the semantic relations that link them, then they measure the average distance of moves between the key concepts. The percentage of coherence breaks and the number of moves in relation to T-units (A T-unit is defined by Todd as "... an independent clause together with all related dependent clauses" (Todd et al. 2004: 89). These three measures allow for a quantitative assessment of coherence: the lower is the distance between the key concepts and the number of coherence breaks, the greater is the coherence of the text. Todd et al. argue that these measures yield objective judgments of coherence and complain that teachers almost always ignore them while scoring the papers of their students. They suggest that teachers should be trained on this assessment technique until they get used to it and do looser, more intuitive analyses (102). Pepin, L (1998) proposes a more exhaustive technique of coherence assessment. It a typology of coherence mistakes aimed at helping teachers found their intuitive judgments of the papers of their students. The typology contains the following items:

4.1. Cohesion Mistakes

- Mistakes of Semantic Parallelism; when subsequent comparable concepts are not made in correspondence with each other.

- Mistakes of Resonance; Resonance, according to Peppin, is the use of pronouns and linkers. It is required where there is a sudden change of topic.

4.2. Hierarchy Mistakes

- Mistakes in the order and the coordination of ideas.

- Lack of syntactic parallelism (the same kind of parallelism described by Halliday and Hassan above).

4.3. Mistakes of 'Uncertain Resolution'

- Combination of ideas

- (When ideas change suddenly and their relations to the previous elements of a text are not made clear).

- Information deviation (or digression).

The typology proposed by Peppin also refers to many aspects of coherence identified above in the literature, but it classifies them slightly differently. Peppin proposes it as a guide for teachers who would like to give more reliable scores to their students' papers.

Conclusion

Coherence is an important concept; it is a number of aspects which rule the organisation of ideas from the sentence level to the discourse level. Coherence is understood to be the product of collaboration between the writer and the reader

Chapter Three
Design of the study and Data Analysis

Introduction

This chapter presents the practical study which has been conducted at the English Department at Biskra University. We provide a detailed description of the students and teachers' feedback about the writing skill in general and coherence in particular. We specifically analyse the objectives, data gathering tools, the procedure, and the population.

We hypothesised in the introduction of this study that if we apply certain strategies in the teaching process in addition to the mastery of coherence, students will be able to reduce their problems concerning the writing skill.

This chapter is divided into two main sections; the first explains the reasons behind the study, the nature of the population, and the procedure that we follow. The second section is devoted to the analysis of both students' and teachers' questionnaires.

1. Objectives of the Questionnaire

This questionnaire was elaborated mainly to provide insights into the students' perception and level of the writing skill. Our research aims at analyzing some techniques to teach coherence as creative. We also suggest some approaches about teaching the writing skill which will eventually provide solutions to the problems that may be encountered by students. Nineteen items were developed to explore students' feedback about the procedure that we have suggested.

2. Analysing Students' Questionnaire

2.1. Participants in the study

The sample population, as mentioned above, consists of second year students at the English department of Biskra University. They have been randomly selected, but the sample represents the whole population of second year students because of the same social and

educational background. The sample is constituted of 40 students to whom the questionnaire has been distributed. All of the students' mother tongue is Arabic and they study English as a foreign language. The written expression course is allotted 2 sessions (a total of 3 hours) per week. We distributed 40 copies to students; however, only 35 copies were rendered back.

2.2. Description and Analysis of students' Questionnaire

The questionnaire is divided into four main parts; part one aims at getting information about students' background knowledge, and part two attempts to study their level in the writing skill. Part three deals with their background information about coherence, and in the last part we let them free to add any suggestions that they believe can improve their writing skill.

Part one: students' background information

Question 1: Age

Age	Number	Percentage
19	02	05.71%
20	10	28.58%
21	12	34.29%
22	09	25.71%
23	02	5.71%
Total	35	100%

Table 3.1: Students' Age
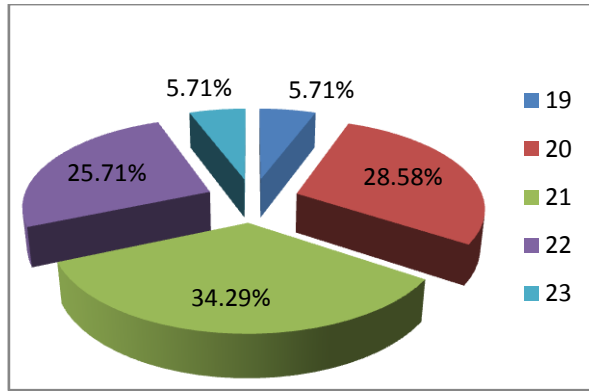
Graph3.1: Students' Age

Nearly all the students are between the age of 19 and 23. The youngest student is 19 years old and the eldest is 23. The first rank is for the age of 21 (34.29%), and the second rank is for the age of 20 (28.58%). This implies that their cognitive abilities are nearly of the same level.

Question 2: Gender

Gender	Number	Percentage
Male	05	14.29%
Female	30	85.71%
Total	35	100%

Table 3.2: Students' Gender
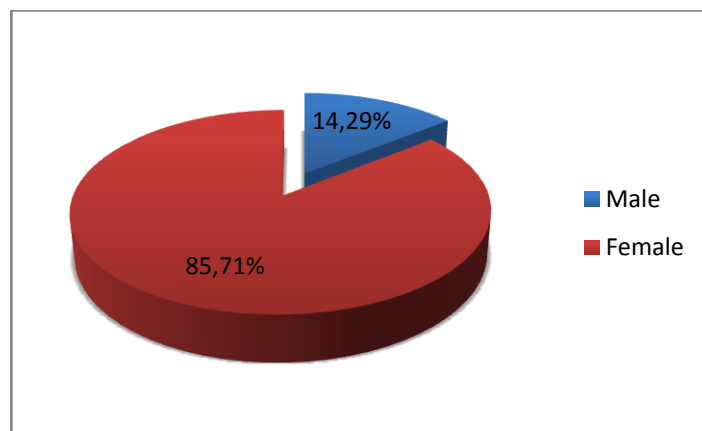
Graph 3.2: Students' Gender

Almost all the students are females and males represent only 14.29% of the whole group. Thus, acquiring foreign languages (English in our case) is more attractive to female rather than male students.

Question 3: how long have you been studying English?

N. of years	Number	Percentage
11	02	05.72%
07	30	85.71%
05	03	08.57%
Total	35	100%

Table 3.3: Number of English Studying Years
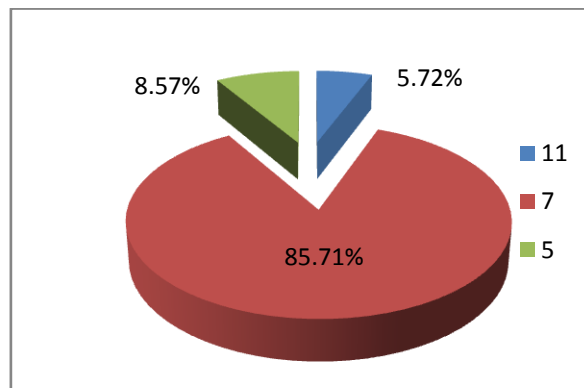
Graph 3.3: Number of English Studying Years

After analysing the third question, we noticed that almost all the students have been studying English from the middle school (85.71%), so they have a good knowledge of the English language. As a result, each student has studied English at least for five (5) years but not more than 13 years.

Question 4: why have you chosen to learn English?

Reason for choosing English	Number	Percentage
Because of its importance in the world	06	17.15%
To work with it	03	08.57%
Because I did not find any other choice	03	08.57%
Because I like it	23	65.71%
Total	35	100%

Table 3.4: Reasons of Choosing English
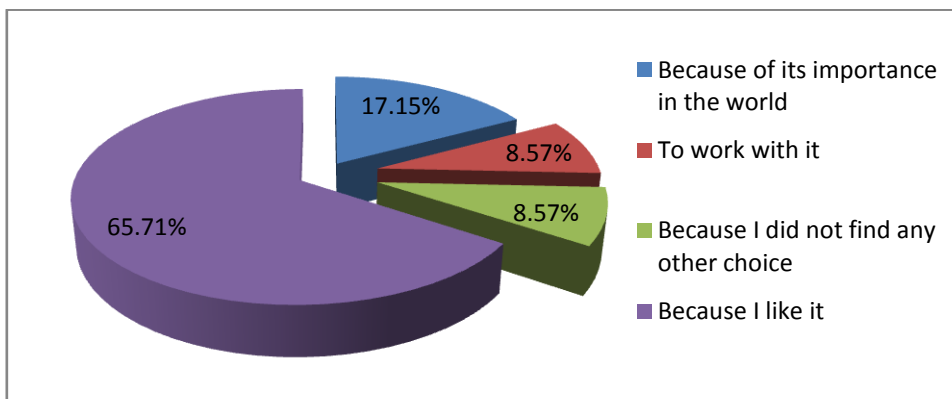
Graph 3.4: Reasons of Choosing English

Nearly all the students study English because they like it (65.71%); however others have chosen it because of its importance in the world (17.15%), and the rest of them study it for job opportunities (08.57%) or they did not have other choices (08.57%). We can conclude that the majority of students will probably succeed in learning the English language because they are highly motivated.

