QUALITATIVE EVALUATION AND THE CONVERSATIONAL WRITING CLASSROOM

WENDY BISHOP

At the end of each term, writing teachers worry over and then give out final grades. Complex forces are at work: students feel pressured to perform and pass, teachers feel pressured to maintain English department quality, departments feel pressured to produce strong writers who move into other majors, and universities feel pressured to produce "literate" citizens. Obviously, writing evaluation is important, but it is too often viewed as proof of instruction rather than as a way to improve instruction. Certainly there is a need for measurement in the writing classroom, but there is an equal need for productive, focused, well thought out commentary that allows teachers to review their instruction while enabling students to develop their writing, both process and product. In addition to formative evaluation (which tells us where our students are when they begin a class and gives us insights as to directions they may take) and summative evaluation (what Peter Elbow labels measurement: end of class grading or ranking [231]), we need more conversation about writers' cognitive, affective, and social progress in the writing workshop. When teachers collect and share this type of evaluative information with students throughout the semester, they help themselves and those writers they talk to.

Teachers can broaden the evaluation conversation by adding qualitative measures to their response repertoire. When they use such measures, teachers involve themselves more deeply in the classroom; they take up a researcher's position, collecting data on classroom writers and responding to what writers think, feel, and do as they work to construct successful written texts. And qualitative measures suit many writing teachers because classroom results may be reported not only in grades but also in narratives. Qualitative research and reporting regularizes what Stephen North has called, less than favorably, "teacher's lore." While North regrets the unexamined nature of much teaching lore, he admits that teacher's knowledge is extremely valuable information. This information can be gathered in student and teacher journal entries, for instance, and such "data" may be understood with one of our most comfortable analytic tools, text analysis. When comparing a student's written description of her writing process from early and then from late in the semester. I look for signs of a more mature discussion and a more complex writing process vocabulary in the later piece of writing about her writing. In written or oral dialogue, I also ask her to reflect on these changes. At the end of the semester my understanding of her cognitive growth, as well as the clarity and competence of her final draft writings, enables me to describe her development as a writer.

Additionally, by listening to what our students tell us about their composing, we grow to respect their knowledge. Based on her teaching and research experiences, Janet Emig warns us that students often learn different things than those things we imagine we are teaching them and that we engage in "magical thinking" if we expect classrooms to progress otherwise. More recently, Robert Brooke explains that the business of writing classrooms and writing teachers is the development of students' identities. In "Modeling a Writer's Identity," Brooke says. "The entire 'process, not product' revolution can be seen as a change of focus from results to behaviors, from texts to people—in its best forms, the goal is to teach people to be writers, not to produce good texts in the course of a semester" (37-38). Joy Ritchie adds to this discussion when she explains: "Learning to write and teaching writing involve us and our students in a process of socialization *and* of individual becoming. . . ." (153).

Emig, Brooke, and Ritchie pinpoint the transactional nature

of learning to write, while Mary Beaven reminds us that writing growth occurs over longer periods of time than the single term or semester and, overall, develops slowly indeed (136). Therefore, it seems reasonable that my students improved understanding of the world of writing—writing strategies, professionnal writers' composing methods, and writing contexts—may help my students for many years to come while a rule for avoiding comma splices may be much more quickly forgotten. However, if we measure classroom success only by the student's ability to use the comma, we may be overlooking or unable to understand his actual progress.

As a result of classroom data collection and observation, then, we can make new assertions about the effects of our pedagogy. Borrowing from ethnographers, we can use multiple sources of data (qualitative *and* quantitative) to verify what we formerly called "hunches." This presentation of multiple sources is called triangulation. For example, a teacher can say: "At the end of last semester, my class as a whole registered a 10% decrease in writing apprehension. Most students had a more developed vocabulary for talking about writing and wrote more complex descriptions of writing processes. 80% of my class completed semester long writing portfolios that required several drafts and reflected improved revising skills, resulting in professional quality final products which received A through C ratings." This knowledgeable class description asserts the professional status of a writing teacher and begins more adequately to chart complex writing interactions.

