

University of Mentouri Brothers - Constantine 01

Faculty of Letters and Languages

Department of Letters and the English Language

**The Effect of the Use of Cohesive Devices on Students’
Writing Quality: The Case of Third Year Students of English,
University of Constantine 01**

Thesis submitted to the Department of English Language for the Degree of Doctorat 3^{ème}
Cycle LMD in Applied Linguistics and Applied Language Studies.

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Dedication

First and foremost, this piece of my utmost-hearted work is dedicated to

ALLAH

The thesis is also dedicated to

My caring husband, my beloved daughter, and my adorable son

My loving mother, my late father (May he rest in peace), my supportive sisters, my encouraging brothers, my dearest nephews, my sweetest nieces, and my in-laws

My teachers, from those who taught me in pre-primary school
to the ones who still give unconditionally

My friends

My acquaintances

To every person who wants to succeed

To you, the one who is avidly reading it right now

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Abstract

The study aims to investigate the writing performance of 3rd year EFL students at the Department of Letters and the English Language at the University of Constantine 01. It focuses on exploring how students use cohesive devices, namely the logical connectors, to examine the effect of such connectors on their writing quality. Through this work, it is attempted to diagnose the problematic issues for learners concerning the appropriate use of cohesive devices semantically and stylistically. The aim can be summarised as the following: a) identifying the similarities and differences in the use of logical connectors by EFL students who have different writing proficiency levels, b) exploring the relationship between the students' use of logical connectors and the quality of their writing, and c) finding out the causes that affect the learners' use of logical connectors. To conduct this study, it is hypothesised that if students had higher writing proficiency, they would use accurately logical connectors, and would better perform in them semantically and stylistically. To check the hypothesis, two research tools are used, a questionnaire and a corpus analysis. These tools helped identifying the present relationship between the writing quality and the use of cohesive devices. The analysis of the findings provided a clear picture that there is no correlation between learners' use of logical connectors and their writing quality, which means that the hypothesis was disconfirmed. Hence, there is no clear pattern of using connectors in relation to the level of students' writing performance. In other words, students do not benefit from the facilitating role connectors play in revealing relations between ideas in the building up of meaning.

Key words: Cohesive devices, students' writing, writing quality, and students' linguistic proficiency.

List of Abbreviations

| | |
|-----|---|
| ANS | Arabic Native Speakers |
| EFL | English as a Foreign language |
| ENS | English Native Speakers |
| FL | Foreign Language (English) |
| IL | Interlanguage (Students Version of English) |
| L1 | First Language (Arabic) |
| NS | Native Speaker |

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General Introduction

1. Statement of the Problem

Since writing is a multifaceted process, numerous attempts have been done to illustrate what is going on when one writes. To simplify the various operations and procedures involved in this task, scholars have classified the writing process into aspects; some of them are linguistic while others are cognitive. One important linguistic element in the writing task is the selection of words that connect ideas to make sense of ones' writing. Helping students to be aware of what makes their writing sound English is one objective from writing instructions in classes, which primarily focus on making learners' writing as similar to the natives' as possible.

When they write, EFL students have generally a difficulty in using linking words to connect logically their unrelated sentences meaningfully. To use these logical connectors appropriately, students have to recognise their register variation in addition to their semantic and syntactic knowledge. Generally, failing to put into practice such variations during the writing process leads students to end up with disconnected writing pieces that are difficult to be considered as a discourse.

One possible cause behind such a problem in building meaning across sentences lies in providing students with some lists of connectors that are known as *charts of connecting words* or simply *transitional signals* that are generally found in some textbooks. The problem lies in the fact that in these lists, the connectors are generally put in isolation and usually

grouped under semantic groups as contrast, comparison, place, time, manner, distance, reason, purpose, results, conditions, and so on; presented without further syntactic knowledge above sentence level or stylistic awareness of register variation. Consequently, students use the connectors under one category, for instance expressing contrast, interchangeably without paying attention to syntactic and stylistic differences between the items of the same semantic unit and hence resulting in a misuse/inappropriate use of some connectors.

2. Rationale

This research aims at investigating the writing performance of students so to explore how they use such discourse markers in addition to examine the effect these connectors have on their writing quality. Some suggestions are provided on how the teaching and learning of cohesive ties in writing should be carried out. The aim can be diverged as follows.

- a) Identifying the similarities and differences in the use of logical connectors by EFL students who have different writing proficiency levels.
- b) Exploring the relationship between the students' use of logical connectors and the quality of their writing.
- c) Finding out the causes that affect the learners' use of logical connectors; the reasons behind their inappropriate use.

It is very important to notice that connectors represent one small aspect of cohesion. Choosing logical/adverbial connectors for analysis in this study is just a way to focus on one aspect of connection in writing. The primary discourse concern is coherence since no matter how much students use connectors or any other aspect of cohesion, an incoherent piece of writing will always remain so even if it is peppered by all the cohesive devices in English. Therefore, the goal of this work is to show how to have knowledge about the function of cohesive devices and their appropriate semantic, syntactic, and stylistic use can help students express relations more easily and clearly. That's why raising students' awareness of

connectors' variations does help students to think more carefully about the ideas these connectors link.

3. Research Questions and Hypothesis

For the conduct of the research in hand, the following research questions are put.

1. Why do EFL students tend to misuse logical connectors in their writing?
2. Do those with higher linguistic proficiency in writing use more logical connectors and more types of connectors in their writings?
3. Do they perform better in using them in terms of stylistic awareness than those with lower linguistic proficiency?
4. Do they tend to overuse or underuse logical connectors during writing compared to native's writing and in comparison with their levels of proficiency?
5. Does the use of cohesive devices affect the writing quality of EFL students and to what extent?

Based on the above questions, it can be hypothesised that: If students had higher writing proficiency, they would use accurately logical connectors, and would perform better in using them semantically and stylistically.

4. Background of the Research

Research into coherence in EFL students' writing, particularly that of Halliday & Hasan (1976) was the departure for several studies maintaining that textual cohesion correlates greatly with other aspects of effective writing. In other words, there was a great controversy between scholars whether cohesion or cohesiveness in writing is a meaningful indicator of writing quality, especially at the advanced level. In addition to that, further studies have been conducted to examine the way students use cohesive devices, especially logical connectors, in their essays. Most of them agreed that EFL students tend to either overuse or underuse some individual connectors at the expense of others in their written

discourse depending on what are their first languages and some other factors (Crewe, 1990; Granger & Tyson, 1996; Altenberg & Tapper, 1998), while others seem to rely heavily on a limited set of connectors as a safe strategy to write adequately in English (Granger & Tyson, 1996; Bolton et al., 2002; Bikeliene, 2008).

