

Teaching Writing to Post-Secondary Students: Procedures and
Technicalities in an EFL Classroom
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Abstract

The major concern of this paper is to teach the "how": how to start on writing, how to think, how to progress, how to organize ideas and how to put pen to paper. It will discuss the major sequential steps of writing a paragraph and justify each step, and an empirically tested critical analysis exercise will be incorporated.. In the process, technical ways of presenting, organizing and developing a 1st draft-paragraph mainly through the concepts of paragraph division and unity, transition and transitional phrases, connection and connectors, logical progression, contrast and opposition, language variation, comparison and specific details will be addressed. Together with highlighting the commonly ignored critical thinking skills, all these issues have an **international appeal and relevance** to EFL teaching across the globe as they focus on a new systematic technique to teach writing and refining the writing style via arguing certain guidelines, and it adopts a pragmatic approach. Some guidelines of a good writing style will be elaborated and supported by examples with the purpose of utilizing them in developing a 1st draft. Pedagogic conclusions will then be drawn. The paper is divided into four parts: introduction, systematic approach, suggestions for a good writing style and conclusions, and it proceeds within a pragmatic (communicatively-based) framework.

I. Introduction

There are various forces bearing on our life, e.g., the force of economy, force of industry, force of a pen, etc. The paper tackles the issue of teaching writing_a skill so difficult to teach because it involves proper accumulative knowledge of grammar, mechanics of writing (spelling, punctuation & capitalization) and diction (vocabulary to be used); it also involves style (way of writing to meet the expectations of the English reader), merit (ability) to write in an organized manner and finally imagination. The paper includes four main parts: introduction, systematic approach, suggestions for a good writing style and conclusions.

Systematic Approach

Writing, by definition, is "the logical organization and arrangement of the written sentences within a paragraph and paragraphs within the units of discourse (how to sequence what is said), and the expression of the ideas (how to express what is said with respect to mechanics)."(Abu-Ghararh, 1998:87)

Philosophizing about the art of writing grows out of interest in the reader, which requires a writer to abide by the general principles of writing rather than idiosyncracies. In this context, one can wisely claim: to write well, one needs to read well. Extensive reading is expected to enrich a reader's thought and vision, vocabulary repertoire, English writing style and ideas. I assume that our student-writers at a poor level of intellectual and linguistic competence as well as students at an advanced level need to be stirred up in the same way fire works need to be ignited, which can, in the main, materialize by asking relevant intellectual introductory questions and/or exposing them to selective stimulating matter. Modern technology (OHP, VCR, and TV, etc.) can be put to good use here to display pictures, landscapes, various life situations, etc. One may also think of picture-cards or

attractive or expressive paintings to arouse ideas in students' minds as art can significantly contribute to didactics.

As pointed out above, the focus of this paper is the writing process, which will probably trigger various related questions: (1) What are the steps of this process? (2) How do we write? (3) Why do we write at all? (4) What knowledge and competence should we have to be able to write? (5) When do we prefer to write? (6) Where?

In this respect, question words like *When? Why? Where? How? What? Who?* And questions like *_What is the point of? What is the purpose of? Why is something done in the way it is done?* can also be general triggers for analytical thinking that underlies analytical writing or critical analysis, which should go in the interest of effective writing. Besides, paying attention to detail is considered basic to analytical thinking. (Rosen Wasser and others, 2003: 7)

The above questions can also substantially be complemented by Meyers' questions (1996:57, 58) considered empirically consolidating to a critical analysis exercise to make the writer more aware of the writing needs:

1. Has the writer done what the writing assignment asked (objective)? If so, what supports your view? If not, what has the writer failed to address?
2. Are any paragraphs underdeveloped, overloaded, or disunified? Should the sentences in any of the paragraphs be reordered?
3. Do the paragraphs connect with one another, or are more explicit transitions between them needed?
4. Does logic hold up throughout?
5. Is the writer's argument generally convincing, or should s/he work to make it more so? Do some parts need to be developed in greater detail?
6. How would you evaluate the writer's word choices? Does any language need elucidation or replacement in the next draft? Are there any redundancies?

All the above questions seem to be *sine qua non* of critical analysis, which, in its turn, forms the basis of an **argument** (an organized presentation of support for a position aiming at gaining the other's recognition of such a position.), without which a worthwhile research paper can't properly exist. In support of determining whether the above questions can be integrated into the students' critical faculty, the statistics conducted by the students of our Advanced Writing Course Eng.32303 who have applied the above questions to a given essay in a critical analysis exercise, have indicated that 31 students out of 37 think the questions are useful. Five out of 37 think them very useful and two think them useless.