Usually, it is not an easy matter for writing teachers to choose evaluation measures, nor to institute them. Self-sponsored classroom evaluation must be doable. Teachers should try a few measures and monitor them carefully. They must also be able to forgive themselves, and do what they can, when they can, as they learn from each evaluation experience, no matter how limited it may be. Teachers should also realize that coming from a humanistic background they may reject terms like "data" and "evaluation measures" and avoid becoming involved with evaluation whenever possible. Also, without realizing it, teachers resist evaluation because evaluation often results in change.

Any teacher who enters her own classroom in a qualitative researcher's stance puts herself slightly, but I argue productively, at risk: what is discovered may be something different than what was looked for. Therefore, any teacher who broadens her evalua-

tion repertoire can expect to undergo change, and change, while illuminating, is also stressful. A desire to avoid such an emotional and intellectual investment can lead teachers to view new types of classroom evaluation as too much work, undoable, or threatening. Yet other writing teachers report that the new insights they reach through self-sponsored evaluation do reduce other stresses, such as late night worry that things aren't going well, a sense of isolation, burnout, perceived absence of reward, when teachers see themselves merely as technicians, processing batch after batch of student writing. And, teachers should realize they already are constantly evaluating their classrooms, fussing, thinking, worrying, exulting, planning—and doing it all over again. I'm arguing here for more systematic methods and for an awareness of potential resistance to evaluation.

It's important, then, to find manageable writing classroom evaluation measures. Several data collection procedures can provide useful beginning places; these include:

1. Collecting (a) students' self-report of their own writing process, and/or collecting (b) students' responses to questions about writing and writers' processes.
   [Assess students' cognitive models of writing.]
2. Collecting students writing apprehension survey scores.
   [Assess students' affective responses, their feelings about writing.]
3. Collecting students' writing in writing portfolios or writing folders.
   [Assess students' products (final drafts) in the rich context of their processes (early drafts, statements about writing the drafts, metacognitive and metalinguistic analyses, self-evaluation).]
4. Collecting any of a variety of other semester long evaluation artifacts: teachers' journals and conferencing logs, students' journals, writing group folders, student critiques of classroom techniques or methods.
   [Assess the social context of the classroom; gain insight into student/teacher interactions.]

Brief introductions to each type of measure follow.

EVALUATION MEASURE 1a

Early and Late Student Written Description of Their Own Writing Process

Directions: Near the beginning and end of the semester, students answer the question—Describe your writing process.

Formative uses: Looking at students' early answers, teachers can discover students' current writing habits or what Susan Wyche-Smith calls their writing rituals, including productive and nonproductive writing habits, feelings of writing block, high or low anxiety, and/or pleasure in writing.

Summative uses: Comparing early and late answers after having taught or allowed students to develop productive writing processes (by exploring brainstorming and invention techniques, audience awareness, revision techniques, editing skills, etc.), teachers will expect to find students discussing and using more elaborate and productive processes. They will also reflect class vocabulary: brainstorming, freewrite, center of gravity sentences, audience, and so on.

Dialogic uses: Teacher can ask students to compare early answers and come up with a group's set of common practices to lead into a discussion of writing process. Students may compare their answers to textbook discussion of writing process as a journal entry. At the end of the term, students can compare their early and late answers in class groups or journal entries. One item they will probably note is their new vocabulary for talking about writing. Figure 1 provides a response from a freshman writing student. A quick comparison of early and late responses shows the student in his late response reflecting writing process instruction (awareness that writers write differently for different purposes, that invention techniques help to generate topics, that an audience counts, and that drafting is essential).

Student 1: early

I've never really thought about the way I write before, but here it goes. I usually don't write unless I have an assignment to write a paper or something. When I do write its just usually notes or some sort of math so I don't get to improve on my skills very often. When taking notes, most of them have lots of abbreviations and short cuts also, so it's not very extensive. I really haven't been able to develope a writing style other than what I use to

write letters, which is usually very casual. I'm pretty good at grammar but could use some work on my spelling.