5. Methodology of Research

This study intends to investigate the use of logical/adverbial connectors to show and study in depth their effect on the writing quality of students' writing in the Department of Letters and the English Language, University of Constantine 01. The students of the research have different writing proficiency levels, i.e., mixed-ability students with high and low quality essays. The study also examines the use of logical connectors in both native English and Arabic speakers' model essays in order to conduct a comparative corpus analysis to reveal a clear and comprehensive picture of how students use these devices in comparison to their L1 Arabic and the learned FL English.

5.1. Subjects and Materials

The targeted population are third year students of English specialised in Applied Language Studies in the Department of Letters and the English Language at University of Constantine 01. Three groups out of four are taken as the primary sample of analysis. The randomisation in sampling is based on choosing the three groups that are taught by the same written expression teacher. This means that the selected students are exposed to the same writing lessons with the same method of teaching. So, around 76 students' essays, 28 essays are selected to be the final sample. Seven (07) essays are chosen per proficiency level, according to students' scores in each level. The students are given a variety of debatable topics to write about but the majority chose to deal with the reality TV shows and its effect on people as a contemporary and highly morally controversial topic.

In this study, three corpora material of written essays are needed. The EFL Learners' Corpus contains twenty-eight (28) argumentative essays (07 essays in each proficiency level) written by third year Applied Language Studies students of English. This corpus is compared to two native speakers' corpora, the Arabic Native Speakers' (ANS) Corpus and the English Native Speakers' (ENS) Corpus. The ANS Corpus consists of seven (07) argumentative essays written by third year Arabic students in the Department of Languages at University Constantine 01. The ENS Corpus consists also of 07 (seven) argumentative essays written by advanced natives learners of English. These essays are taken from a specialised corpus-based study web site: <http://Custom-Essays.org/>. This site contains many essay examples written by English advanced learners put as a studying sample to help those who need a contrastive analysis. Both these corpora are used as a standard of comparison with the EFL Learners' Corpus to highlight the similarities and differences in linking words' use across languages, the First Language, the Interlanguage, students English, and the Foreign Language, the English Language.

5.2. Method of Investigation and Analysis

The method used in this study is based on the framework of Contrastive Interlanguage Analysis (CIA) that compares and contrasts what non-native and native speakers of one language and of the same language do in a comparable situation (Granger, 1996). The frequency of use of adverbial connectors has been examined among our learners who are with different writing proficiency levels, and between them and the native speakers.

5.3. Structure of the Study

The present study is divided into four chapters; the first two chapters are devoted to the literature review, and the last two chapters are concerned with the practical side of the research. Chapter One tackles academic writing where some issues on the art of writing in English are presented. Chapter Two describes in some details cohesion in English and its

relationship with coherence and writing quality. Chapter Three has to do with analysing the first research tool, the questionnaire, to gather information about the surrounding data of teaching/learning the written expression and cohesion from the teachers' and students' perspectives. Chapter Four is concerned with the corpus analysis to analyse students' performance in relation to both Arabic speakers' and English speakers' performance to conduct a contrastive analysis.

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Chapter One

The Art of Writing in Academia

Introduction

In an EFL environment, developing writing proficiency is highly acknowledged as a necessary skill to learn. This emerges from the fact that writing appears to be one fundamental mode of expression in academic community. Indeed, most of the academic task is generally done via writing means; students always hold written records of their lectures, do written assignments either in class or at home, write different summaries and reports, and most importantly sit for written exams. Given that, the proficiency level of the learners' language is apparently assessed through writing where the mastery of the language being learned can clearly be seen. Due to the paramount role writing has in the academic world, mastering writing, as a study skill became an inevitable condition for students to learn a foreign language successfully.

1.1. Definition of Writing

Writing is a notion that can be seen from different perspectives. It is described in a number of ways according to the interest of the describer leading to various interpretations; some of them are presented as the following.

1.1.1. General Definition

The general definition of writing refers to the commonly known and the narrowest recognition of writing by laymen as the activity, which is opposite to speech or as the skill of transforming sounds into letters. Literally, writing refers to “any visual manifestation of spoken language” (Crystal, 1995, p. 275) whether handwritten, printed, typed, or electronically generated. Writing was used to be seen only from a graphic symbolic recording of speech. Indeed, in the past, a skilful writer was defined as one who had a beautiful handwriting as described by Castairs (1816):

When writing is well performed, it gives a beautiful and pleasing effect to the eye and may not importantly be considered in two respects, as it proceeds from the eye and the hands; from the one we have size and proportions; from the other boldness and freedom (p. 16).

Dictionaries, for example, define writing according to what people have in mind about what writing means in their everyday life. In one dictionary, writing is defined as the following:

- 1- The activity or skill of marking coherent words on paper and composing text. The activity or occupation of composing text for publication.
- 2- Or, written work, esp. with regard to its style or quality. (Writings) books, stories, articles, or other written works.
- 3- Or even, a sequence of letters, words, or symbols marked on paper or some other surface.

Handwriting.

(Oxford Electronic Dictionary, an integrated Mackintosh application)

All these definitions represent the general meanings of what writing might mean in different situations, depending on the context. For instance, when people say ‘I can’t read your writing’, they are apparently referring only to the handwritten (not printed or typed) text. However, these definitions show only the vague shallowest conception of the word writing, not to that complex demanding negotiable activity happens in the writers’ brain, which is the interest in this present study.

1.1.2. Operational Definition

The operational definition to writing refers to the cognitive process through which a piece of written language is produced. In fact, the actual act of writing goes beyond the formulation and the production of graphic symbols as there are other complex aspects which need to be looked at.

Learning the writing system¹ of a whole new language is a basic requirement, which may constitute a major barrier to some FL writers whose language system is different (e.g. Arabic to English). There is much more what students can bring to the writing task than merely the simple use of graphic codes to express meaning. In other words, the writing activity can be defined as a result of complex processes, strategies, procedures, meaning negotiation and decision-making employed by writers when they write. These processes take a sequential progress from planning and drafting to reviewing. All these go alongside with some other approaches to the teaching of FL writing that teach students how to use these processes effectively (Richards and Schmidt, 2002).

Writing is a mental-effort task that consumes time and energy. To While and Arndt (1990), “writing is far from being a simple matter of transcribing language into written symbols: it is a thinking process of its own right. It demands conscious intellectual effort which usually has to be sustained over a considerable effort of time” (p. 03). However, writing remains a feasible task to do for most people if they really become involved into it, as Fowler (2006) puts it, “writing needs not to be an ordeal nor an impossible feat. It is a do-able task: one that becomes a pleasure when you get into it” (p. v).