Part two: Writing Proficiency

Question 5: How do you value your level of English?

Level of English	Number	Percentage
Bad	00	00%
Medium	18	51.43%
Good	16	45.71%
Excellent	01	02.86%
Total	35	100%

Table 3.5: Students' Appreciation of their Level of English
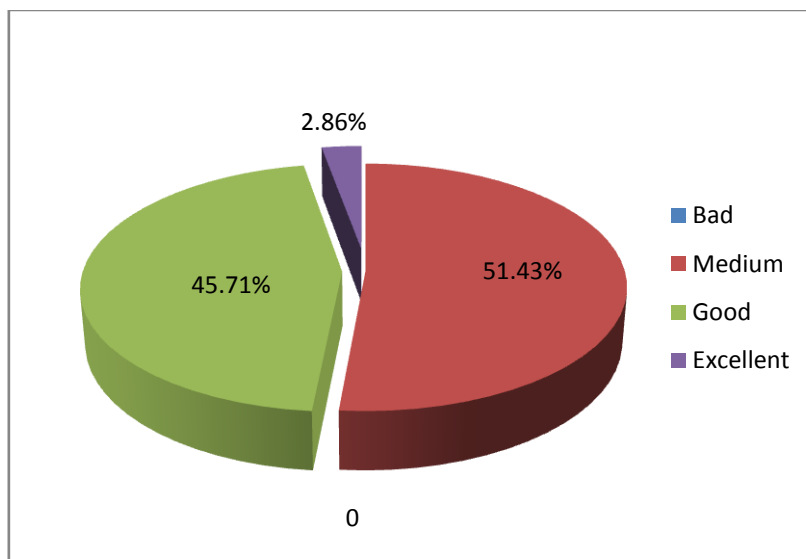
Graph 3.5: Students' Appreciation of their Level of English

The students' level in English may indicate their level in writing. The majority of students have a medium level (51.43%), and with a slight difference from the first, others claimed that they have a good level (45.71%). However, only 02.86% claimed that they are excellent.

Question 6: In your opinion, what skill is the most difficult?

Skill	Number	Percentage

Reading	01	02.86%
Listening	04	11.43%
Speaking	15	42.86%
Writing	15	42.86%
Total	35	100%

Table 3.6: The Most Difficult Skill for Students
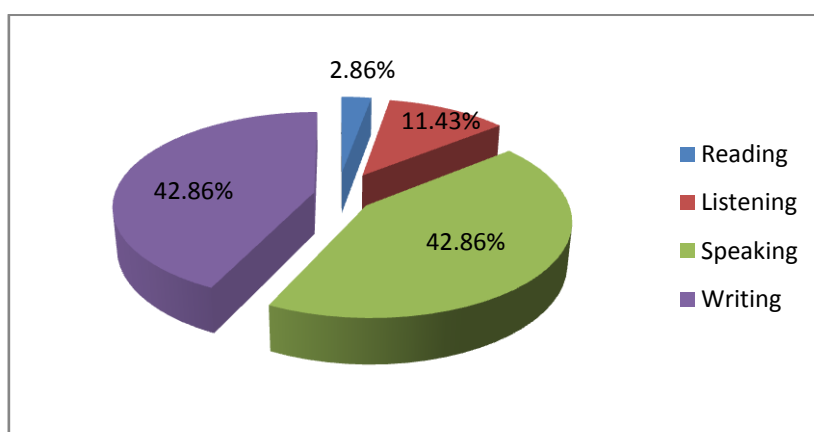
Graph 3.6: The Most Difficult Skill for Students

We notice from the table that reading (02.86%) is the easiest skill for students, and listening comes in the second rank with a percentage of 11.43%. However, speaking and writing have the same rank with a percentage of 42.86%. As a result, we assume that the two productive skills (speaking and writing) represent a challenge for the majority of the students.

Question 7: How do you consider your level in writing?

Level	Number	Percentage
Beginner	23	65.71%
Intermediate	07	20%
Advanced	05	14.29%
Total	35	100%

Table 3.7: Level of Student Writers
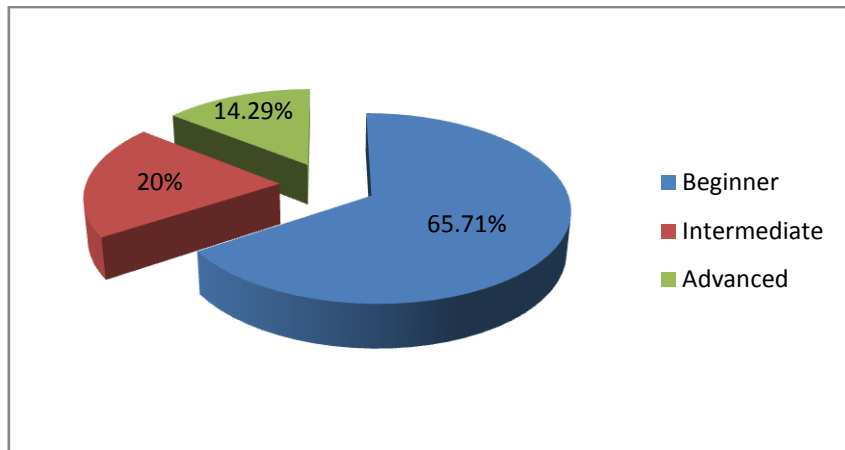
Graph 3.7: Level of Student Writers

Here the students consider themselves as beginners in writing (65.71%), the second rank is given to the intermediate level 20%, and only a small number among them consider him/her self as an advanced writer14.29%. So, we notice that their writing abilities are limited.

Question 8: If it's a low level, what makes it difficult?

Difficulty	Number	Percentage
Vocabulary	18	51.43%
Grammar	05	14.29%
Coherence	12	34.29%
Total	35	100%

Table 3.8: What Makes the Writing Skill Difficult?
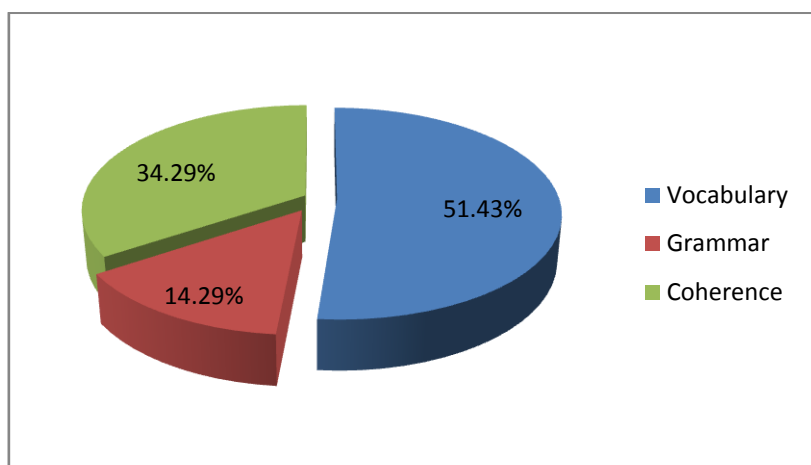
Graph 3.8: What Makes the Writing Skill Difficult?

Most students have a poor vocabulary 51.43%, and 34.29% face difficulties with coherence. Concerning grammar, only 14.29% of them have problems with it. This makes the writing task difficult for them and as a result, they will not be able to write coherently.

Question 9: In the written expression course, does the teacher focus his/her comments on:

Comments	Number	Percentage

Mechanics	12	34.29%
Grammar	09	25.71%
Vocabulary	05	14.29%
Coherence	09	25.71%
Total	35	100%

Table 3.9: Comments of Teachers
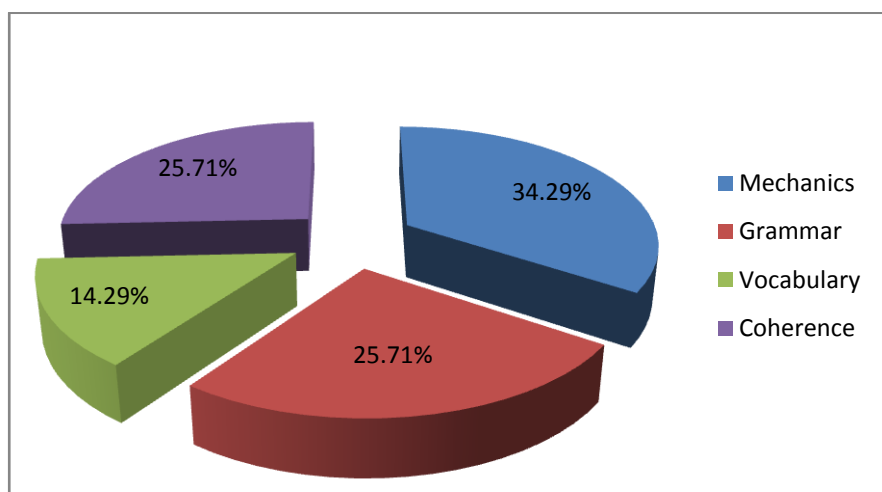
Graph 3.9: Comments of Teachers

Students said that the mechanics (spelling and punctuation) 34.29% is given more importance by teachers, while some of them 25.71% said grammar and coherence. Few students said vocabulary 14.29%. Hence, we assume that they still make spelling and punctuation mistakes.