Student 1: late

Sometimes I start out with a definite idea in my head before I actually write anything. Other times, I have to sit down and force myself to start writing anything, just to get started. Listmaking and looping help me. After I make a rough draft, there is the process of revision until you are happy with what you wrote. But not just you, now you have to see if your audience understands you. If you don't, revise, revise, revise.

Figure 1. Freshman student's descriptions of his writing process

EVAULATION MEASURE 1b

Early and Late Student Responses
to Three Questions About Writers

Directions: Students answer three questions:

1. How do writers write?
2. What is good writing?
3. Why do writers write?

In preliminary research, Patrick Hartwell found that writers answering these three questions about writing showed different response patterns between a group labeled by their teacher as weaker readers/writers and a group labeled by their teacher as better readers/writers (data was similar across K-16 grade levels also). The answers of weaker writers, in general, indicated that these individuals had limited notions of composing and often followed counterproductive, possibly teacher-instigated rules (example: all paragraphs must start with a topic sentence). Stronger writers had more flexible and generalized models of writing behavior (example: if you can't get started with your essay, try making a list). Weaker writers also had less developed understandings of the process writers go through when they write, that professionals actually draft, revise, struggle, experience block, strive unhappily or happily toward an elusive state of perfection. Using Hartwell's three questions, teachers can access students' models of composing.

Formative uses: When questions are answered early in the semester, teachers can review answers to decide if their students

have simple or complex understandings of the world of writers. A class may need a thorough introduction to invention strategies and revision techniques. Students may also benefit from seeing the drafts and decisions of "experienced" or professional writers, including those of the teacher as writer.

Summative uses: When early and late answers are compared, teachers see if their students can, by the end of the semester, articulate a more complex understanding of how writers write, the attributes of successful writing, and writers' reasons for writing.

Dialogic uses: As with the students' discussion of their writing process, early and/or late answers can be shared in a group and lead to a productive full class discussion. Also, differences between early and late answers can be summarized in a student journal entry as in the one found in Figure 2.

When students in my class were asked to compare the differences in their early and late answers, most noted significant growth (for instance, revision mentioned in a second answer or audience-awareness, or an understanding that writers adjust their writing to different genres and audiences). This journal entry activity lets students share and reflect on their own growth and change.

Student's early response to question 2: What is good writing?

I think this question depends on who is evaluating the writing. Different people will have different opinions on a piece of writing.

Student's late response to question 2: What is good writing?

Good writing depends on what type of writing you are attempting. A mystery writer doesn't want to be too clear and specific. But a writer who is doing a transactional piece wants to explain everything fully, so the reader understands what he (the writer) is trying to say. To say in one short description what good writing is would be useless, because there are so many different types of writing.

Student's journal entry comparing his own early and late response to question 2: What is good writing?

My second answer sounds more like an educated answer than a stab in the dark like my first answer was. My first answer didn't

say much, but my second answer explains what I meant and gave some examples.

Figure 2. Freshmen student's answers to questions about writing and writers.

EVALUATION MEASURE 2

Early and Late Writing Attitude Survey

Formative uses: Giving the Daly-Miller Writing Apprehension Survey (see Appendix A) the first day of class, teachers can find out, quantitatively, 1) if this class has any highly apprehensive writers who might be expected to have counterproductive writing habits and/or histories of writing avoidance, indicating a need for extra counseling, conferencing, or specialized instruction, and 2) if the class as a whole is high, low, or of average apprehension. Keeping track of scores semester by semester (and those of colleagues' classes) lets a teacher chart apprehension patterns for a particular school population.

Summative uses: Giving the Daily-Miller Writing Apprehension Survey the last week of class allows the teacher to compare a class' overall change. If the teacher has been teaching to reduce writing apprehension (by using peer work groups, supportive teacher conferencing, positive feedback), she should expect to see a reduced class average in apprehension. Since the survey measures writers' affect, their feelings about writing, it cannot predict performance, the quality of their written products. However, writing apprehension scores can help to fill in the developing qualitative pictures by explaining destructive student behaviors such as avoiding writing tasks, avoiding class, and so on (see McAndrew for a concise review of writing apprehension research). Some students may have higher late scores even though the class has overall reduced apprehension.