Before a teacher teaches his students how to write, he should find a strategy _ skilful planning and time management _ which helps them think in an organized way. This leads us to the two stages of the writing process: The prewriting and writing. The prewriting stage consists of (1) brainstorming (why?) and (2) an outline (why?), and the writing stage consists of writing a 1st draft (why?), revising it (why?), editing it (why?) and producing a final copy. The **whys** above are meant to highlight the impact of the writing procedures on students in an EFL classroom, which can be seen in organizing these activities. Such an organized approach will certainly have further impact on classroom motivation and subsequently creation.

First, brainstorming is an idea-collecting or idea-generating technique which mainly functions as an organizer of thinking and an idea collector as well as a developer. It can take different forms, e., g., rectangles, triangles, bubbles or circles and operate on two axes, horizontal and vertical: whereas the horizontal axis divides ideas into more than one category on the surface, the vertical goes deeper and deeper brainstorming

for specific information about each category. That is why the researcher does not quite agree with Ann Hogue (1996: 32) who says “In brainstorming, you list words or phrases vertically.” An illustrative example would help here: think of the WEATHER OF a MEDITERRANEAN COUNTRY as a title for your paragraph and apply the horizontal/vertical idea producer where the horizontal dimension brings the four seasons of the year to memory and the vertical one brings the various climatic changes typical of each season as can be seen in the following diagram:

1. Leaves fall down.

vertical

2. Temperature drops.

|

I. autumn II. winter III. spring IV. summer

horizontal

Second, an outline, which functions as an organizer, a planner and a classifier of the ideas gathered in the brainstorming exercise, is a very useful summarizing technique that students would love to facilitate receiving the information flow in the EFL classroom be it in the form of a long paragraph, essay, article or a long paper. It also helps establish paragraph unity (the relevance of the paragraph ideas to the main idea_ **topic sentence**), which gives the reader an introductory idea about the main topic of the paragraph . Its common characteristics include generality as well as factuality. Quite related to the topic sentence, if not synonymous, is the preliminary thesis statement, which is described as one or two sentences that state your goal and the main idea of your paper.(Baugh, 1997: 21)

In other words, a well-thought outline ensures a coherent structure of an essay. To catch a reader’s attention, a topic sentence can be replaced by a topic question in a paragraph , essay or a long paper. It is important to note that outlining ideas uses Roman numbers for headings(main topics), capital letters for sub-headings (subtopics) and Arabic numerals for sub-subheadings and emphasize that each heading should focus on only one certain idea. (Abu-Ghararh, 1998:106) It is also worth noting that a topic sentence should begin the outline and a conclusion, which gives a personal reaction recast in a form of reasoned analytical findings relating to the topic sentence and summarizing the main argument, should end it. To elaborate on a topic sentence, in this regard, it may take the form of an interesting question, an important quotation or a well-known fact. One can also develop it by providing specific details, statistics, specific examples and reasons. In fact, asking related questions is thought to be a good way to develop and explore it.

Third, writing a first draft (why?) The researcher implements this step to put the ideas of the outline on paper and build the paragraph for the first time.

Fourth, revising the first draft (why?) It mainly does the function of proofreading it (checking the mechanics of a paragraph to detect: "careless spelling, grammatical mistakes, improper punctuation, uncaring capitalization") (Abu-Ghararah, 1998:111), and paves the way for the development that might follow. In this step, the use of computerized “spell check” as well as “grammar check” are pedagogically recommended. Of course, detected errors must be eliminated and flow of ideas ensured, which will require the addition of ideas or changing the order of ideas or modifying sentence structure.(Abu-Ghararah, 1998:112) Pair work is suggested in this step as it produces mutual work and/or better opinion. Reading the first draft aloud by

a partner after swapping papers is also suggested because the errors that may be missed by the eye may be captured by the ear. This suggestion is backed up by the existence of a photographic memory (visual) and an auditory one (to do with hearing) in the human brain. For technical organizational purposes, students should check the three parts of an academic paragraph: Topic sentence or question (introductory part), supporting sentences and the conclusion. Besides, s/he should mind transition (passing from one idea to another) in paragraphs and this step raises the question of developing it below.

Developing the first draft: After ascertaining that all the sentences of the 1st draft are grammatically correct, complete in thought and written in proper English, one must consider important organizational processes that an organized writer must work out as they act on the first draft before a well-developed final form can be rendered. As mentioned above, these processes include the layout of a paragraph: topic sentences, supporting sentences (to support the topic sentence and explain it), transition and a conclusion.