Question 10: What type of writing do you find mostly difficult?

Type of writing	Number	Percentage

Narrative	13	37.15%
Descriptive	07	20%
Comparison and contrast	06	17.14%
Expositive	09	25.71%
Total	35	100%

Table 3.10: Most Difficult Types of Writing for Students
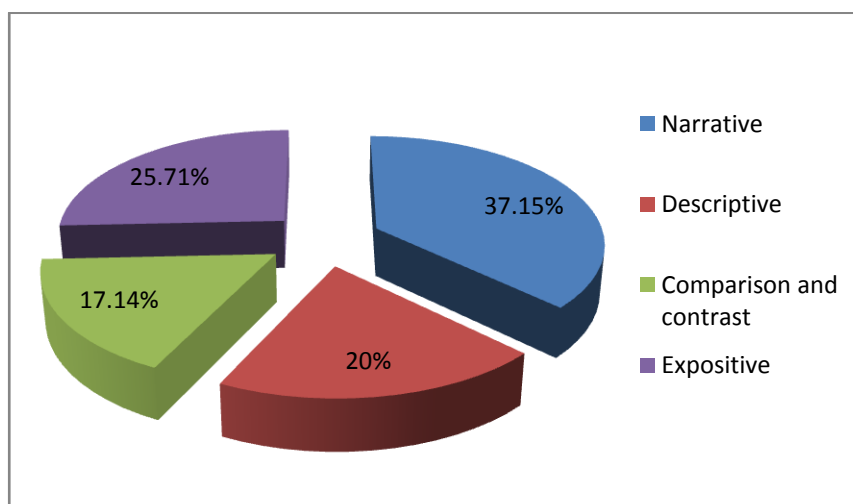
Graph 3.10: Most Difficult Types of Writing for Students

It shows that 37.15% of students face difficulties concerning the narrative type, followed by the expositive and descriptive with 25.71% and 20% respectively. However, few students face problems with the comparison and contrast 17.14%. As a result, we believe that the narrative genre of writing is the most difficult for students.

Question 11: Is the time allocated to learn written expression sufficient to cover most aspects needed to develop your writing skill?

Time allocated to write	Number	Percentage

Yes	25	71.43%
No	10	28.57%
Total	35	100%

Table 3.11: Time Allocated to Learn Written Expression
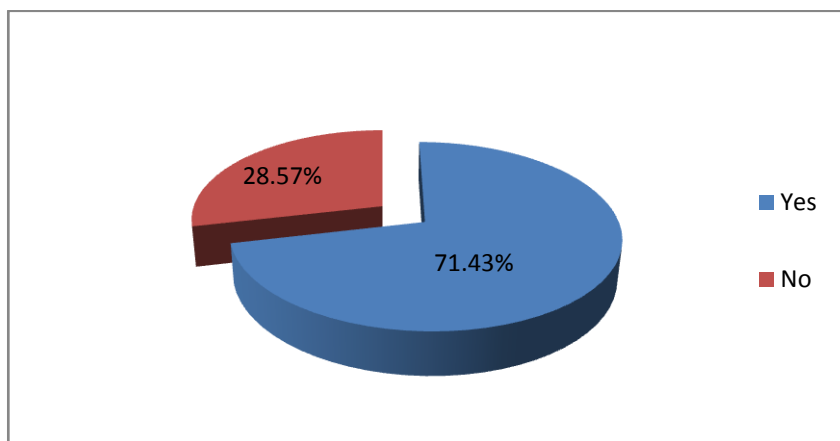
Graph 3.11: Time Allocated to Learn Written Expression

71.43% of respondents consider that the time allocated to teach the written expression course is sufficient to cover most of the aspects needed to develop their writing skill.

Question 12: Do you devote much time to the stages of writing (pre- writing, drafting, revising and editing)?

Time allocated for stages	Number	Percentage
Yes	25	71.43%
No	10	28.57%
Total	35	100%

Table 3.12: Time Devoted to Stages of Writing
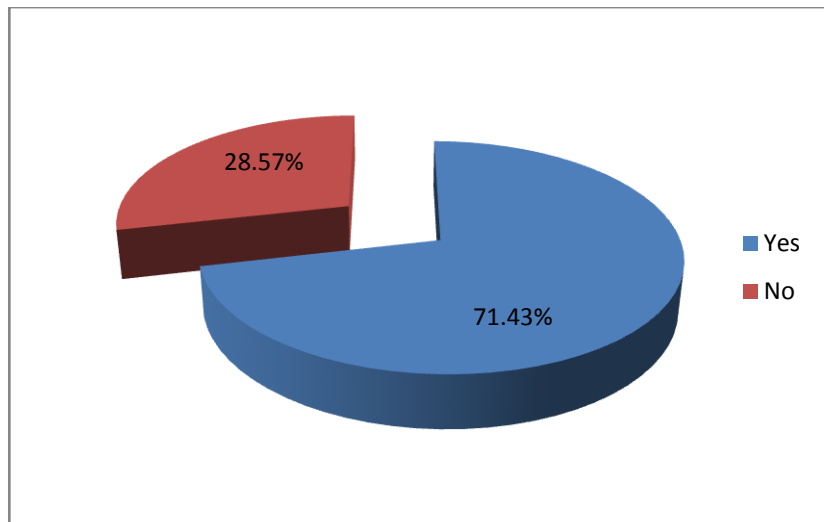
Graph 3.12: Time Devoted to Stages of Writing

As the table 3.12 shows, most students (71.43%) devote time to the stages of writing, while the rest of them (28.57%) do not give much importance to the stages. Writing with stages should not be neglected since they improve the quality of students' writing.

Part three: Students' background knowledge of coherence

Question 13: When you write, does your thesis statement clearly indicate the ideas discussed in the body?

Relationship between thesis statement and ideas	Number	Percentage
Yes	20	57.14%
No	15	42.86%
Total	35	100%

Table 3.13: Relationship between Thesis Statement and Ideas Discussed in the Body
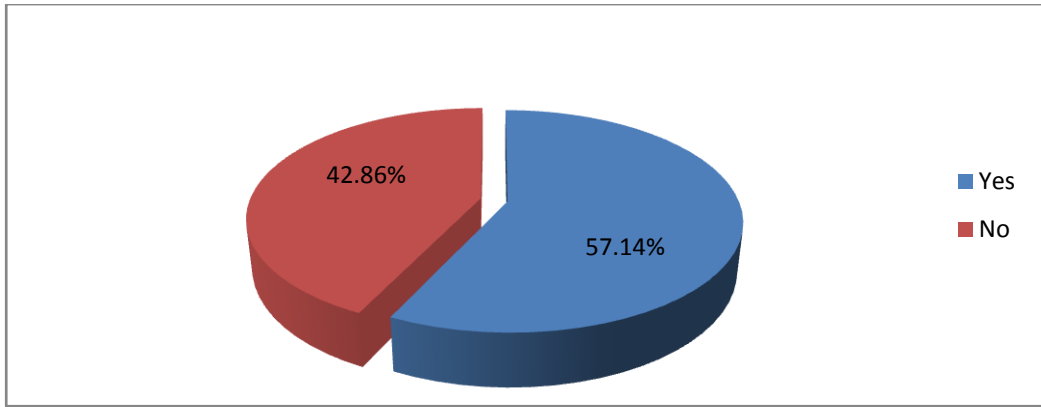
Graph 3.13: Relationship between Thesis Statement and Ideas Discussed in theBody

It is obvious that 57.14% make a relationship between the thesis statement and the ideas discussed in the body because, according to them, they are belong to the same topic. So, they should be relevant and this is a key factor of coherence. However, 42.86% do not make a relationship between thesis statement and topic because they cannot write well or they do not find the right ideas.

Question 14: Do you think that all the ideas in your piece of writing should be relevant to the topic?