Dialogic uses: It is illuminating to return the class apprehension scores and ask students to comment on the class changes and their scores in particular (see Appendix B for a handout I have used); since change in affect (attitudes or feelings about writing) is personal, it should be evaluated in context. Students surely must be the best source to help us understand how their own feelings about writing changed and developed. One of my students suggested that his apprehension increased somewhat (5 points) because the writing class had made him newly aware of

the complexity of writing. This was not a negative realization—he received an A class grade for a fine writing portfolio—but he claimed he had developed a new and healthy respect for what writers do.

CLASSROOM EVALUATION MEASURE 3

Writing Portfolios or Folders

Portfolio evaulation offers a way for teachers to evaluate students' progess in a manner that integrates measurement and commentary; portfolio evaluation is also consistent with process pedagogy. Teachers can use portfolio or folder systems to gather quantities of formative data from early drafts; portfolios provide dialogic response opportunities as peers and teacher respond to drafts and share revision suggestions with the writer; and portfolios produce summative data in the form of a final class grade based on an overall evaluation of the student's semester long performance. Reviewing a portfolio, teachers can assign this grade based on any number of factors in proportions that reflect the teacher's class goals and instruction: timely submission of drafts and class participation; development of critiquing skills and/or revision skills; and successful final papers.

Because the development of a portfolio system is too lengthy to cover here, in figures 3 and 4 I have included only an illustration of the drafting and evaluative response cycle that I follow to help students generate rough to professional to portfolio quality drafts (draft terms are explained in figure 3). This is a model of a manageable drafting sequence and teachers should modify it to fit their own classroom requirements; for instance, teachers may require more than six papers (and several drafts for each) or fewer than six papers, or they may ask that only certain papers show a draft "history" developed by the sequence described here.

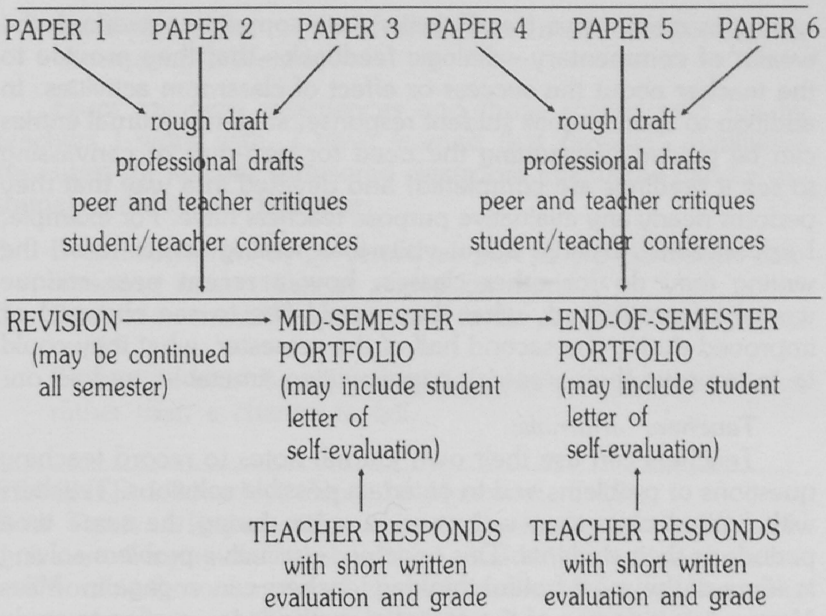
Let me briefly review this portfolio sequence. To generate material for a portfolio, students write and revise drafts, using response from peers, teacher, and other readers, such as writing center tutors or friends. At various points in the semester, teachers request drafts and, finally, portfolios. Each time student writing is collected in the form of drafts-in-progress, the opportunity for productive dialogic evaluation exists in the form of teacher/student conferences. When the final portfolio is collected at the end of the semester, summative evaluation will result, based on the student's

semester long growth and development in writing (Bishop "Revising"; Burnham; and Elbow and Belanoff discuss portfolio evaluation in general; Bishop "Going Up the Creek" offers advice for training new teachers of writing to use a portfolio evaluation system).

