

Annotated Bibliography

Alamargot, Denis, and Lucile Chanquoy. *Through the Models of Writing*. Norwell, MA: Kluwer Academic Publishers, 2001. Vol. 9 of *Studies in Writing*. Ed. Gert Rijlaarsdam. 13 vols. 1996–2004.

Reviews the various models of the writing process, starting with Hayes and Flower's initial 1980 model, and analyzes the cognitive basis for writing. The development of expert writing skills is shown to be closely aligned to working memory; in addition, maturity and practice seem to be the main difference between the novice and expert writer. Commentaries by Ronald T. Kellogg and John R. Hayes are also included.

Allal, Linda, Lucile Chanquoy, and Pierre Largy. *Revision: Cognitive and Instructional Processes*. Norwell, MA: Kluwer Academic Publishers, 2004. Vol. 13 of *Studies in Writing*. Ed. Gert Rijlaarsdam. 13 vols. 1996–2004.

Reviews how basic cognitive processes operate during revision, paying particular attention to what seems to activate rewriting activity. Recent studies are also analyzed, with attention given to how classroom instruction, involving grammar skills, drafting strategies, audience awareness, writing instructions and peer evaluation and so forth, facilitate revision work at various writing levels.

Bishop, Wendy, ed. *Acts of Revision: A Guide for Writers*. Portsmouth, N.H.: Boynton/Cook, 2004.

Bishop's book contains twelve essays, some by Bishop herself, and by Brock Dethier, Alice S. Horning, Hans Ostrom, Melissa Goldthwaite, and others on a range of revision issues. The essays, attractively written for students, contain succinct explanations of issues and theories and

many helpful suggestions of things to try. The book is a pleasure to read and is equally useful to teachers as they plan and writers as they work.

Chenoweth, N. Ann, and John R. Hayes. "Fluency in Writing: Generating Text in L1 and L2." *Written Communication* 18.1(January 2001): 80–98.

A new writing model combining elements of two previous ones, by Kaufer et al. (1986) and Hayes (1996), is proposed with three key levels: resource, process and control. In addition, since this think-aloud protocol study showed that writing fluency increases as language skills become more automatic, it is important for teachers to offer many opportunities for inexperienced writers to practice writing strategies.

Cowley, Malcolm. *Writers at Work: The Paris Review Interviews*. New York: The Viking Press, 1960.

This series, edited by Cowley and later by George Plimpton, provides an invaluable source of interviews of well-known writers. Virtually every author speaks of his/her revision practices in some depth and some manuscript pages are reproduced in many of the interviews. The writers reveal the centrality of revision in the creative process.

DiTiberio, John K. and George Jensen. *Writing and Personality: Finding Your Voice, Your Style, Your Way*. Palo Alto, CA: Davies-Black Publishing, 1995.

This book is addressed to the general public; it explains the Myers-Briggs Type Indicator, a personality instrument, in the context of writing tasks of many kinds. The authors discuss strategies for writers to draw on their personality preferences in writing and work around problems through an awareness of these preferences.

Ede, Lisa. *Work in Progress: A Guide to Academic Writing and Revising*. 6th ed. Boston: Bedford/St. Martin, 2004.

Ede presents an approach to the writing process with an emphasis on revision that combines a focus on analyzing rhetorical situations and academic writing. She supplements the introductions to the phases of the writing process with strategies to aid students develop writing skills, including readings for reinforcement and analysis.

Eliot, T. S. *The Wasteland: A Facsimile Reproduction and Transcript of the Original Drafts Including the Annotations of Ezra Pound*. Ed. Valerie Eliot. San Diego: Harcourt Brace, 1971.

The reproduction of the manuscript of Eliot's poem along with Pound's extensive commentary provides a fascinating glimpse for students into the role of collaboration in the revision process. The book demonstrates incontrovertibly that one of the most famous poems of the twentieth century was "revised" not only by Eliot himself, but by a genius behind the scenes, Ezra Pound.

Ferris, Dana R. *Treatment of Error in Second Language Student Writing*. Ann Arbor, MI: U of Michigan P. 2002.