Relevance of ideas	Number	Percentage
Yes	28	80%
No	07	20%
Total	35	100%

Table 3.14: Relevance of Ideas to the Topic
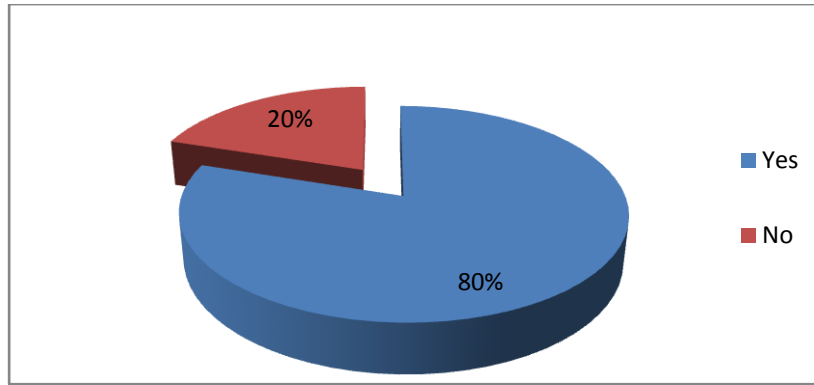
Graph 3.14: Relevance of Ideas to the Topic

In this table, 80% of students writing, all the ideas are relevant to each other; by keeping the unity of paragraph and making it clear to audience by going further with ideas. Meanwhile, 20% of them do not write coherently.

Question 15: If yes, are the ideas related to each other logically?

Relation of ideas	Number	Percentage
Yes	27	77.14%
No	08	22.86%
Total	35	100%

Table 3.15: Logical Relation of Ideas
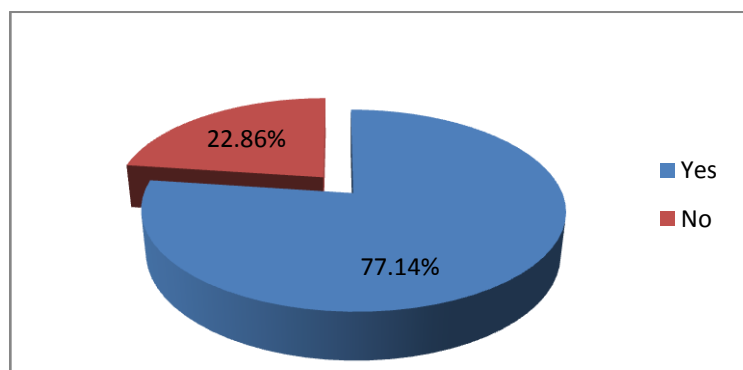
Graph 3.15: Logical Relation of Ideas

We notice that 77.14% of students write ideas that are related to each other logically, because this describes ones main idea and makes it easily understandable to the audience. For

the students, ideas should follow each other for the sake of clarity and exemplification. Thus, the written product will be ambiguous if ideas are not related. The other 22.86% do not write coherently because they write everything that comes to their minds without checking whether it is logically relevant or not.

Question 16: When you move from one paragraph to another, do you move smoothly?

Moving from one idea to another	Number	Percentage
Yes	27	77.14%
No	08	22.86%
Total	35	100%

Table 3.16: Moving from one Idea to Another
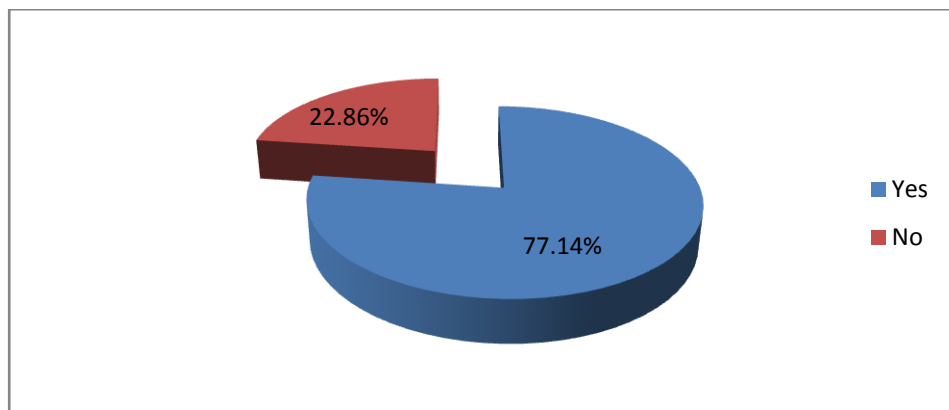
Graph 3.16: Moving from one Idea to Another

From this table we notice that 77.14% move smoothly from one paragraph to another because their writing is coherent. For them, it is logical to move smoothly through the different paragraphs because each point should be discussed alone. The process can be realized with the help of conjunction and subordinating devices. 22.86% of them do not move smoothly because they are beginners.

Question 17: Can your teacher understand the purpose behind your writing easily?

Teacher's understanding of the purpose of writing	Number	Percentage
Yes	26	74.29%
No	09	25.71%
Total	35	100%

Table 3.17: The Teachers' Understanding of the Purpose of Writing
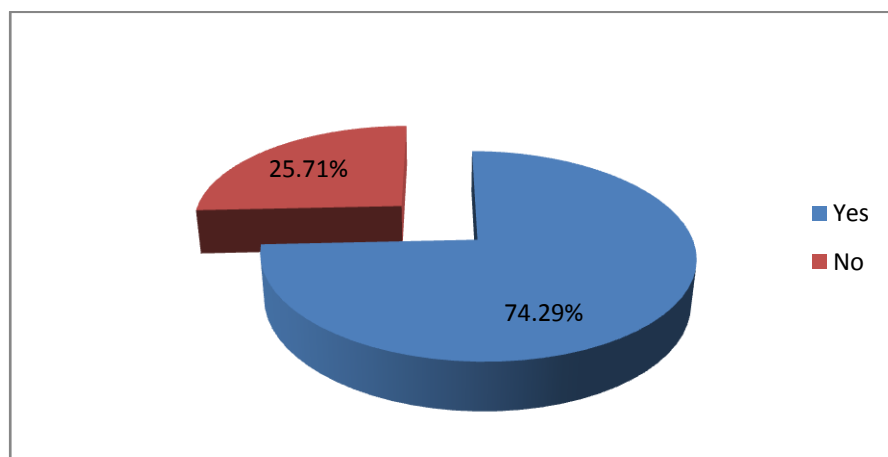
Graph 3.17: The Teachers' Understanding of the Purpose of Writing

25.71% of them are not understood by audience and the other 74.29%, which is the majority can be understood easily because they know how to write.

Question 18: When you use examples in your piece of writing, are they relevant to the topic?

Relevance of examples	Number	Percentage
Yes	31	88.57%
No	04	11.43%
Total	35	100%

Table 3.18: Relevance of Examples to the Topic
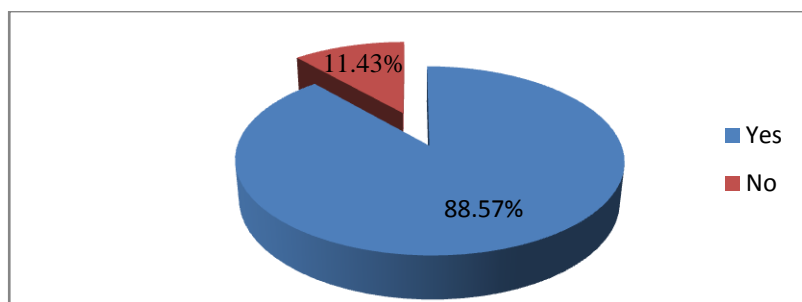
Graph 3.18: Relevance of Examples to the Topic

Since the majority of students know how to write, as we seen in table 3.7, 88.57% of them know how to use examples in their pieces of writing. Only few of them (11.43%) do not know how to include examples while they are writing.

Question 19: If you have any further suggestions to improve your writing skill, please feel free to mention them.

Only 34.29% provided us with suggestions on how they can improve their writing skill which can be summarized as follows:

- Intensify the hours of the course of written expression. (3 students)

- Read a lot. (4 students)

- Listen to native speakers when they are speaking to master the language and enrich their vocabulary.(1 student)

- Practice the writing skill even with mistakes. (2 students)

- Follow the teacher's instruction and expend your research on how to improve your writing skill. (2 students)

2.3. Discussion of Results

To sum up, the students are differently aged and of course with different abilities to acquire the English language for a long period of time, and the majority of the students of English are females. Concerning the reason behind choosing English to be studied they claim

that because they like it and because of its importance as an international language. All of them have been studying English for a period almost 7 years however they think they are still beginners.

We can also say that speaking along with writing are the most difficult skills for students. Therefore, the majority of students claimed that their level in writing is bad and a minority said it is medium. So, as claimed by the students, their difficulties in writing are due to vocabulary and the second reason is grammar and coherence.

The teachers focused their comments on mechanics (spelling mistakes and punctuation) and organisation of ideas, and fewer comments on grammar. The most difficult genre of writing is narrative writing which is considered to be the creative writing and in the second place is the expositive type. They believe that the time allocated to acquire the writing skill is sufficient. They said that they respect the stages of writing.