Definitions:	Readers:
a) ROUGH DRAFT: a rough draft is a piece of writing in process; it will be readable and understandable to the writer. It will be accessible to an outside reader; however, it may be in pen or pencil or typed and may not be completely formatted.	writer; writer's friends; writing center tutors
b) PROFESSIONAL DRAFT: a professional draft has gone through several revisions. It will be carefully developed, developed, typed, and proofread, but the writer will expect to improve the piece after receiving class or teacher critiques.	classmates; teacher; writer's friends or writing tutor
c) PORTFOLIO DRAFT: a portfolio draft will have gone through *several* drafts. It will present a writer's best effort to that point in time. It will be carefully developed, typed, and proofread. However, a mid-semester portfolio draft may still go through further revision at the writer's discretion.	classmates; teacher; other teachers (if paper is used in other courses); employer or professionals in writer's field

Note: this chart and the one in Figure 4 are versions of those developed for Bishop "Revising the Techical Writing Class: Peer Critiques, Self-Evaluation, and Portfolio Grading."

Figure 3. Draft levels for portfolios



Opportunities for Formative Evaluation:

- rough and professional draft critiques
- student/teacher conference
- midsemester student and teacher evaluation

Opportunities for Summative Evaluation:

- final student and teacher evaluation and class grade

Opportunities for Dialogic Evaluation:

- all draft and critique and conference interactions
- midsemester evaluation
- final evaluation if accompanied by exit conferece

Figure 4. Sample portfolio cycle

EVALUATION MEASURE 4

Semester Long Evaluation Measures: Students' Journals and/or Directed In-Class Writing and Teachers' Journals

Students' Journals and In-Class Writing:
Although we know that keeping journals aids our students'

writing in many ways (see Fulwiler), we sometimes overlook the wealth of commentary—dialogic feedback—that they provide to the teacher about the success or effect of classroom activities. In addition to spontaneous student response, students' journal entries can be guided (subsuming the need for pop-quiz or canvassing to see if readings are completed) and directed in a way that they perform nearly any evaluative purpose teachers have. For example, I ask students to write about visits to a writing center tutor, the writing they do for other classes, how a recent peer critique workshop progressed, what they would like to see changed or improved during the second half of the semester, what they could to to improve their research paper writing timetable, and so on.

Teachers' Journals:

Teachers can use their own journal notes to record teaching questions or problems and to entertain possible solutions. Teachers with limited class time will want to write during the same time periods as their students. This ongoing, qualitative problem-solving is some of the most fruitful thinking teachers can engage in. Miles Meyers lists it as one of the essential methods for starting to study the writing classroom. He says: "The way to become a teacher-researcher is to keep a research diary in which on-the-spot reflections and questions are recorded. This diary becomes the source of ideas for study" (9).

Teachers can enhance their journal learning by using double-entry responses (going back a week or so later and responding to early-in-the-semester questions) or by sharing journals with a colleague. Figure 5 contains excerpts from two teachers' journals: each helped the teacher understand herself and her students in context.

There are many variations on journals and in-class writing available to the writing classroom teacher. This following list covers only a few of the possibilities for other semester long-evaluation measures:

1. Teachers' conference logs (see McAndrew and Pence)
2. Student/teacher dialogue journals (see Fulwiler; Newman)
3. Focussed student responses (either in-class writings, questionnaires, or journal entries)
4. Peer group evaluation (for instance, if groups meet together over a period of time, ask them to keep notes; collect the

notes each class, respond, return them next class (see Bishop "Evaluating"; Weiner).

From my own experiences and those shared with me by teachers I work with, I have learned that broader, qualitative measures for teacher sponsored classroom evaluation can be extremely productive; however:

1. Evaluation must be perceived as part of the classroom conversation rather than as added on work.
2. Evaluation must be appropriate to the teacher's pedagogical model.
3. Evaluation must be viewed by teachers as a chance to learn rather than a chance to fail.