As Diane Belcher writes in her introduction to this book, Ferris's goal is to write a "theory-into-practice book, "blending research with a practitioner's experience in the ESL classroom. Based on her conviction that ESL writing and revision processes are essentially different from those of NES students, Ferris argues against neglecting error correction and grammar instruction. She provides specific recommendations regarding the types of teacher feedback most effective for ESL students (indirect, coded and comprehensive) and explains how to incorporate grammar mini-lessons as a strategy helping students develop self-correction skills. While mostly interested in teacher feedback, Ferris believes that peer editing can also be helpful but only if the students are trained and the routine is carefully supervised by the teacher. Ferris's book is very useful for ESL teachers looking for effective classroom pedagogy discussed in the context of research.

Flower, Linda, et al. "Detection, Diagnosis, and the Strategies of Revision." *College Composition and Communication* 37.1 (February 1986): 16-54.

Presents a working model for revision, looking in particular at the cognitive processes used—evaluation and strategy selection—in conjunction with the writer's knowledge of how to detect a problem and then diagnose the best way to correct it.

Flower, Linda, and John R. Hayes. "A Cognitive Process Theory of Writing." *College Composition and Communication* 32(1981): 365–87.

Presents a cognitive process writing model to begin the study of how thinking processes work during the writing process, which includes three basic actions: planning, translating and reviewing.

Glenn, Cheryl, Robert K. Miller, Suzanne Strobeck Webb, and Loretta Gray. *Hodges's Harbrace Handbook*. 15th ed. Boston: Thomson Heinle, 2004.

Provides a template for handbook structure, while including several unique ideas to promote the rationale for revision in student writing.

Halasek, Kay and Nels P. Highberg, Eds. *Landmark Essays on Basic Writing*. Mahwah, NJ: Hermagoras Press/Lawrence Erlbaum, 2001.

A collection of classic essays on basic writers and basic writing, all reprinted from their original sources.

Hjortshoj, Keith. *The Transition to College Writing*. Boston: Bedford/St. Martins, 2001.

The author, a cultural anthropologist who has directed interdisciplinary writing and taught writing at Cornell, helps students understand what college writing is all about. One chapter, "Footstools and Furniture," explains the limitations of the five-paragraph essay. Another, "Rules and Errors," demonstrates the crucial idea that context matters in deciding what's correct. Chapters on college reading, structure of assignments, etc., are equally useful. Though written for students, the book's lucid explanations inform teachers as well.

Hjortshoj, Keith. *Understanding Writing Blocks*. New York: Oxford UP, 2001.

Using his work with writers in writing labs and classes, Hjortshoj investigates the nature of writing blocks. These blocks occur when writers encounter significant new demands, whether in writing a thesis or a first college research paper. They happen when the writer loses control of the recursive aspects of writing, swinging wildly from small concerns to global ones and becoming unable to compose sentence by sentence. Though Hjortshoj is mainly interested in writing blocks

for composing, the same process can be seen as writers struggle with revision.

Horner, Bruce, and Min-Zhan Lu. *Representing the "Other": Basic Writers and the Teaching of Writing*. Urbana: National Council of Teachers of English, 1999.

Basic writing emerged during the 1960s and 1970s and positioned basic writing outside of social, political, and historical contexts. Horner and Lu analyze basic writing discourse and question its possible elimination as mainstreaming programs materialize. They explore relationships between writing and the "author function," challenge the separation of "style" from "content, and confront "textual bias of research in composition." Debates about how best to serve students' needs emerge as the discourse of basic writing is questioned.

Horning, Alice S. *Revision Revisited*. Cresskill, NJ: Hampton Press, 2002.

This volume reviews all of the modern studies of revision done in the last quarter of the twentieth century and then presents case studies with nine professional writers. Their strategies suggest that professionals have three kinds of awareness and four sets of skills that allow them to revise effectively and efficiently.

Jensen, George H., and John K. DiTiberio. *Personality and the Teaching of Composition*. Norwood, NJ: Ablex, 1989.