Furthermore, writing is “an active form of communication that allows us to take our experiences and put them into words” (Spence, et al., 2008, p. 21). It is neither a rigid nor a mechanical skill but rather a very much live task that takes a lot from ourselves at many levels (linguistically, socially, psychologically, and cognitively) to transmit it to unknown readers. According to Mora-Flores (2008), the best way to form good writers is, then, to make them conscious of their life experiences. In the same stream, Davies-Samway (2006) maintains that writing reflects a “socially-constructed, meaning-making process per se. That is, writing is

¹ **The writing system:** A system of written symbols that represent the sounds, syllables, or words of a language. The three main types of writing system are ALPHABETIC, based on sounds; SYLLABIC, based on syllables; and IDEOGRAPHIC, based on words (Richards & Schmidt p. 592).

influenced and supported by writers' social and cultural experiences" (p. 01). Indeed, people usually write to communicate their ideas and views to achieve particular goals; the writers' eagerness to perform social acts such as informing, persuading, entertaining, and so on (Harris et al., 2003). In due course, writing for different purposes has led to the creation of different kinds of prose and writing genres.

After all, people write to share what they did, do, or will do; it is all about the idea of "giving" what they have to those who have not. In effect, "the essential human act at the heart of writing is the act of 'giving' [unconditionally]" as expressed by Elbow (1998, p. 20). There is something unique to this particular skill: in writing, there is an urgent need to hand in something to someone. Writers usually want readers to have what is inside them even with the risk to be rejected. Though this sometimes can be frustrating, it does not stop the writer from expressing what is inside him.

1.2. The Writing Skill

The writing skill is one constituent of the four language skills namely listening, speaking, and reading. It is a skill that all literate people, by definition, possess though only a few are called 'writers' (i.e. authors). Tribble (1996) states that "writing is a language skill which is difficult to acquire" (p. 03) due to the mental-effort demanding requirements to create meaningful compositions. He maintains that writing is difficult to learn because the ability to write good English that is both effective and appropriate to the audience is so exhausting (compared to speaking for example).

Incomparable to the other language skills, writing recently becomes by excellence the focus of attention in teaching a foreign language in the sense that the mastery of language is best seen in production. However, despite this fact there was a tendency of viewing writing either as a superior skill that should be emphasised at the expense of the other skills, or as a supportive skill that reinforces patterns of spoken language. Weigle (2002) claims that writing

in an EFL context is not a means for learning and reinforcing other skills as no one skill is above the other. The writing skill differs from the other skills in some criteria as textual features, socio-cultural norms, and the cognitive processes involved in the production of a text.

Hence, the long established view of writing that functions as an auxiliary to speech, for instance, is replaced by “writing is worthwhile project in and of itself” (Weigle, 2002, p. 01). Harmer (2004) argues that writing is not used in all FL teaching situations as equal as the other skills for its “writing for learning” goal where students write with the ultimate goal of ameliorating other language skills such as reading, grammar and vocabulary.

On his part, WaiShing (2000) claims that writing should be thought of as “a developmental task, which can be conceived as a performance made up of a series of lesser skills, one built upon another” (p. 49). To Weigle (2002), writing is ‘a project in itself’, which became debatable since writing can be totally independent of the other skills. On the contrary, it does draw from other skills. Writing entails the use of a prerequisite knowledge of the other skills from linguistic, rhetorical to content-topical knowledge. At that time, writing becomes “easier if learners write from a strong knowledge” (Nation, 2009, p. 32).

This strong knowledge manifests in the prior knowledge writers need to fulfil the FL writing activity as presented by (Nation, 2009) in the following set of competences:

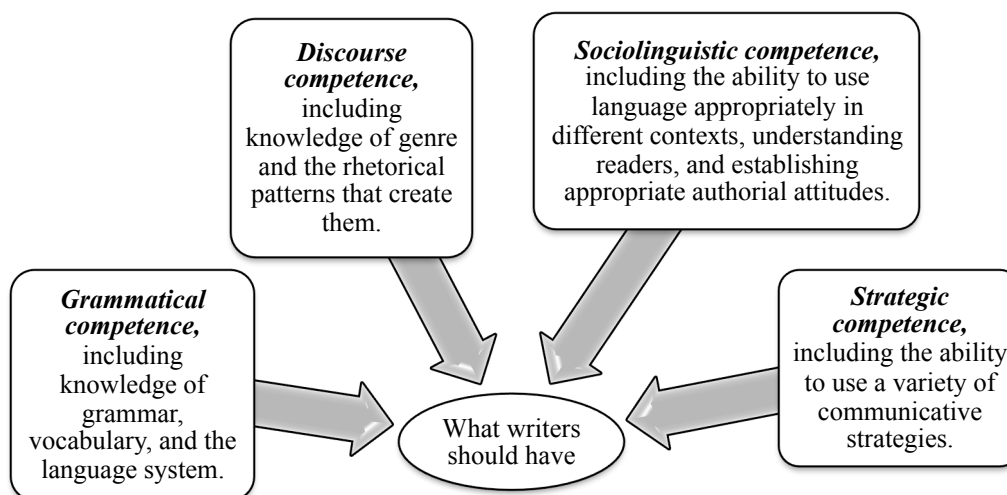


Figure 01 The Minimum Competences to Write

These competences represent in fact the minimum required knowledge every writer should have to write successfully. This clearly emphasises the idea that writing is a hybrid skill that can be effectively prepared from other skills.

1.2.1. Inside Writing

Since writing is an active skill per se, Grabe and Kaptain (1996) view writing as a whole process in which a writer goes through many variables towards the production of a meaningful text. They focused on the rhetorical side of writing maintaining that writing can be recognised as a rhetorical triangle: the writer, the reader/audience, and the text itself. As the following figure illustrates:

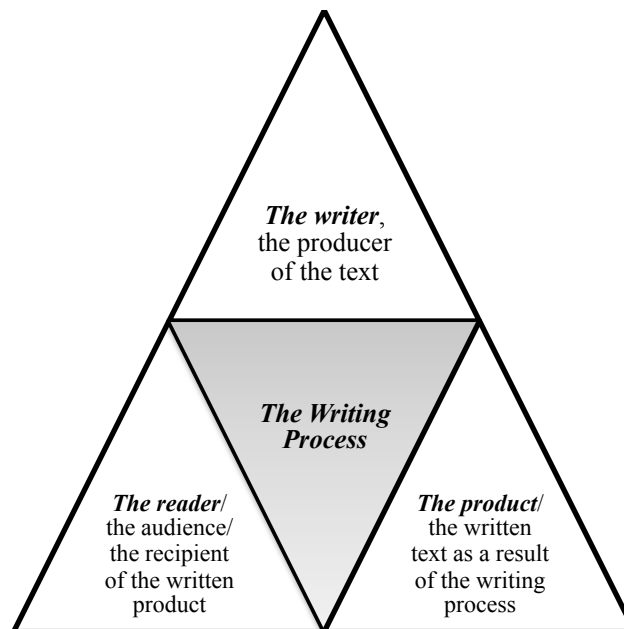


Figure 2 The Rhetorical Triangle (Our presentation)