Transition

To elaborate, a writer can utilize key concepts in the development process, one of which is transition that can be manifested by time-order transition signals (after, before, then, afterwards, finally, prepositional phrases of time, etc., and all the words that signal time), space-order signals (near, beside, on top of, below, under, inside, outside, etc. and all the expressions that signal space such as the prepositional phrases of place) and listing-order signals (first, second, third, also, in addition to, etc. and all the words and expressions that signal listing). In fact, this pinpoints the importance of showing order in any piece of writing as a key organizer.

Transitional words and phrases

Other transitional words or phrases may be added to the above, which mainly achieve smooth transition among ideas of a paragraph and paragraphs of an essay and subsequently coherence, such as, for example, those of **addition** (also, besides, again) **consequence** (accordingly, as a result, consequently, hence, otherwise, so then, therefore, thus, thereupon), **summarizing** (after all, all in all, all things considered, briefly, by and large, in any case, in any event, in brief, in conclusion, on the whole, in short, in summary, in the final analysis, in the long run, on balance, to sum up, to summarize, finally), **generalizing** (as a rule, as usual, for the most part, generally, generally speaking, ordinarily, usually), **restatement** _act of saying again-(in essence, in other words, namely, that is, that is to say, in short, in brief, to put it differently), **contrast and comparison** (in contrast, by the same token, conversely, instead, likewise, on one hand, on contrary, on the other hand, rather, similarly, yet, but however, still, nevertheless), **sequence** (at first, first of all, to begin with, in the first place, at the same time, for now, for the time being, the next step, in time, in turn, later on, meanwhile, next, then, soon, the meantime, later, while, earlier, simultaneously, afterward, in conclusion), **diversion** _turning aside_(by the way, incidentally), **illustration** (for example, for instance, for one thing), **similarity** (likewise, similar, moreover), **direction** (here, there, over there, beyond, nearly, opposite, under, above, to the left, to the right, in the distance .

Connection within a paragraph

In this part, the researcher wishes to highlight the importance of connection in expression as the use of the wrong connector will result in misrepresenting the sense. The underlined connector in the quoted paragraph below is an example in point by a Palestinian learner of English : " I think that students at an-Najah University should take more courses in English because English is used widely now and spreads all over

the world . So that, students should take more courses in order to understand more and more about this open world and this common language".

Single conjunctions_ connectors of words or sentences such as *and, but, or, so, like, as, for, therefore, because, when, while, since* as well as paired conjunctions such as *either...or, neither ...nor, not only...but also, both.....and* help produce a more cohesive, better connected and coordinated structure. In this context, a writer may also remember the words normally used to introduce conclusions such as "indeed, in brief and in short" . (Hogue, 1997: 114)

On the other hand, properly used punctuation marks promote connection in any sort of a paragraph; however, improperly used ones lead to faulty connection as in the researcher's Arab English majors' written assignments, which have predominantly demonstrated the use of a comma splice_ a comma wrongly used to connect two independent clauses_ e.,g.

1)" The history of the Israeli-Palestinian conflict is old, it started from the end of the 17th century..... ."

2) "Some writers don't sign their names, they prefer to remain anonymous."

3) "Many buildings in the ancient city of Nablus are dilapidated, they are likely to fall down." However, some native English writers have also demonstrated lack of awareness of a coma splice. The following excerpts by two different highly-qualified personnel are examples in point:

"here are my comments, I would now like to send to Dave--you r original version of the proposal so could you give permission to do this, I think he would be able to comment more succinctly, than I have here."

"Please do not contact me again about this, you should liaise with the postgraduate school if you wish to reply,"

Additionally, Arab writers of English have, on more than one occasion, showed lack of awareness of the *run-on* sentences (incorrectly combining two independent clauses with no conjunction or punctuation) and, consequently, produced faulty sentences of the sort:

1) "Read the following passage carefully then answer the questions below."

2) "Naom has always been interested in politics, and it is said that politics has brought him into the linguistics field his political tendencies towards socialism and anarchism are result of what he calls "the radical Jewish community in New York."