This volume is addressed to teachers of composition; it explains the Myers-Briggs Type Indicator, a personality instrument, in the context and teaching learning writing at the college level. This book can help teachers broaden their approach to the teaching of writing and revising in a number of productive ways.

Kuehl, John. *Creative Writing and Rewriting: Contemporary American Novelists at Work*. New York: Appleton-Century-Crofts, 1967.

An important source for students of revision which includes drafts and published versions of work by Eudora Welty, Kay Boyle, James Jones, Bernard Malamud, Wright Morris, F. Scott Fitzgerald, Philip Roth, Robert Penn Warren, John Hawkes and William Styron. The book allows the student to study the novelist as he/she works through early drafts towards a completed, published work.

Lanham, Richard A. *Revising Prose*. New York: Charles Scribner's Sons, 1979.

Lanham makes writing less intimidating by establish a connection with the reader that allows the several suggestions he proposes to be readily accepted by his audience.

Lawrence, Gordon. *People Types and Tiger Stripes*. (3rd ed.). Gainesville, FL: Center for the Applications of Psychological Type, 1993

This volume explores the relevance of personality preferences for all kinds of teaching and learning, including the teaching of writing and other educational areas. The clear and thorough discussion of personality type can help teachers understand how students' personality preferences and their own affect interaction in the classroom.

Levy, C. Michael, and Sarah Ransdell. *The Science of Writing*. Mahwah, N.J.: Lawrence Erlbaum Associates, 1996.

Looks at cognitive theories and models for writing, at how to gather and analyze data for writing research and at various ways to apply research information to writing instruction for both the novice and expert.

Lindgren, Eva, and Kirk P. H. Sullivan. "The LS Graph: A Methodology for Revitalizing Writing Revision." *Language Learning* 52.3 (Spring 2002): 1–14.

Presents information on LS graphing, which is a system for tracking various writing activities and presenting them in layers within one graph. This kind of graphing allows quick comparisons of different levels of writers during their writing sessions, and can be used to help writers see what writing patterns develop in their revision work.

Madden, David and Richard Powers, eds. *Writers' Revisions*. Metuchen, New Jersey: Scarecrow Press, 1981.

This is an excellent study of literary revision. The first part contains a thorough bibliography of articles and books about writers' revisions. The second part includes extensive commentary by writers about the creative process. This is an essential sourcebook for students seeking to understand the connection between creativity and revision.

McCutchen, Deborah, Mardean Francis, and Shannon Kerr. "Revising for Meaning: Effects of Knowledge and Strategy." *Journal of Educational Psychology* 89.4 (1997): 667–76.

Students make better revisions to meaning if they know their topic well, but they also need to have good reading ability in order to make effective revisions. For inexperienced writers, knowing the location of errors didn't improve overall revision, because this prompting made them focus on local rather than global problems.

Murray, Donald. *The Craft of Revision*, 5th Ed. Boston: Heinle. 2004.

This text belongs on the bookshelf of every serious writer. Its down-to-earth wisdom offers practical strategies and playful discussions about revising gleaned from Murray's lifetime as a journalist, poet, novelist and teacher. Every page is infused with excitement about the writing craft and a sense of writing as discovery and adventure.

Olive, Thierry, and C. Michael Levy. *Contemporary Tools and Techniques for Studying Writing*. Norwell, MA: Kluwer Academic Publishers, 2002. Vol. 10 of *Studies in Writing*. Ed. Gert Rijlaarsdam. 13 vols. 1996–2004.

Offers different research tools and methodology for the study of writing from computer based techniques like S-notation to the triple task approach. Of particular note are discussions of working memory loads and how they affect the writing process.

Otte, George. *Basic Writing*. West Lafayette, IN: Parlor Press, forthcoming.

A survey of basic writing, including discussion of definitions of basic writers and their strengths, weaknesses and challenges.

Palmquist, Mike, and Donald E. Zimmerman. *Writing with a Computer*. Boston: Allyn and Bacon, 1999.