Concerning the coherence part, they indicate that writing coherently is to relate their ideas with the thesis statement and to make relevance between the ideas in the topic logically. They all can write with a purpose and provide good examples by making it clear to audience.

On the whole, the students showed that they feel concerned by what is taking place in the writing classroom and by language teaching. The students' suggestions revealed that in order to develop their proficiency in writing they should read a lot and listen to natives when they are speaking to gain more vocabulary and; most importantly, to practice the writing skill even when it is highly probable that they will make mistakes

3. Analysing Teachers' Questionnaire

3.1. Administering the Questionnaire

A questionnaire was administered to the teachers of the English department at Biskra University to collect information about teaching coherence as creative writing. The target population has included all the teachers of written expression. We chose only teachers of written expression because they know students level in writing and can help us specify the problems of these students concerning writing and coherence. We distributed 6 copies to the teachers. This questionnaire is divided into three main parts

3.2. Description and Analysis of students' Questionnaire

Part one: Personal information

Question 1:Your qualification:

Qualification	Number	Percentage
Licence B.A	01	16.67%
Magister/ Master	05	83.33%
Doctorate Ph.D	00	00%
Total	06	100%

Table 3.19 : Teacher's Qualification
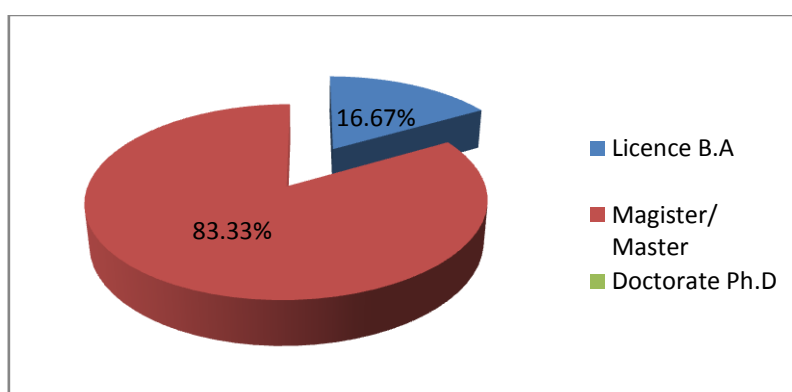
Graph 3.19 : Teacher's Qualification

To know more about the teachers' level, we have asked them about their degrees and qualification. All the teachers have accomplished a Master of Arts degree except one teacher who holds a Bachelor of Arts degree.

Question 2: How many years have you been teaching English at the University?

Years of teaching English	Number	Percentage
1 year	02	33.33%
2 years	02	33.33%
7 years	01	16.67%
12 years	01	16.67%
Total	06	100%

Table 3.20: Number of English Teaching Years
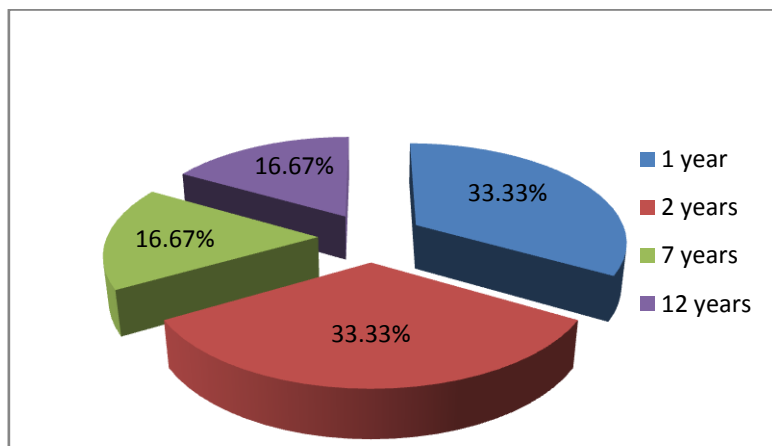
Graph 3.20: Number of English Teaching Years

From the table above, we notice that most teachers have a log experience in teaching English. However, there are others who are still novice teachers. So, we notice that the different levels of students are reflected by teachers' experience.

Question 3: How long have you been teaching the written expression course at the University?

Years of teaching writing	Number	Percentage
1 year	02	33.33%
2 years	02	33.33%
4 years	01	16.67%
5 years	01	16.67%
Total	06	100%

Table 3.21: Number of Years of Teaching Written Expression
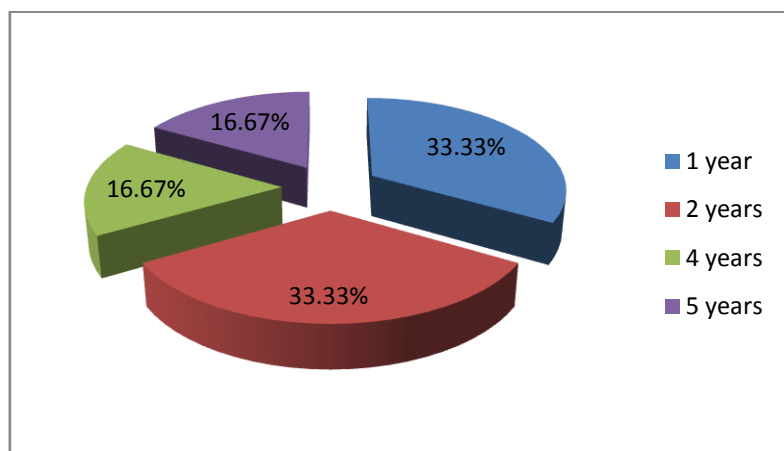
Graph 3.21: Number of Years of Teaching Written Expression

According to the information in the table above, almost all teachers 33.33% do not have experience in teaching writing. They have taught writing for less than two years; meanwhile only 16.67% of them have taught writing for almost five years.

Part two: Coherence and writing proficiency

Question 4: What are the challenges that you face with the students when teaching written expression?

They all claim that the challenges they face with students are:

- Misuse of collocation (1 teacher).

- Lack of immediate feedback (2 teachers).

- Poor background knowledge (2 teachers).

- Grammar mistakes (3 teachers).

- Lack of practice (5 teachers).

- Arabic style (6 teachers).

- Huge number of students (6 teachers).

- Spelling mistakes (6 teachers).

Here we can observe that almost all of them argue that when they write they use Arabic style, and sppeling mistakes because of the lack of practice.

Question 5: In your opinion, is it difficult for students to master the writing skill?

Difficulty of mastering the writing skill	Number	Percentage
Yes	01	33.33%
No	05	66.67%
Total	06	100%

Table 3.22: Difficulty for Students to Master the Writing Skill
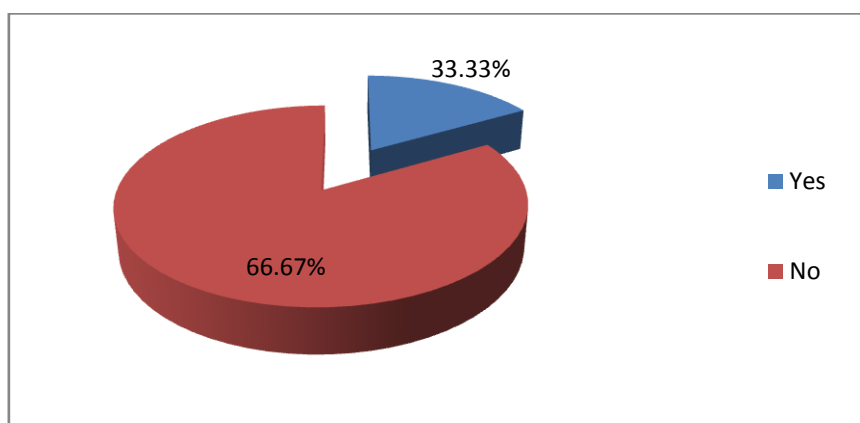
Graph 3.22: Difficulty for Students to Master the Writing Skill

This question is about the teachers' opinion about the task of writing for second year EFL students', whether it is an easy or a difficult task. Only 33.33% of the participants said that writing is a difficult task for second year students, the other 66.67% said that writing is an

easy task. The answers to this question revealed that the majority of teachers believe that writing is an easy task though it needs special attention.