Connection in a paragraph also requires full attention to the concept of "structure's parallelism" (equality of the grammatical forms used) as in, for example, "*I would rather have gone to the movie than watched TV at home*" This structural parallelism readily brings to mind what Rosenwasser and others (2003:278) calls coordinating and subordinating conjunctions: The coordinating conjunctions *and, but, or, nor, for, so* and *yet* connect words or groups of words having equal importance. The subordinating conjunctions begin a dependent clause and connect it to the main clause such as, commonly speaking, *after, although, as, as if, as long as, because, before, rather than, since, than, that, though, unless, until, when, where, whether, and while*. (Rosenwasser and others, 2003:278)

Finally, joining two sentences into one, using a present participle is another relevant connection technique, in this regard, as in

- 1- There are many cities. 2- These cities talk about this topic. (There are many cities talking about this topic .)

Logical progression

Also, writing within a logical progression framework seems to contribute significantly to developing a paragraph, which can be manifested in working as well as linking sentences of a paragraph and paragraphs of an essay logically while moving forward without repetition. In this regard, useful for linking sentences in a paragraph and thus bettering cohesion are the reference words such as *he, she, they, them, him, her, it, this, these, those*, etc. For example, consider the underlined words in the text below:

"The University of Portsmouth welcomes applications from every one able to benefit from higher education, whether or not they possess the formal entry requirements. It is committed to the goal of widening participation in higher education." The Academic Development Centre is responsible for the regular review of all courses, and ensures that these reflect the latest technological and educational developments. This includes the quality..... ." (*Univ. of Portsmouth's Brochure*)

As can be seen from the underlined reference words above, their use contributes to writing cohesively _without boring repetition .

Contrast and opposition

Additionally, one should find the concept of contrast and opposition with their respective signals (in contrast, despite of, in spite of, although, though, even though, nevertheless, however, whereas, while, but, yet, etc.) particularly beneficial for developing a paragraph, connecting contrasting sentences and effecting transition. Smooth transition among paragraphs is also effected by "repeating in the first sentence of a paragraph a key word or phrase used in the preceding paragraph." (Abu Ghararah, 1998: 111) For example, consider the underlined words in the following text:

"One big reason the question is being raised is the fact that an alarming number of young people who graduate from the school systems are unable to handle simple, everyday tasks, such as reading a newspaper, filling out a job application or balancing a checkbook. These people are considered "functionally illiterate" by experts..... Without a mastery of everyday skills, it is extremely difficult for these people to comprehend and deal with the demands of society". (O'Neill and others, 1981: 31)

Actually, the reader cannot fail to notice the effect of repeating the underlined words above on a cohesive follow-up of the main ideas of the two paragraphs.

Linkage of paragraphs

Linkage between two paragraphs or connecting two sentences in a paragraph can be improved by, according to Abu Ghararah (1998:111), " giving in the first sentence of a paragraph a synonym to a word in the preceding paragraph". For example, consider the underlined words (synonyms) in the text below:

It has long been a complaint that the public school system is geared to the needs of the slowest learners. Bright students, unchallenged by the material and pace of teaching, become bored..... . Often the most difficult children are the brightest. (O'Neill and others, 1981: 31)

As the reader may realize, the point of using synonymy (the underlined words) above is to avoid repetition .

Language variation

It is worth noting, in this regard, that the three almost synonymous words in the text above *_ learners, students, children _* highlight the question of word and language variation in writing, which fights off monotony of expression. That is, it varies words and thus makes writing more interesting. To provide one more example of language variation, consider the underlined synonymous words in an academic letter :

About further research and career development,

Concerning publication,..... .

Regarding English proficiency tests,..... .

One could, however, vary the underlined with "in relation to", "with regard to", "with respect to" or "in terms of".

In this state of affairs, we are also tempted to give the following example of language variation above word-level:

Wrap me a twister, please.

One twister, please .

Why don't you wrap me a twister?

Why won't you give me a twister?

Would you please get me a twister?

Could you hand me a twister, please?

May I have a twister, please ?

(**Researcher's Own Writing**)

Technical Writing

The previous part on **language variation** reminds us of the various Eng. language applications for ESP or academic purposes at academic institutions, which bring the relevance of pertinent technical writing. This kind of writing can differently be colored by discorsal features of different disciplines or scientific routes. The result would be, for example, business writing, medical communication, computer writing, mechanical writing, and so on.

Comparison

Moreover, the concept of comparison, significant as it is in description, with its signals (*_er, _ est, more, most, less, than, least, asas*) contributes to developing a 1st draft, particularly a descriptive draft. Relevant to such kind of a paragraph are words like *such as, look like, sound like, feel like, taste like*, etc.