TEACHER 1 Monday, Sept. 12 My room. 7:46
Poor Trecie. I flipped out on her today in the Writing Centre. Just started crying my little heart out. Suddenly afraid my syllabus was horrible & nonfunctional, that tomorrow will be hopeless. She was so *good*—so patient—saying "I don't see anything so wrong - what's wrong?" And in retrospect, there's nothing major wrong. I've done it to myself again . . . trying too hard, wanting to do it right, not trusting myself enough, wanting so much to be together and ending up a cracked raw egg. I feel better now. Needed to let myself go. What a surprise, though—to myself & to Trecie! Tomorrow will be fine. Probably. We'll see what I write tomorrow. . . .

Room. Sept. 13, 1988 10:45 p.m.

My class went *so* well! Break down those barriers between instructor & student. Found my speech dipping into colloquial more than I have in classes before. One barrier. One "safety" barrier. Not *too* far, but enough to loosen them—and me—up considerably. . . .

TEACHER 2 Sunday, Sept. 18, 1988 6:00 p.m.

. . . I was very pleased with the journal entries [of freshman writing students]: many people put in some effort and tried to answer each question as well as they could. I was especially pleased with the in-class journal write. They really liked reading each other's journals, liked finding out that they were not alone in their fears, their dislikes and enjoyments. In talking about their writing processes, some people wrote that they learned a lot by reading how others wrote and expressed a joy in finding it all right to have

idiosyncracies—that these were somehow part of the writerly life. Many also responded to the fact that I, as instructor, refer to us all as 'writers.' They are not used to thinking of themselves as writers and find it hard to say they are—but they like the idea!

The journals also helped me a great deal. Several people wrote about the creating techniques we've been doing in class. Not everyone liked them and some disliked them merely because they felt shy yet about sharing "fresh" writing. But I believe these exercises are good for those shy writers because they learn to share their work first with a small group of people that have similar apprehensions. Many people spoke of this—they were glad to know others felt awkward about sharing also. From their comments I discovered that people were actually thinking about themselves as writers and thinking about creating before writing drafts and questioning this process in their own writing. The journals were like manna from heaven for me: they pointed out the fact that yes, they can teach each other and probably learn more from each other than from me. The journals gave me courage and stronger faith in the process approach. It's been a real high reading these journals. The journals helped me see that sometimes the main part of my contribution in a process approach classroom is to provide them with activities through which they can teach each other and themselves. Their willingness filled the classroom Friday; it was a good day. 6:30 pm.

Note: These journal entries were written by new teachers of writing enrolled in a teacher training class (Teaching College Composition) at the University of Alaska Fairbanks, fall 1988).

Figure 5. Sample Teachers' Journals

Instituting new writing evaluation measures demands that we use the careful observational methods of teacher researchers and that we accept the concomitant stresses and benefits to our instruction. Evaluating our practice is not more work; it is different work. As one teacher trainer put it: "We worked hard, but it was a different kind of tired" (Mohr 139). Real stresses that result in real benefits were examined by this teacher trainer, Marian Mohr. I will summarize her feelings because they ably detail my own experiences with qualitative classroom evaluation. Teachers who studied their own classrooms reported several results, among them:

1. Observing classrooms led to reports of failures as well as successes and class journals reported "honest writings, harsh sometimes, despairing sometimes."
2. At first, some teachers felt they were working double time in teaching and researching, but they soon began to change their classes in order to save time and to respond to observed student needs. "They began to see teaching more as a learning process rather than a daily routine or performance."
3. Feelings of teaching dissatisfaction, disappointment or burn-out changed as teachers saw that "irritating classroom behavior, seen as data, became interesting. Error became a sign of growth."
4. Teachers learned to trust themselves and be more tolerant of their teaching and research practices.
5. Their careful classroom observation allowed them to make more careful, successful changes and innovations by changing one variable at a time or giving ideas a true and full trial. (138-139)

As evaluators, we are moving in the right direction when we choose measures appropriate to our pedagogy and when we institute evaluation organically as part of our classroom conversation, sharing with and learning from our students. Rexford Brown suggests we must implicate our students in evaluation. When we do so through conversation, we empower them and revitalize ourselves.