Question 6: Good writing for you is: (you can choose more than one option)

Features of good writing	Number	Percentage
Mastery of grammar	05 teachers	83.33%
Coherence	06 teachers	100%
Rich vocabulary	06 teachers	100%
Total	06	100%

Table 3.23: Features of Good Writing
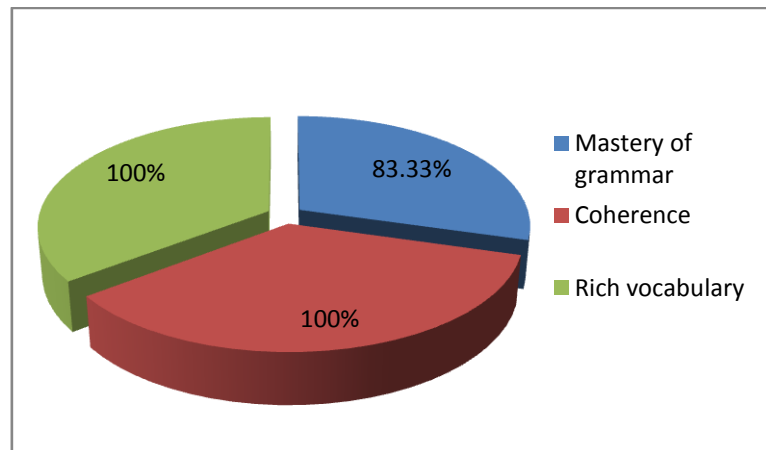
Graph 3.23: Features of Good Writing

All teachers argue that good writing is the good organisation of ideas (coherence) and rich vocabulary. Meanwhile 83.33% of them claim that the mastery of grammar is regarded as a necessary characteristic of good writing.

Question 7: Are the students motivated to write?

Motivation to write	Number	Percentage
Yes	04	66.67%
No	02	33.33%
Total	06	100%

Table 3.24: Students' Motivation to Write
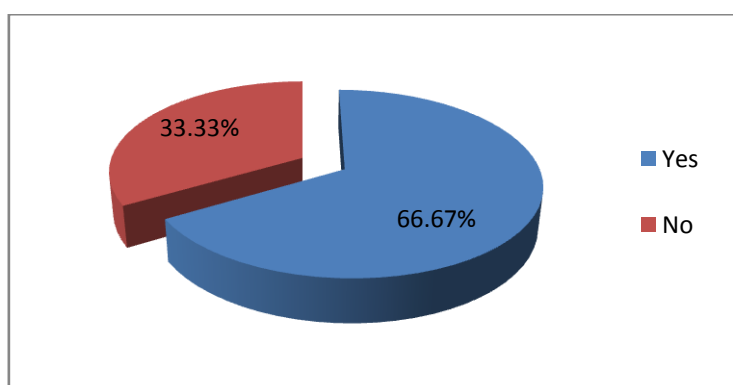
Graph 3.24: Students' Motivation to Write

66.67% of teachers claim that their students are always motivated to write. The rest 33.33% think that their students are not motivated to write all the time. So, students may not be motivated to write all the time and here it is the role of the teacher to encourage them.

Question 8: What is the approach you use to teach writing?

Approche of teaching	Number	Percentage
Product approach	02	33.33%
Process approach	04	66.67%
Others	00	00%
Total	06	100%

Table 3.25: Approach of Teaching Writing
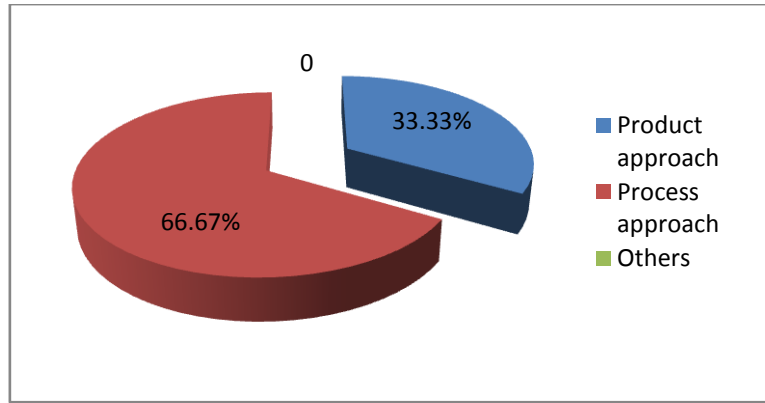
Graph 3.25: Approach of Teaching Writing

The reported result indicates that the majority of teachers 66.67% tend to follow the process approach while teaching the written expression course.

Question 9: Please, explain your choice of the approach.

Only two (02) teachers had explained their choice of the approach (process approach) by:

- "I explain the lesson and then I give them exercise". (1 teacher)

- "Because it tends to focus more on the varied classroom activities which promote the development of language use; brainstorming, group discussion, re-writing."(1 teacher)

Question 10: What part of the writing process is difficult for students?

Difficult part of writig process	Number	Percentage
Pre-writing	02	33.33%
Drafting	01	16.67%
Revising	01	16.67%
Editing	02	33.33%
Total	06	100%

Table 3.26: Difficult Part of the Writing Process
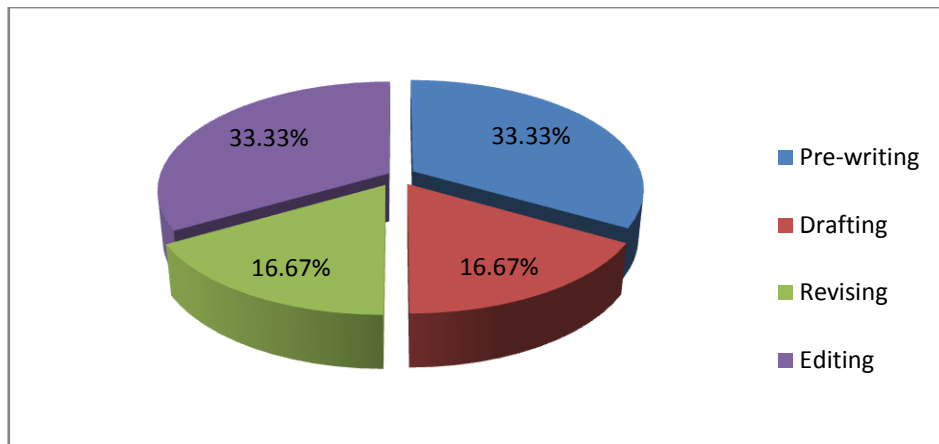
Graph 3.26: Difficult Part of the Writing Process

Teachers claim that their students face problems with the stages of writing. 33.33% of students have problems with pre-writing and editing while 16.67% of them face problems with revising and drafting. We conclude that most students have problems with pre-writing and editing because they have to organise or re-organise their ideas.

Question 11: Do you think that teaching coherence to students will raise their proficiency in the writing skill?

Teaching coherence	Number	Percentage
Yes	05	83.33%
No	01	16.67%
Total	06	100%

Table 3.27: Teaching Coherence and Its Consequences on Students' Writing
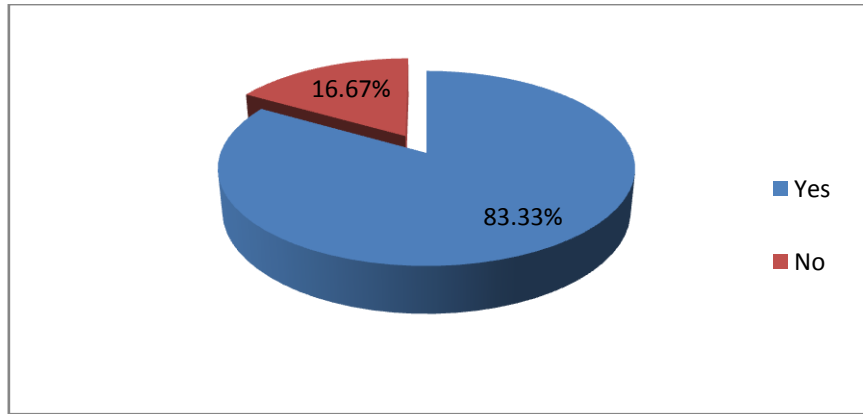
Graph 3.27: Teaching Coherence and Its Consequences on Students' Writing

Most teachers 83.33% argue that we should teach coherence to students to rise their proficiency in writing. However, other teachers 16.67% claim that they do not need to teach a coherence lesson.

Question 12: When you correct your students' pieces of writing, do you find their writing coherent?

Correction of pieces of writing	Number	Percentage
Yes	01	16.67%
No	05	83.33%
Total	06	100%

Table 3.28: Correction of Students' Pieces of Writing
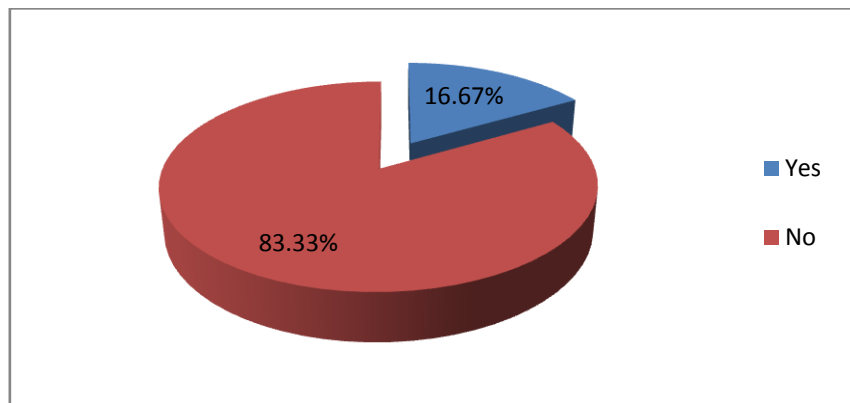
Graph 3.28: Correction of Students' Pieces of Writing

83.33% of teachers argue that their students do not write coherently. However only 16.67% how said that their students write coherently.