Specific details

Including specific details about a certain topic is also an effective way of strengthening or developing descriptive or any kind of a paragraph. The following are

descriptive transitional words or phrases intended to strengthen the cohesion of description:

above, under, nearby, opposite to, adjacent to, near, across, beyond, to the right, to the left, in the background, in the foreground, also, similarly, among, below, further, etc Finally, paragraphing according to individual ideas is another technique of organizing a short essay.

To take developing the 1st draft writing style one step further, one can consider part III below as a writer may find the following suggestions technically and stylistically useful and, therefore, observe them.

III. Suggestions for A good Writing Style

Simply, the following guidelines, taken from Strunk and White (1979: 70-82) and chosen for their importance in composition as well as for the belief that they may sharpen one's writing style, are examined, explained, exemplified and elaborated by the researcher:

1. "Place yourself in the background". This could mean to sit back and think of what you have written: let the reader be impressed by your writing habits rather than your personal intellectual features (intellectual characteristics and tendencies). Avoid egocentricity (being self-centered) and think of the reader's interest.
2. "Write in a way that comes naturally". Use easy, natural words and phrases.
3. "Work from a suitable design". This could well mean to begin with an outline (plan of headings and subheadings).
4. "Write with nouns and verbs". Although this may sound so restrictive, it may be viewed as a simplified way to be brief and observant of style.
5. "Do not overwrite". Be sharp(up to the point/narrow down towards one end) and vigorous (show your mental energy) in writing. Wordy redundant expression kills the reader's interest. Avoid rich ornate prose _keep rhetoric to a minimum. You are also advised to use figures of speech (similes, imagery, rhetoric and metaphor) economically as they tire out readers and waste their time figuring out their meaning.
6. "Do not overstate". Do not exaggerate as this negatively affects the reader's confidence in your judgment.
7. "Use orthodox spelling". By this the researcher means the generally accepted and unanimously agreed upon spelling, i., e., do not use "nite" for "night", "thru" for "through", "pleez" for "please". Also, do not use more than one version of an expression. This will keep the reader from confusion, although this may introduce variety of expression.
8. "Do not construct awkward adverbs". These adverbs are the ones that lack ease of expression. Use adverbs that are normally and orally in use, i.,e., avoid using adverbs such as "tiredly" and "tangledly" as they are not usually used.
9. "Make sure the reader knows who is speaking". One way of doing this is possibly to give clues such as "As a teacher,.....", "As a craftsman,.....", "As a doctor,....., etc.....and do not be obscure (unclear) as obscurity may damage the work.

10. "Avoid fancy words". These mean "imagination" words such as dragons, fairies, ghosts and giants. Mind the overtones of words, i. e., (a curate's egg _ thing with good and bad aspects_ derogatory overtone) and use the commonly used ones, the plain (clear, simple and without ornament) rather than the fancy ones.

11. "Be clear". Plainly speaking, clarity is one of the basic principles of writing. So, a writer has to be clear for the convenience of the reader. This principle is backed up by the value that clarity of ideas and good sequence of sentences hold. Clarity clearly receives support from syntax and punctuation.

12. "Do not inject opinion". This principle asks us not to throw in our opinion. Although we are not strong believers in this principle as writers cannot easily stifle their opinion in a piece of writing, we think one should keep it to a minimum. Strictly speaking, we say; express your opinion or personal reaction in a civilized but economical way, particularly, in a conclusion. In fact, you can say it indirectly if you want to be less straightforward. However, Allah orders the believers to say straightforward things in the holy Qur'an.

13. "Do not take shortcuts at the cost of clarity". A writer should not sacrifice the linguistic form for taking a shortcut in expression that results in unclarity, which can be illustrated by the omission of, for example, a relative noun (which, that, who, etc.) as in "This mixture is also reflected in the places you might go to" (which you might go.....). To make reading easier, s/he should start his article with full forms rather than shortened ones or initials for the names of organizations or movements (abbreviations and acronyms should be spelled out at first mention.). Also, complete relative clauses seem to be preferable to reduced ones, i.e., "There are dozens of restaurants of all kinds reflecting the cosmopolitan nature of Birmingham" . (that reflect.....) .

14. "Avoid foreign languages". This guideline is targeted at the reader's comfort. Therefore, it makes sense, for example, not to use Arabic borrowing in an English piece of writing or vice versa.