According to Grabe and Kaptain (1996), writers can easily get the meaning of any piece of writing by considering these aspects, the three angles of the rhetorical triangle, altogether. In the same vein, WaiShing (2000) states that writing is meant to be both meaningful and functional for “writers need to pay attention to writing as communication of meaning and treat writing as a goal-oriented activity” (p. 53). This means that when writers write, they are actually negotiating meaning to get a compromise with the reader -letting the

meaning come across- and trying to communicate as best as they could to create a comprehensive piece of writing.

The end product of the writing process, known as a text/discourse, can “be as long as the longest novel ever written, or as brief as a ‘stop’ sign at an intersection” (Harris, et al., 2003, p. 01). In writing what matters most is the quality “a meaningful stretch of language that is coherent, has unity of meaning and serve a social purpose” (ibid, p. 01) not the quantity, which generally depends on the purpose of the written task. They argue that the notion of text should be the central concern in teaching writing where the writing instruction should be contextualised. “In terms of meaningful text, rather than compartmentalising instruction through isolated spelling, grammar, handwriting, and composing exercises that relate neither to one another nor to meaningful text” (Harris, et al., 2003, p. 01).

In an attempt to know what is going on when one writes, Byrne (1988) points out that there is little knowledge about the ways discourse is created or about composing processes of individual writers. But what is generally agreed upon is that the act of composing is in itself “neither an easy nor a spontaneous activity” (Byrne, 1988, p. 01). For example, the causes pushing people to write differ from one person to another. These motives can make the writing activity either a desirable or tedious task. In other words, if one is so excited or write without conditions, the task of writing becomes a pleasurable free-done act. On the contrary, if the same person is in a hurry or in examinations, writing turns to become rather a chore, an unpleasurable activity of some sort. So, the ending product in the former will not be the same as the latter though we have the same process, writing.

This can explain why writing is most of the time difficult if consideration is given to the nature of the task itself. During writing, the writer needs to concentrate to make logical reasoning and linking of thought, select carefully the appropriate vocabulary that expresses well his intended meaning, and of course have the wanted effect on the reader. Writing is both

purposeful and functional; that is, selective by nature. If one wants to make a real ‘forest’; an acceptable piece of writing, he should select good ‘trees’; use the writing aspects appropriately. After all, writing is directed towards a particular audience to whom the writer reacts carefully to present his ideas. Indeed, this is what Grabe and Kaptain (1996) was talking about in “the rhetorical triangle”. The writer and the reader are both involved in the writing process but while the first existed physically, the second is virtually present in the mind of the writer. Both of them are involved in two different, though related activities. What links them is the end product, the text, where the task of the writer is of encoding a given message while the reader’s task is to decode and interpret what the writer intends.

In short, writing involves a set of mental steps, which process differently according to the developmental stage of the FL learner. For most experienced writers, these cognitive steps almost unconsciously process due to their rapid pace in their minds (Grenville, 2002). Of course, in the case of novice FL writers, these steps progress slowly as students need to think about writing carefully and consciously besides practising it intensively till writing becomes part of their cognition. Grenville (2002, p. vi) maintains that “no one’s born knowing how to write, but it’s a skill that most of people can learn, and the more you do it, the easier it becomes”. Villemaire (2001) also posits,

Practice is the key to becoming a good writer. Practice is what makes good writing better. All writings possess the challenge to improve. Good writing is achieved by working and reworking ideas again and again (p. 115).

1.2.2. The Writing Process: Kane’s Cognitive Stages of Writing

Good writers go through several steps to produce a piece of writing. According to Smith (2003), the departure of the writing process takes place when the writer writes the last words of his draft. Smith believes that writing actually occurs in the process of revising and editing when the draft takes shape and becomes a crafted piece of writing. In other words,

“writing is an art, and like any good artist, a good writer continues to work on a piece until it has the desired impact” (ibid, p. 13).

The process of writing is usually divided into three basic phases: pre-writing, writing, and post-writing or as Kane (2000) puts it: thinking about it, doing it, and doing it again “and again and again, as often as time will allow and patience will endure”. Each step involves sub-steps as; the Thinking Phase involves looking for the subject, exploring ways to develop it, and inventing strategies of organisation and style; the Doing Phase is the drafting; and the Doing Again is the revising.

1.2.2.1. Looking for Subjects

The first step to do when one intends to write is to look for what to write about. Generally, people write for different reasons: part of job assignment, part of class assignment, part of putting ideas across and the like. In most cases, the subject of the written task is usually given, what is left is merely a matter of research and finding information about it. For example, this step is usually restricted when a class assignment is written because teachers always limit students to write within academic norms. The demanding part is left to narrow down the subject and look for the best ways to organise and present the information following conventional academic patterns as essays, theses, reports writing, etc.

According to Kane (2000), the act of looking for the subject could be head-aching when students are asked to express something about, say, themselves; what they are experiencing or how they feel. Such brainstorming activity makes students’ minds turn inward. Writing in this case is complicated by double role the student plays as the generator of ideas and the subject of writing. Things get more complicated during the process of writing because in writing the words are not simply an expression of the self but “they help to create the self. In struggling to say what we are, we become what we say” (Kane, 2007, p. 19). Because personal writing involves emotion and passion, it is very difficult to choose the

words to put and not to put leading to double thinking, as a subject-holder and as a writer, or it leads to read between the lines. That is why such a kind of writing is usually considered as the most rewarding kind as it is equally challenging and frustrating.

1.2.2.2. Exploring Topics

After finding the subject², looking for specific topics under its heading is the next step to do. For example, within the subject Life in College, one might find the following topics: dormitory, grant, student's rights, education, scholarship, etc. These topics can be further analysed into sub-topics. No matter how the subject is branched, what matters most is the staying within the main stream of it.