Question 13: When you correct students' production, do you:

When correcting you	Number	Percentage
Underline the mistakes	02	33.33%
Correct the mistakes	06	100%
Write commentes	04	66.67%
Total	06	100%

Table 3.29: The Actions of the Teacher When Correcting Students' Writings
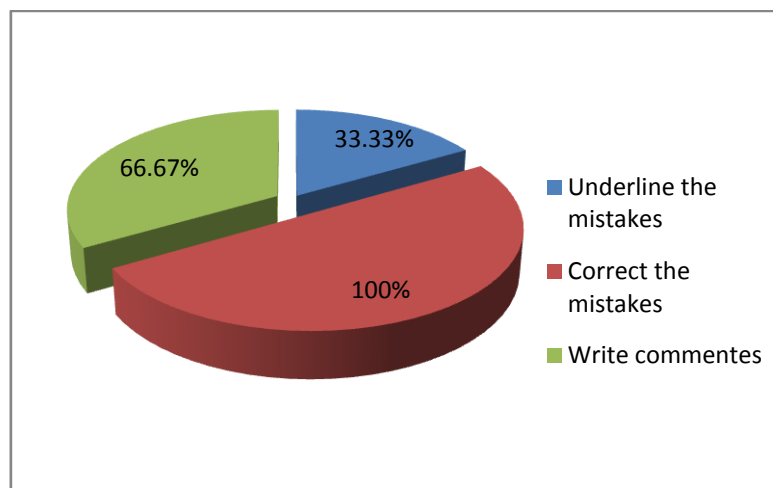
Graph 3.29: The Actions of the Teacher When Correcting Students' Writings

All teachers said that when correcting their students' papers, they correct the mistakes. 66.67% of them said that they write comments when doing so. However, only 33.33% claim that they just underline the mistake. In addition, 33.33% of them do all the three steps.

Question 14: Do you think that we should design a syllabus about coherence in writing?

Designing coherence syllabus	Number	Percentage
Yes	04	66.67%
No	02	33.33%
Total	06	100%

Table 3.30: Designing a Coherence Syllabus
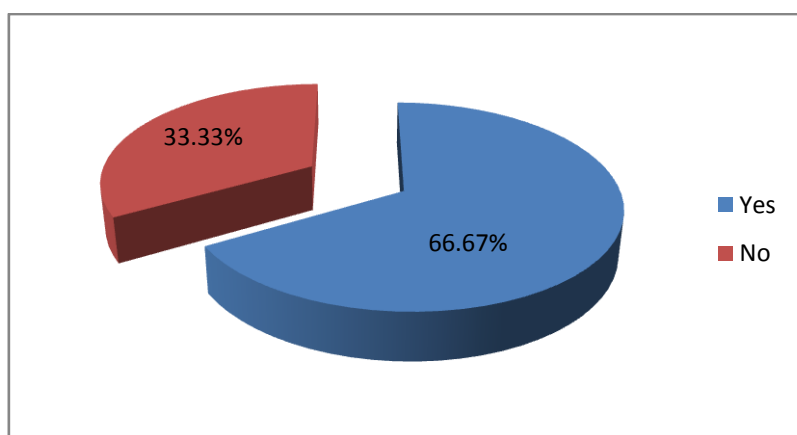
Graph 3.30: Designing a Coherence Syllabus

According to the results, we notice that almost all the teachers 66.67% think that we should design a syllabus about writing. The other 33.33% think that we should not teach coherence to students

Question 15: How could coherence be taught?

The way we teach coherence	Number	Percentage
Through excercise	04	66.66%
Through complete lesson	01	16.67%
Through indirect hints to students errors	01	16.67%
Total	06	100%

Table 3.31: The Ways of Teaching Coherence
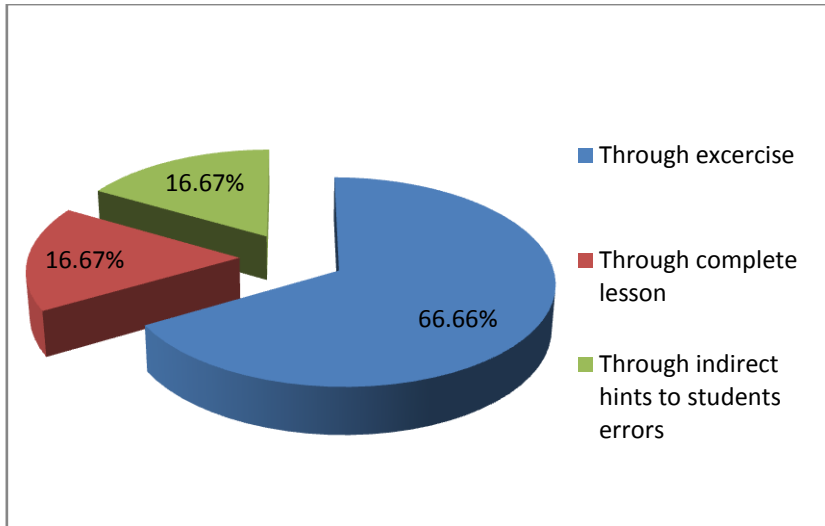
Graph 3.31: The Ways of Teaching Coherence

66.66% of teachers suggest that we should teach writing through exercises, while 16.67% of them suggest that we should teach it whether through complete lesson or indirect hints to their errors.

Question 16: Do you encourage your students to write coherently?

Encouragement of students to write coherently	Number	Percentage
Sometimes	00	00%
Always	06	100%
Never	00	00%
Total	06	100%

Table 3.32: Encouragement of Students to Write Coherently
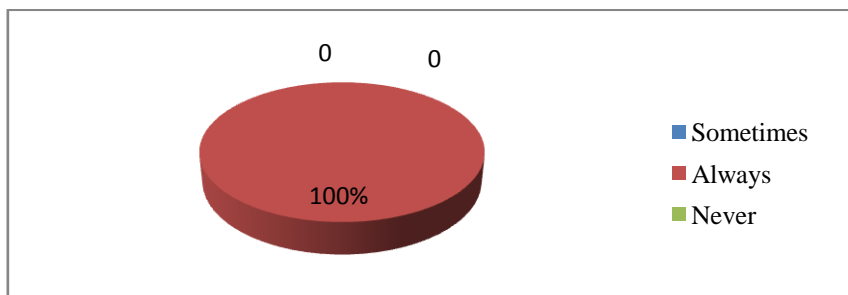
Graph 3.32: Encouragement of Students to Write Coherently

All teachers claim that they always encourage their students to write coherently. So, teachers are the only factor that could raise students' level in writing.

Question 17: During the academic year, approximately how often you assess your students' work?

Assessment of students work	Number	Percentage
Each session	01	16.66%
Weekly	03	49.99%
Monthly	01	16.66%
Each term	01	16.66%
Total	06	100%

Table 3.33: Assessment of Students Work
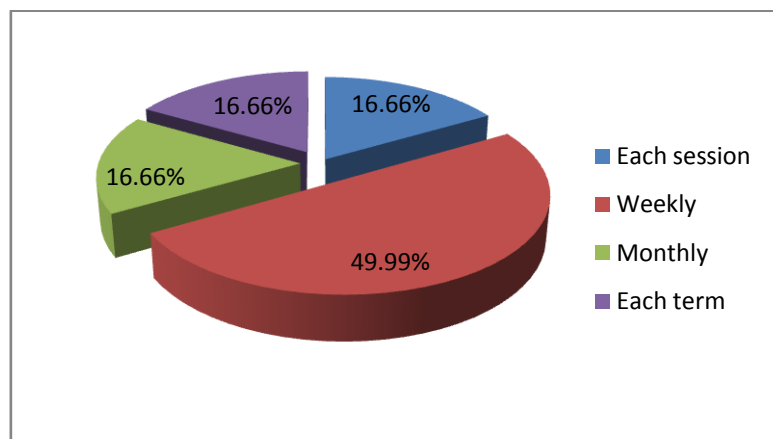
Graph 3.33: Assessment of Students Work

Nearly 49.99% of teachers assess their students' work weakly. However 16.66% of them assess their students each session monthly or each term. From the results we notice that each teacher have his own way to assess his/her students and this leads to different levels of students.