15. "Prefer the standard to the offbeat". "Standard" means both formal and informal English as it is currently used by educated people, and "offbeat" means unusual English or expression. One has to distinguish the words that are appropriate for writing from those appropriate for conversation. For example, I would rather use "have/has to" as more appropriate for writing than "have/has got to" to express necessity. Also, reduced forms such as the underlined "How're ya doing?, D'ya wanna get something to eat with us?" are not also acceptable spellings in written English.(Tanka, Most:1996:4) The underlined in Cudja, Whatcher name? Willya hafta take the TOEFL?, etc. are not usual spellings in writing, either. (Tanka and Baker, 1990: 5). When you write, avoid using unusual expressions such as, for example, "the badest", "forsooth"(indeed) and "methinks"(It seems to me), both being out of common use. Unusual expressions such as " We wish we have vacancies", ---" I would like to stress the importance of your dropping off at the office a couple of times a week just to check-----", "you have every right to dismiss the student and deprive him/her from taking the exam", "I give my students some advices" and ".....to think in a problem ("a leader should think in his people").....", "Gadamer's views on translation and the task of translator are not striking different from others' views.", " This is very clear indication that -----", "improving language skills could be side issue not main issue as seen in this case", "Sometimes cultural based expression have

no equivalents” are also to be avoided. Make an educated selection of vocabulary that fits the domain of writing: business, advertising, military,etc. This is all done for the reader's ease of processing a written paragraph.

Fifth, editing the 1st draft. This means preparing another's writing for publication by correcting the mistakes and checking for facts.

Sixth, writing a final copy: This copy must be presented in a fine way, which calls to mind (1) calligraphy(beauty of writing) in both handwriting or typing since beauty of the written/typed letter appeals to sight and mind_ A pleasant font or clear nice handwriting leaves a positive effect on readers' senses and, therefore, impresses their minds as neat and pleasantly legible with the consequence of positively affecting their vision and judgment, (2) margins, (3) appropriate spacing_2 and 3 contribute to proper organization, (4) not breaking a paragraph at the sentence level finishing the paragraph when the idea comes to a close, (5) positioning the title in the top centre of page and capitalizing it.

III. Conclusions

1. The above systematic approach is recommended in teaching writing as it organizes thinking and, therefore, helps shape students' organized minds. This approach can provide a didactic tool or a self-teaching/learning mechanism that will eventually develop habit formation. The procedures elaborated above have also effectively shown to be attention-getting, thought-organizing, idea-collecting or generating, idea-planning and classifying, cohesion-establishing, error-checking, paragraph-developing and building. However, if a teacher realizes that his students are unable to manage writing a paragraph due to a very poor background, restricting teaching writing to writing simple sentences in response to questions as a first choice or using synthesis (putting disordered language elements into proper sentences) as a second and commenting on pictures as a third seems a sensible solution.
2. The use of transition in our composition breeds cohesion, which in turn, contributes to the easy flow of ideas.
3. It is felt necessary that students observe their use of punctuation marks and learn the difference between *comma splices* and *run-ons* through sufficient drills.
4. Since we write to communicate, syntax and communication should be equally stressed in a writing course. Therefore, students should be encouraged to think in the target language as they commonly do in their mother tongue when they write. To provide samples of our writing course Saudi students' thinking in answer to the "why to write" question?, the following are produced: "to learn spelling, improve my writing, send a letter, use my vocabulary, my job to write, to practise calligraphy, to keep information, to write stories, to show feeling".
5. Reading and listening skills can lend support to the writing skill as they provide English specific expression to the listener/reader which s/he can possibly use in writing. This seems to be a necessity to them, being non-native users of English. It also confines their thinking to the terms of the language they are writing in, which they should adopt as a strategy as mentioned in 3 above.
6. To answer "the when to write question", no definite answer can be possible as it seems a peculiarity of taste and opinion. Some of the researcher's Saudi

students' answers given were: "at night, in the morning, in the afternoon, in the evening, when there is a new event, etc." However, one can suggest the answer" when one is relaxed and mindful."

7. As writing needs concentration, mindfulness and absorption in a task, it seems an ideal place for writing is a quiet relaxing place. However, the researcher's Saudi students showed various preferences in this regard: "in the garden, in my study room, under a tree, in the classroom, in my car, in the coffee shop, etc."

8. Guided practice_ordering elements in all kinds of sentences: declarative, interrogative, imperative, etc. is a useful exercise for weak students.

9. A piece of writing can be geared towards an ESP focus by the teacher's choice of a related topic.

10. Above all, a writer is advised to write within a framework of clarity, simplicity and brevity.

11. Varying your expression and writing style in a piece of writing makes it more interesting to read.

12. Due to the importance of modern technology, graphics and stimulants in the teaching of writing, they, together with other teaching aids, must be kept in stock at every academic institution.

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