Kane (2007) notes that there are a lot of ways to explore for topics. Some people prefer taking a systematic method in which they ask questions, such as what happens? How? When? Why, etc. Questioning is suitable in cases of subjects of analytical nature, i.e., those subjects that can easily be analysed as talking about how to be a president or what causes bird flu and so on. Others adhere to less analytical approaches, such as brainstorming or free writing, especially if the subject is of emotion/feeling-generating kind. They just write rapidly and loosely whatever in their minds about the subject; then, they select what suits them best to later development. Using either way depends on the writer's habits of thinking, the amount of information s/he has about the subject, and the nature of the subject itself.

1.2.2.3. Making a Plan

After the subject is settled on, the possible topics are explored, and enough information is gathered, the writer is ready now to put a plan. The first step to do is to make a schema to one's thought taking in consideration how to present it, how to organise it, and what s/he wants the readers to understand, believe, and feel. Stating the purpose should be the departure of the plan followed by a preliminary scratched outline. Students usually fail to

² **Subject:** refers to the main focus of a composition; **topic** refers to specific aspects of the subject.

fulfil the written assignment because most of the time they are not really sure about their purpose from writing. Kane (2007) states:

Not facing that question [*what am I aiming at in this paper?*] before they begin to write is one of the chief causes people suffering from writing block. It's not so much that they *can't* think of **what** to say, as that they *haven't* thought *about* what they can say (p. 30).

Indeed, when the writer writes, the ideas do not just come out of the blue, but rather they have to be dug for. When he finds them, they are not going to be clear as a bell and logically arranged by themselves. Here comes the role of planning as it helps writers organise and clarify their thoughts meanwhile filling in the missing points.

The scratched outline or the primary quick-written layout is a very needed step for students in planning their work. It provides them with a facilitating tool to be concise and precise, which characterise mostly academic writing. A good outline suggests where paragraphs have to stop/break and the ideas put down, as headings in the plan, are the topic statements and the supporting sentences. In academic writing, it is necessary to go along with a more elaborative plan although the plan remains provisional until the final draft is written and not an absolute finalisation because as writers proceed they might change some aspects or even the whole package. In this respect, Kane (2007) states,

no matter how much you think about a subject or how thoroughly you plan, the actuality of writing opens up unforeseen possibilities and reveals the weakness of points that seemed important. A scratch outline is a guide, but a guide you should never hesitate to change (p. 32-33).

Insofar, the above mentioned three steps, Looking for Subjects, Exploring Topics, and Making a Plan determine the pre-writing phase including the possible activities writers may do to generate ideas, such as: brainstorming, free writing, asking questions, listing, visualising,

etc. After writers have gathered enough-to-start ideas about their chosen topic, they focus on a certain point developing a skeletal framework for the whole composition they are going to write. Now it is the time to write down.

1.2.2.4. Drafts and Revisions

During the Drafts and Revision step, the actual writing takes place where writers flesh out the skeleton they have already devised. Kane (2000) combines the two phases, the writing and post-writing, as one stage following White and Arndt (1991) orientation. According to them, it is during Drafts and Revision that the writer “passes from the writer-based writing to the reader-based writing in which the concerns of the reader should now begin to assume more significance” (p. 99). At this stage, writers decide what they should include or not in their attempt to make their writing interesting to the reader.

Drafting is the early version of writing. It gives substance to the framework, as it is the step where writers try to come out with a meaningful composition. Drafts are tentative and imperfect by nature that is why they are under constant polishing till the writer gets satisfied about the result. The main purposes in drafting are developing ideas and working out structure and not pursuing proper spelling, conventional punctuation, the exact word and so on because they will be looked upon in the revising step. However, although drafting and free writing sound similar as both of them involve the moving of the pen wherever the mind pushes it, they differ in the sense that drafting is more reined in by a previous plan and a prospect organised composition (Kane, 2007).

Through revision and editing, post-writing activities, writers polish the draft for a final *decent* composition on the level of form and content. Since “no piece of writing is ever perfect the first time” (Oshima & Hogue, 1999, p. 10), writers may reformulate ideas and structure; correct lexical, grammatical, and syntactic errors; incorporate new ideas, to “enrich

the repertoire of linguistic resources which are the essential tools for writing” (White et al., 1991, p. 137).

It is said that drafting and revising share the quality of being creative but not that of emphasis. Indeed, while drafting is more spontaneous and active, revision is more thoughtful and critical; “as a writer of a draft you must keep going and not hung up on small problems. As a reviser you change hats, becoming a demanding reader who expects perfection” (Kane, 2007, p. 36). To revise effectively, there are some techniques to do. Some people prefer to read one line at a time; others read out loud as it slows them down, which helps writers hear as well as see their prose. As Kane (2007) puts it, “ears are often more trustworthy than eyes. They detect an awkwardness in the structure or a jarring repetition the eyes pass over” (p. 37). Generally, the number of drafting and revising depends greatly on the writer’s energy, ambition, time and some other factors. In academic setting, however, the number of the drafts is restricted somehow as certain teachers may accept correcting what is given to them as far as it is not so numerous or messy interfering their reading while others do comply only with one legible final copy.

To sum up, all the previously mentioned stages happen in concert: when we write, we go constantly back and forth. This comes from the fact that writing is a complex activity. As writers think of the topic, they are already constructing sentences and choosing appropriate words; that is drafting. During drafting and revising, writers do not stop generating ideas, either. So, it is just a loose way to conceive writing as a process having three-phases to facilitate the complexity for easy grasping.

1.3. Approaches to Teaching Writing

Numerous approaches to teach writing have come to light to cover native and non-native students’ need alike in learning the writing skill. It is always a challenge to produce “a coherent, fluent, extended piece of writing” (Nunan, 2000, p. 271) whether student writers are

natives or not. Zamel (1985), for example, notes that EFL “writers who are ready to compose and express their ideas use some strategies similar to those of native speakers of English” (p. 32). Indeed, this is an outcome of the influence of English-native teaching theories on the teaching approaches of different non-English-native countries (WaiShing, 2000). The fact that developing writing is not an easy task imposes the belief that teaching such a skill is not easy, either. Consequently, many EFL theorists, researchers, and teachers have been working their fingers to the bone to put forward the most effective theories, approaches, and models of teaching FL writing.

Each time a given teaching approach dominates; it focuses on a particular aspect of language. Most of the time, that focus goes too far leading to deficiencies in the theory. The calls for amending previous deficient approaches lead to the birth of new ones, which do not necessarily reject the previous ones, but rather complement them. While some researchers as Raimes (1991) view the development of these approaches as being successive with one emerging out of the other, and one replacing the other; others like Hyland (2003) regard them as “complementary and overlapping perspectives, representing potentially compatible means of understanding the complex reality of writing” (p. 02).