Part three: Further suggestions

Only 50% of teachers gave us some suggestions, and they are:

- Students learn theoretically more than practically, thus, teachers have to co-operate to motivate them by designing practical sessions concentrating on the four skills, especially reading as the saying says: read to write, and also to create for them the opportunity to master coherence process in writing. (2 teachers)
- There are several ways to approach writing in the classroom. We should not say there is a right or best way. However, we should intensify the practice of the skills taking into account the type of students, the text type being studied and the University's pedagogical organization and requirements. (1 teacher)

3.3. Discussion of Results

To sum up, we observe from the results drawn from the teachers' questionnaire that teacher's experience in teaching is very limited especially in teaching written expression. It can also be noticed also that teaching coherence is an aim for many teachers to obtain better results concerning students' writing. However, only few teachers are not interested in the approach. Most teachers' think that writing is not really difficult for students to acquire and that the major cause of their errors in writing is due to the fact that they do not know how to organize their ideas and their vocabulary is very poor. They all claim that we should teach theme coherence to raise their proficiency in writing through exercises.

Teachers believe that good writing is featured by the mastery of grammar, coherence, organisation of ideas and rich vocabulary. Concerning the challenges they face, they minimize the influence of both mother tongue and French. They also claim that their students are not motivated to write all the time and it is the role of the teacher to enhance the whole process. Most of teachers tend to teach with the process approach while teaching the written expression course because, according to their explanation, it focuses more on the varied classroom activities and promote the development of language use; brainstorming, group discussion, and re-writing. They claim that their students face problems with stages of writing

especially the pre-writing and editing because the students have to order and organize with his/her ideas. Most teachers correct their students' papers through a process of underlying the mistakes and writing comments.

None of them have stated how to teach coherence; they gave us only some basic instructions about teaching writing in general. Consequently, the teachers are aware of the significance of teaching coherence, however, they are not sufficiently experienced in the teaching of written expression specifically.

Conclusion

Statistical analysis has indicated that a significant positive linear exists between student's use of coherence and writing proficiency. According to the questionnaire's results, students do not know how to write coherently and teachers do not give them much support to acquire this proficiency. Therefore, it is advocated that coherence should be included in the writing syllabus at the University, so that it could be developed in order to increase students' communicative competence. Eventually, writing proficiency as well as English proficiency in general would be enhanced.

General Conclusion and Recommendation

General Conclusion and Recommendations

This dissertation was undertaken to determine the possibility of more practice of the use of coherence to enhance students' writing. It comprises two main parts: the first part comprises two chapters, the first one is a general overview of writing,and the secondchapter of the dissertation was devoted to teaching coherence as creative writing. The second part of the dissertation is a field work studywhich is divided into two main sections. The first is about the description and analysis of students' questionnaire and the second is about the description and the study of teachers' questionnaire.

The interesting outcomes of the first partare embodied in the useful information we presented on writing. The points that have been analysed are respectively thedefinition of writing and its relationship to reading, the differencesthat exists between writing and speaking; history, nature, importance, function and features of good writing. The second chapter shed light on the approaches to teach writing (product approach versus process approach), and how to apply processes and strategies in writing.

The second part of the dissertation is a field description which is taken from both the students' and teachers' questionnaires.They were administered to second year English students and teachers of written expression at the English branch, University of Biskra. It was divided into two main sections. The first is about the description and analysis of students' questionnaire and the second is about a careful of the teachers' questionnaire.

The obtained results have confirmed to a large extent the hypothesis which stated that if we apply some strategies to teach writing and the mastery of coherence it would certainly improve students writing. Therefore, it would be useful to focus on the style of students in order to lessen the influence of the mother tongue (Arabic).

In the light of the obtained results we recommend the following:

- Teachers need to focus on both approaches; product and process. In other, words they should focus on the strategies as well as the final product of the students' writings.

- Teachers are required to devote enough time and effort when dealing with coherence.

- Teachers'constantinstruction of coherence through the treatmentof students' mistakes andthe extensivepractice of exercises during the writing session.

- We recommend that teachers encourage their students to write coherently through the gratification of psychological support and positive evaluation.

- Students should be aware of the importance of coherence in their writing; moreover, they should be conscious that the production of good writing depends on its coherence.

- Lastly, students should be allotted enough time to be able to produce a coherent piece of writing. It is known that the time factor is a significant parameter in the requirements of coherent writing.

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Appendices

Students' Questionnaire

Dear classmates

You are kindly requested to answer the following questionnaire which is a part of our dissertation. Our research aims at finding some techniques to teach coherence in creative writing. Thank you in advance.

Please put a tick (√) in front of your best choice:

Part one: Background information

1. Age:

2. Gender:

   - Male ☐1

   - Female ☐

3. How long have you been studying English?

   - Primary school ☐

   - Middle school ☐

   - High school ☐

4. Why have you chosen to learn English?

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Part two: Writing proficiency

5. How do you value your level of English?

- Bad ☐

- Medium ☐

- Good ☐

- Excellent ☐

6. In your opinion, what skill is the most difficult?

- Reading ☐

- Listening ☐

- Speaking ☐

- Writing ☐

7. How do you consider your level in writing?

- Beginner: still at the level of sentence. ☐

- Intermediate: able to write beyond the sentence-level, but not extended like essays. ☐

- Advanced: able to write beyond the sentence-level, and extended pieces of writing like essays. ☐

8. If it's a low level, what makes it difficult?

- Vocabulary ☐

- Grammar ☐

- Coherence ☐

9. In the written expression course, does the teacher focus his/her comments on:

- Mechanics (spelling, punctuation) ☐

- Grammar ☐

- Vocabulary ☐

- Organization of ideas (coherence)   ☐

10. What type of writing you find most difficult?

- Narrative ☐

- Descriptive ☐

- Comparison and contrast ☐

- Expositive ☐

11. Is the time allocated to learn written expression sufficient to cover most aspects needed to develop your writing skill?

- Yes ☐

- No ☐

12. Do you devote much time to the stages of writing (pre- writing, drafting, revising and editing)?

- Yes ☐

- No ☐

Part three: Students' background knowledge of coherence

13. When you write, does your thesis statement clearly indicate the ideas discussed in the body?

- Yes ☐

- No ☐

How?

……………………………………………………………………………………………………

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14. Do you think that all the ideas in your piece of writing should be relevant to the topic?

- Yes ☐

- No ☐

Why and why not:

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15. If yes, are the ideas related to each other logically?

- Yes ☐

- No ☐

How?

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………

16. When you move from one paragraph to another, do you move smoothly?

- Yes ☐

- No ☐

Why? And why not?

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17. Can your teacher understand the purpose behind your writing easily?

- Yes ☐

- No ☐

18. When you use examples in your piece of writing, are they relevant to the topic?

- Yes ☐

- No ☐

Part four: further suggestion

19. If you have any further suggestion to improve your writing skill, please feel free to

mention it.

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Thank you for your collaboration

Teacher's Questionnaire

Dear teachers,

The following questionnaire is part of our dissertation about teaching coherence in creative writing. It aims at finding new techniques to raise students' proficiency in the writing skill. Your contribution is kept anonymous and will be highly valuable in our research.

Please put (√) in front of the right choice or fill in information when necessary:

Part one: Personal information

1. Your qualification:

   - Licence B.A ☐

   - Magister M.A ☐

   - Doctrate Ph.D ☐

2. How many years have you been teaching English at the university?

…………………………………………year(s)

3. How long have you been teaching written expression course at the University?

…………………………………………year(s)

Part two: Coherence and writing proficiency

4. What are the challenges that you face concerning teaching written expression and students?

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5. In your opinion, is it difficult for students to master the writing skill?

- Yes ☐

- No ☐

6. Good writing for you is: (**you can choose more than one option**).

- Mastry of grammar ☐

- Coherence and organisation of ideas ☐

- Ritch vocabulary ☐

Others. please specify

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7. Are the students motivated to write?

- Yes ☐

- No ☐

8. What is the approach you use to teach writing?

- The product approach ☐

- The process approach ☐

Others, please specify.

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9. Please, explain your choice of the approach.

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10. What part of the writing process is difficult for students?

- Pre-writing ☐

- Drafting ☐

- Revising ☐

- Editing ☐

11. Do you think that teaching coherence to students will raise their proficiency in the writing skill?

- Yes ☐

- No ☐

12. When you correct your students' pieces of writing, do you find their writing coherent?

- Yes ☐

- No ☐

13. When you correct students' production, do you:

- Underline the mistakes ☐

- Correct the mistakes ☐

- Write comments ☐

14. Do you think that we should design a syllabus about coherence in writing?

- Yes ☐

- No ☐

15. How could coherence be taught?

- Throught exercises ☐

- Throught complete lesson ☐

- Throught indirect hints to students' errors ☐

16. Do you encourage your students to write coherently?

- Sometimes ☐

- Always ☐

- Never ☐

17. During the academic year, approximately how often you assess your students' work?

- Each session ☐

- Weekly ☐

- Monthly ☐

- Each term ☐

Part three: Further suggestions

18. If you have any further suggestions that you thik are necessary, please feel free to add.

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Thank you for your collaboration