Provides an overview of using computers to facilitate all stages of the writing process, including invention, drafting, collaborating, revising, editing, and document design. Focuses on the use of computer applications within the context of writing; thus, separate sections address time-saving processes, data organization schemes, and how to create a computer-facilitated writing environment. Also provides informa-

tion about Internet-based research and suggestions for protecting and maintaining the computer.

Raimes, Ann. *Keys for Writers: A Brief Handbook*. Boston: Houghton Mifflin, 2003.

Following the typical pattern of a handbook, Raimes creates effective and thorough explanations of all concepts required by the successful writer. The supplemental materials provided primarily through the associated website offer instructors valuable tools to aid students.

—. “What Unskilled ESL Students Do as They Write: A Classroom Study of Composing.” *Landmark essays on ESL Writing*. Eds. Tony Silva and Paul Kei Matsuda. Mahwah, NJ: Hermagoras, 2001. 37–61.

Raimes perceives ESL students as very similar to basic L1 writers, and discusses issues both groups share: limited, rather inflexible planning, focus on surface-level errors, concept of revision as editing, lack on emphasis on changes in content, and little understanding of the audience. However, she does not ignore differences between the two groups and generally sees her ESL students as more committed to in-class writing and less intimidated by error than their L1 counterparts. Typically for the process approach, Raimes perceives her students’ L1 literacy as more important than their English language proficiency, but she argues that pedagogical strategies have to be modified to fit ESL students’ needs better. Her idea that ESL students need more time for revision has become one of the most quoted passages in the ESL writing research.

Silva, Tony. “Toward an Understanding of the Distinct Nature of L2 Writing: The ESL Research and Its Implications.” Silva and Matsuda *Landmark* 191–208.

The article argues against the process theory assumption that ESL writing is practically identical to that of L1 students. Silva discusses revision patterns typical for ESL students and defines them as distinct from those of NES writers. Therefore, he argues for a paradigm shift in the discipline. An opponent of mainstreaming, Silva believes ESL students should be placed in writing classes designed specifically for them and instructed by teachers drawing from both composition theory and second language studies.

Sudol, Ronald A., ed. *Revising: New Essays for Teachers of Writing*. Urbana, ILL. : National Council of Teachers of English, 1982.

Sudol's edited collection contains sixteen scholarly essays divided into two sections: "Background: Theory, History, and Cases," and "Applications." There's also an annotated bibliography. Among the thought-provoking essays are "Revision and Risk" by John Ruzkiewicz and "Teaching Teachers to Teach Revision" by Toby Fulwiler. Consult Sudol's introduction for a cogent explanation of revision's interrelatedness with the rest of writing instruction.

Wallace, David L., et al. "Better Revision in Eight Minutes? Prompting First-Year College Writers to Revise Globally." *Journal of Educational Psychology* 88.4 (1996): 682–88.

How much cognitive ability and technical skill college-level writers have influences their ability to make effective revisions after being prompted to make global changes. This study underscores the need for writers to have the three main components Hayes proposed in his 1996 revision model: good basic reading and writing skills, strong working memory capacity, and a well developed task schema.

Welch, Nancy. *Getting Restless: Rethinking Revision in Writing Instruction*. Portsmouth, N.H.: Boynton/Cook, 1997.

Welch's book makes for interesting reading as she delves into psychological and postmodern theories to discuss revising with students, including those she's worked with in a writing lab. Welch resists defining revision as falling into line and doing closed-in, unimaginative work. She considers revision as a way to pursue doubts, to open up new questions, and to risk "intervening in a draft's meanings and representations" (135).

Woodruff, Jay. *A Piece of Work: Five Writers Discuss Their Revisions*. Iowa City: University of Iowa Press, 1993.

This volume contains work by Tobias Wolff, Joyce Carol Oates, Tess Gallagher, Robert Coles and Donald Hall. The book includes manuscript pages along with commentary by the writers themselves concerning their revisions. A useful contemporary continuation of the work done by John Kuehl in *Creative Writing and Rewriting*.