According to Johns (1990), it does not matter how we look upon these approaches to teach writing, what matters most is what they should all share and bring to the table. She claims that regardless the approaches’ orientation, they should take in consideration the four foundation stones of the writing framework: the writer, the reader, reality and truth (argumentation), and the text itself. She maintains that any approach or theory that lacks consideration of one of these elements cannot be deemed successful.

1.3.1. The Product Approach

As its name bespeaks, the text as the final product is considered the centre of attention in teaching writing. WaiShing (2000) states that teaching writing under this approach is a

mere grammar exercise rather than composing. The product-oriented approach entails establishing the habit of following what others consider to be good texts in order to provide student writers with insights into how to correctly arrange small linguistic units into larger discourse units, which is grammar per se (Hyland, 2003). In this case, teaching writing is merely limited to using neatly and grammatically correct language. This approach is more inclined towards prioritising the accuracy of language and the manipulation of lexical and grammatical structures in the written text. To ensure achieving language fluency, students are asked to imitate already prescribed texts, models, or exemplars that are considered as good writing by their teachers' (Coffin et al., 2003). Thus, correctness and accuracy are the focal points under attention.

Since the product approach focuses on producing different kinds of written products and emphasises imitation of different kinds of model paragraphs or essays (Richards and Schmidt, 2002), it by no means stops creativity as a heavy blow is given to raise matters like perfection and language accuracy at the expense of the writer, his ideas, and the process through which texts are produced. In this respect, Silva (1990) discusses this approach by pointing out three elements, which are summarised as the following.

- ☞ The writer who is just a manipulator of previous learned language structure is locked in the box of imitation.
- ☞ The reader who is the EFL teacher playing the role of editor or proofreader is not really interested in quality of ideas or expressions but primarily concerned with formal linguistic features.
- ☞ The text becomes a collection of prescribed sentence patterns and vocabulary.

This text-focused approach, then, abandons the vital role the writer plays as the one who generates meaning out of his ideas and produces the text out of a series of cognitive processes. In the same spot, the teacher role as a mentor who paves the way for learning-to-

write task is neglected because, under this approach, he “often ends up the writing session abruptly without providing the feedback to help students revise their work” (WaiShing, 2000, p. 51). Instead of being an instructor and a facilitator of the writing process, the teacher becomes a detector of errors, an applicator of rigid rules, a producer of prescribed directives, and most importantly a mere corrector of final products.

Given the most practised activities students do under this approach range from filling the gaps, substitution, and reordering exercises to imitating parallel texts and writing from tables and graphs (Hyland, 2003). Of course, these forms of writing could not be expected to develop learners’ composing abilities beyond the sentence level. What they do is either reinforcing “paradigms, grammatical exercises, dictation, translation from native to target language” (Rivers, 1981, p. 293) or functioning as reinforcement for oral habits (Silva, 1990).

The product approach came under fire in the 1980s. The early criticism came from Freedman (Freedman, et al., 1982) who comes to realise it as “pedagogically weak” because less attention was paid to the writing stages. Besides, Zamel (1983) adds that the product approach fell in the trap of being “prescriptive, formulaic, and overtly concerned with correctness” (p. 165) which bind writers to follow rigid prescribed rules. Krashen (1984), on the other hand, provides a comprehensive criticism maintaining that if the students are “able to master all the rules of punctuation, spelling, grammar, and style that linguists have discovered and described” (p. 25), they may deserve a diploma in linguistics but would never get efficient proficiency in writing.

1.3.2. The Process Approach

In teaching composition, the process approach emphasises the composing processes writers explore during writing such as planning, drafting, proofreading, revising and editing. The aim of this approach is to improve students’ writing skills through developing their use of effective composing procedures and strategies (Richards & Schmidt, 2002). The process

approach was unleashed in late 1970s out of what was considered drawbacks in the product approach. The advocates of this new approach, such as Zamel (1983), claim that writing should be an “explanatory and generative process whereby writers discover and reformulate their ideas as they attempt to approximate meaning” (p. 165). In the same breath, Raimes (1983) declares that composing signifies “expressing ideas and conveying meaning” (p. 216). According to him, composing represents “thinking” in concrete. This leads to consider the manipulation of the linguistic structures as only one peripheral aspect of writing.

Furthermore, Raimes (1983) adds that the predecessor approach led students to “lock themselves into a semantic and rhetorical prison” (p. 216) because they preoccupy themselves with rigid formal aspects of writing. It is expected that students should practise tasks that focus on generating preliminary ideas, outlining, producing multiple drafts, editing, revising, and so on (Jordan, 1997). This means that the emphasis is put on the students’ abilities and encouraging them to step up and “take power over their prose” (Johns, 1990, p. 25). This does not mean that the text is neglected, but it is of less importance compared to the stages of writing. In train of this, the student writer who becomes the text generator and the process he goes through to generate the text are equally converged upon the text as the two foci of the process approach.

In this manner, the three elements that constitute Grabe and Kaplan’s (1996) rhetorical triangle have met, the writer, the reader, and the text in the same way Silva (1990) does when she discusses the process approach by pinpointing three elements that are summarised as the following.

- ☞ The writer is the cynosure who occupies the lion’s share, the one involved in the digging for ideas and the expressing of meaning, the one who feels the glory in success and shame in failure.

✎ The reader is the absent-physically, present-cognitively (in the writer's mind) being, the first derivative concern whom the writer takes in consideration in the negotiation of meaning and the focusing of ideas and content.

✎ The text is the masterpiece product, the second derivative concern whose form is a mirror to its content and its function goes along with its purpose.

Hyland (2003) highlights the foci of this orientation by saying that the process to writing teaching emphasises the writer as an independent producer of texts, but it goes further to address the issue of what teachers should do to help learners perform a writing task. In other words, the process-oriented approach also supplies the teachers with effective tools that help them facilitate the writing activity to students. By adopting it, teachers take into account their students' capacities in composing, pay attention to how these students approach writing meanwhile moving through the various stages to write. Most importantly, teachers can provide students with precious opportunities to ameliorate their writing via teachers' feedback and enough time to revisions.

However, the Process Approach came, too, under severe attack. The Functionalists, advocates of the new movement, argue that the Process Approach lays too much stress on the psychological functioning of the writer and lets the socio-cultural context slide operating in a socio-cultural vacuum. Due to the current considerations the pedagogical world has, therefore, witnessed a shift to a new direction in writing pedagogy where more attention was paid to the socio-cultural context of writing.

1.3.3. The Functional Approach

The Functional Approach focuses mainly on the sociolinguistic and socio-cultural dimensions of writing. It is conceived to be the pure theory of writing (Couture, 1986) as it combines the text as a tool to communicate meaning, the writer as a communicator who

intends to deliver a message, and the context of situation as a dynamic setting open to translation.