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Appendix A
Daily-Miller Writing Survey
Writing Survey Questions

Directions: Below are a series of statements about writing. There are no right or wrong answers to these statements. Please indicate the degree to which each statement applies to you by circling whether you (1) strongly agree, (2) agree, (3) are uncertain, (4) disagree, or (5) strongly disagree with the statement. While some of these statements may seem repetitious, take your time and try to be as honest as possible. Thank you for your cooperation in this matter.

(−) 1. I avoid writing.
(+) 2. I have no fear of my writing being evaluated.
(+) 3. I look forward to writing down my ideas.
(−) 4. I am afraid of writing essays when I know they will be evaluated.
(−) 5. Taking a composition course is a very frightening experience.
(+) 6. Handing in a composition makes me feel good.
(−) 7. My mind seems to go blank when I start to work on a composition.
(−) 8. Expressing ideas through writing seems to be a waste of time.
(+) 9. I would enjoy submitting my writing to magazines for evaluation and publication.
(+) 10. I like to write my ideas down.
(+) 11. I feel confident in my ability to clearly express my ideas in writing.
(+) 12. I like to have my friends read what I have written.
(−) 13. I'm nervous about writing.
(+) 14. People seem to enjoy what I write.
(+) 15. I enjoy writing.
(−) 16. I never seem to be able to clearly write down my ideas.

(+) 17. Writing is a lot of fun.
(−) 18. I expect to do poorly in composition classes even before I enter them.
(+) 19. I like seeing my thoughts on paper.
(+) 20. Discussing my writing with others is an enjoyable experience.
(−) 21. I have a terrible time organizing my ideas in a composition course.
(−) 22. When I hand in a composition I know I'm going to do poorly.
(+) 23. It's easy for me to write good compositions.
(−) 24. I don't think I write as well as most other people.
(−) 25. I don't like my compositions to be evaluated.
(−) 26. I'm no good at writing.

Scoring: For the twenty-six item instrument: Writing Apprehension = 78 + Positive Scores − Negative Scores. Scores range from low 26 to high 130. For the twenty item instrument (omit items 4, 5, 6, 18, 21, and 22, relating to writing classrooms): Writing Apprehension =48 = Positive Scores − Negative Scores. Scores range from low 21 to high 105.
Note: the original *RTE* publication of this scoring had *reversed* (+) and (−) designation, leading to reversed scores.
On this version. (+) and (−) designation have been corrected.

Appendix B
Sharing Writing Survey Scores With Students

English 111

Dear :

Below you'll find the results of the class Writing Survey. The survey measures an individual's *attitude* toward writing and sharing writing. Those individuals with high apprehension tend to worry about their writing ability, tend to put off writing or avoid writing entirely, and tend to behave self-destructively in writing situations (missing class, etc.). To lower your writing apprehension you need to place yourself in situations where you can succeed as a writer. Suggestions include writing a paper *well before* the due date so you can receive revision suggestions from peers, from your teacher (office hour conference) or from writing center tutors. You can also con-

tinue to work to optimize your writing process—write when you're comfortable, focused, and not distracted. Understand that writing growth is slow and that writing skills *can* be learned through practice. Essentially, to feel better about your writing, you need to learn to trust yourself as a writer and allow yourself to grow as a writer *by writing*.

After you've looked at the class writing apprehension score and you own score, I'd appreciate a short journal entry discussing what you think about these results.

	Early Score	Late Score	Change*
Student 1	75	62	less 13
2	76	65	less 11
3	67	63	less 4
4	60	57	less 3
5	99	60	less 39
6	81	75	less 6
7	73	42	less 31
8	55	52	less 3
9	73	78	plus 5
10	91	96	plus 5
11	97	87	less 10
12	104	91	less 13
13	82	70	less 12
14	67	64	less 3
Class Average	78.57	68.71	less 9.86

Your scores are those for student # _____

*highest apprehension = 130
lowest apprehension = 26

Note: This handout was designed to share Writing Apprehension scores with a freshman writing class, summer 1988