The Functional Approach is then an outcome of hybrid sequential progress of various amendments set upon previous deficient theories to teach writing. Among the pioneers of this movement, there are Halliday (1978) with his systematic functional theory and Hymes (1979) with his communicative competence against structural and transformational models to teach writing. Since knowledge of the text is proved to be not enough to enable language users communicate successfully, some of socio-cultural restrictions have been posed into the linguistic theory to guarantee more constructive communication. This is what Hymes (1979) has spotlighted maintaining that the acquisition of linguistic competence has to be fed by social experience, needs and motives. In this connection, Brandt (1986) adds that “since a text grows out of a situation, it reflects that situation in its lexical and linguistic structure” (p. 94).

In train of the above outlooks towards teaching writing, Couture (1986) advocates three ways to recognise the functional approach, which we summarise as the following.

- ☞ The explanation of language should go beyond lexical and syntactic components; rather than, it should be approached from textual perspective that accounts the semiotic³ systems the language manifests with the aid of extra-textual meanings related to language.
- ☞ The text should be approached as a communicative event and not as a means that illustrates a certain theoretical point.
- ☞ The writing researcher should look for “heuristic universals in explaining textual functions” (Couture, 1986, p. 2). That is, they should devise a functional language theory that unites the speakers, listeners, and situation.

³ **Semiotics:** The study of signs and symbols and their use or interpretation.

Whatever the approach to teach writing is, learning the writing skill collaborates them all as each approach brings something important to the act of writing at different levels. For example, the Product Approach is good for freshmen students; the Process Approach is better for the advanced ones while the Functional Genre-based Approach suits best the ones who learn to write with a purpose. Learning writing, thus, demands going through several developmental stages and approaches where the final product shares equal charge with the process learners go through, and where a purpose is generally set behind what is written.

1.4. Purposes from Writing

Students' ability to write effectively is receiving an enormous interest and hence gaining a greater importance in the teaching instruction in foreign-language teaching context. Indeed, due to the quick touristic, economic, scientific, and technological development, benefiting from people's knowledge and research from different countries became an inevitable reality in which speaking and writing are highly recommended to be part of this evolution (Weigle, 2002). The activity of writing has an intrinsic value as being what students go through to generate ideas with particular communicative purposes. The following are some summarized possible writing goals suggested by Grabe (2000).

- Writing to control the mechanical production aspect.
- Writing to list, fill-in, repeat, and paraphrase.
- Writing to understand, remember, and summarize simply, and extend notes to oneself.
- Writing to learn, solve problem, summarize, and synthesize.
- Writing to critique, persuade, and interpret.
- Writing to create an aesthetic experience, to entertain.

These purposes imply that behind the process of writing, there are three broad purposes the writers generally indulge in towards a final product. However, academic writing

is more concerned with the first two purposes, the last one is meant for those who write for pleasure or for aesthetic purposes, like poetry and verse.

1.4.1. Writing to Learn

The first purpose of writing is to reinforce an already acquired knowledge (some previously-learned language systems such as grammar). To Weigle (2002), “the ultimate goal of learning is, for most students, to participate fully in many aspects of society beyond school, and for some, to pursue career that involves extensive writing” (p. 04). In the course of their educational progress, students will be more required to develop their ability to write appropriately and effectively, especially at the university level because writing can be a measurement of the advancement level of students in the other language aspects such as grammar and vocabulary etc. In this sense, writing can be looked upon as a mental activity that is closely related to critical thinking. Weigle (2000) points,

Expertise in writing is seen as an indication that students have mastered the cognitive skills required for university work (...) a perceived lack of writing expertise is frequently seen as a sign that students do not possess the appropriate thinking and reasoning skills that they need to succeed (p. 05).

1.4.2. Writing to Learn Writing

The second purpose is writing to communicate with focus on writing as a skill in itself not as a supplement to other skills. In other words, writing is learnt as a specific entity for specific purposes some of them, of our interest, are purely academic, others are occupational. That is why one’s ability to write well in a foreign language necessitates an adequate knowledge of the grammar, vocabulary, stylistics, and so on, of the language in question. Given that, learning to write can be based on a real-world need educational or professional necessity, especially in contexts where learners learn to write in the target language because they “have more realistic needs for writing in that language” (Weigle, 2002, p. 07).

1.4.3. Creative Writing

The final purpose is left for innovative/imaginative writing where writers set both their ideas and pens free to produce texts of an artistic nature. Inevitably, one can reach creative writing after s/he writes with power. Writing with power means “getting power over your words and readers; writing clearly and correctly; writing what is true or real or interesting; and writing persuasively or making some kind of contact with your readers so that they actually experience your meaning or vision” (Elbow, 1998, p. ii). Once the writer is well acquainted with this kind of writing, he will be then capable of playing with words to create sophisticated-aesthetic texts that are pleasurable to the eye and the mind of the reader.

The following passage is an example of creative entertaining writing. It shows how one can play with words creating a very humorous though smartly written paragraphs.

That’s Not My Job

This is a story about four people named Everybody, Somebody, Anybody, and Nobody.

There was an important job to be done and Everybody was sure that Somebody would do it.

Anybody could have done it, but Nobody did it. Somebody got angry with that, because it was Everybody's job.

Everybody thought Anybody could do it, but Nobody realized that Everybody wouldn't do it.

It ended up that Everybody blamed Somebody when Nobody did what Anyone could have".

(Author Unknown, That’s Not My Job, 2011)

1.5. Academic Writing

In everyday life, people are involved in a variety of activities, some are written and some are spoken. They receive messages and send others by mail or phone; they sign papers, apply for jobs, or write letters and so forth. In the academic community, however, the written mode forms the cornerstone of the field, as many publications take the form of written books, articles, newspapers, etc. Kranz (2007) states that writing is “one of the most prized competences” (p. 02), and being a critical part of the academic community, the students’ ability to write good and appropriate language is an essential prerequisite, especially for those who desire to get higher degrees.

1.5.1. Definition of Academic Writing

Many students and researchers are still confused about how to write good academic papers of different kinds in English. That is why the main characteristics of “good academic writing” have been the focus of much debate in the general field of writing skill. Jordan (1999) states that academic writing is a kind of writing that has to be written in a proper formal style. There are conventional restrictions put by the academic community that bind it to fulfil certain roles.

Agreeing with Jordan, Hamp-Lyons and Heasley (2006) define academic writing in term of formality, too. They state that academic writing is a formal piece of paper for which credits have to be given to the writer besides using specific grammatical patterns, organisation and argument. They suggest that academic writing formality-standards must come from readers who should be academics per se. Furthermore, the content of academic work must be a serious thought constructed using a variety of genre-based grammatical structures in addition to varied vocabulary that must be specific to the given subject matter.

Anderson and Poole (2001) add that the focus of academic writing must be defining the problem. Generally, stating the problem involves asking the question that usually

determines the title/topic of the written work. Academic writing is, then, a clear patterned way that expresses ideas, knowledge and information in terms of discussing an academic problem. Academic writing must clearly address a topic and develop it by taking into consideration some conventional characteristics, such as: accuracy, organisation, argument, coherence, cohesion, appropriateness, and referencing to guarantee the crossing of the message adequately. All these features help the reader to understand easily the academic problem; an inquiry starting from given conditions to investigate or demonstrate a fact, result, or an argument, in an efficient way via discussing objectively many points of view related to it.

1.5.2. Main Characteristics of Academic Writing

What distinguishes academic writing from the other kinds has been the main concern of many scholars. Many researchers (Jordan, 1986; Brown & Hood, 1998; Carter, 1999; Jordan, 1999; Trzeciak, 2000; Greetham, 2001; Anderson & Poole, 2001; Hamp-Lyons & Heasley, 2006; Davies, 2008) go into those features in different ways. In the following, there are some of the most agreed upon features that characterise academic writing.

1.5.2.1. Organisation

This feature is what makes academic writing patterned. To make writing clear and universal -can be followed by everybody belongs to the academic world, there is a need to schematise writing following these three schematic parts: introduction, body, and conclusion.

☞ The introduction, according to Anderson & Poole (2001), has to begin with an obvious statement of the problem and provides the readers with all essential data that is to follow. In the same vein, Greetham (2001) and Davies (2008) argue that the introduction is the key part in which the writer interprets the title/the question and mentions the map he is going to follow throughout the piece of writing.

✎ The body, where the writer is unleashed to elaborate the topic, “should be an attempt at a progressive solution to the problem stated in the introduction” (Anderson & Poole, 2001, p. 17). It must follow the map the writer has already devised in the introduction. Suitably, each developing paragraph of the body starts with a topic sentence to give the reader an abbreviated description of what is going to follow (Greetham, 2001; Davies, 2008).

✎ The Conclusion, as the closure, should present the results of the investigation in hand and, hence, provide a solution to the problem that has already been set (Anderson & Poole, 2001). Meanwhile Greetham (2001) suggests, “the opinion you express in the conclusion must reflect the strength and balance of the arguments that have preceded them in the body of the essay” (p. 197). That is, the conclusion must briefly summarise what has already been presented in the body, and where the writers usually give their personal opinion.

The above two views highlight equally the vital role that organisation carries to academic text; however, the view of both Greetham (2001) and Davies (2008) seems to be more functional and representative to academic writing as it focuses on argumentation. It is believed that academic writing is brought into being for the sake of learning the skill of arguing objectively and how this argument is best developed in train of writing. Knowing how to convince readers is the focal point in writing academically.

1.5.2.2. Task Achievement, Relevance to the Theme of Writing

Task achievement is the feature that allows students not to go astray the subject. Since academic writing is concise and precise, being not relevant to the work in hand is not favoured at all. The academic task should be approached as directly and efficiently as possible. Seeking to convince readers, the development of the argumentation should be relevant,

accurate, and appropriate to make the writing more feasible and plausible. To guarantee this, Davies (2008) demonstrates that writers must be careful to select “interesting information” oriented directly towards the question/title. Besides, achieving relevance demands a smooth flow of ideas. That is why, it is very important to focus on the relationships between the different linguistic units, the cohesive ties, of interest in the present research, that constitute the whole piece of writing and unity and coherence are to be taken in consideration.

1.5.2.3. Accuracy

In academic writing, accuracy refers to the ability to perform a task with precision. It implies the accurate use of grammar, word choice, spelling, and punctuation, as well as the appropriate use of cohesive ties. Brown and Hood (1998) believe that each of spelling and punctuation has a critical role as writing sub-skills. They are highly needed to avoid having serious mistakes that generally cause confusion. To illustrate the power of punctuation over writing, consider the following couple examples.

1) One can notice here how a slight displacement of the comma in the following statements changes the focus of the meaning utterly:

- A woman without her man is nothing.

-A woman, without her, man is nothing. (Females preferred punctuation as it means that women are in control)

-A woman, without her man, is nothing. (Males will definitely adhere to this one because it shows their power over women)

(Straus, 2007, p. 50)

2) In this example, the absence of the inverted commas can create an outstanding illusion that can be turned into a mysterious baffling riddle that amuses the soul and challenges the brain.

- What is a word made up of four letters yet is also made up of three.
Although is written with eight letters, and then with four. Rarely consists of six and never is written with five.
- “What” is a word made up of four letters “yet” is made up of three.
“Although” is written with eight letters, and “then” with four.
“Rarely” consists of six and “never” is written with five.

(Riddles, 2011)

Jordan (1986) illustrates the significance of grammar, vocabulary, spelling, and punctuation to the task of writing by pinpointing how spelling can cause confusion and misusing tenses may change the meaning altogether. He highlights some of the problematic verbs usually lead to uncertainty and doubt such as: lend, borrow; rise, arise, and increase; make, do; tell and say; and so on that writers should take care of when they choose words during writing. One can see the difference with the following couple examples.

Lend:

Grant to someone the use of something on the understanding that it shall be returned.
E.g. Stewart asked me to lend him my car.

Borrow:

Take and use something that belongs to someone else with the intention of returning it.
E.g. He had borrowed a car from one of his colleagues.

Rise:

Move from a lower position to a higher one; come or go up.

Arise:

Emerge; become apparent (of a problem, opportunity, or situation).

Increase:

Become or make greater in size, amount, intensity, or degree.

E.g. The tiny aircraft rose from the ground.

E.g. New difficulties had arisen.

*E.g. [intrans.]- Car use is increasing at an alarming rate.
[trans.]- We are aiming to increase awareness of social issues*

In academic writing, it is not the job of the reader to guess what words the writer has meant to choose. The writer should be completely alerted of such kind of uses if he wants to achieve a clear comprehensive writing.

1.5.2.4. Range and Style

Because it is universal, academic writing should be clear enough to follow without effort on the part of the reader. This can be achieved through using a good range of vocabulary and sentence structure to avoid repetition, and deploying an appealing style. Using a limited set of vocabulary and inadequate awkward sentences are a sign of poor writing. In English, repetition is not always favoured; it can appear as a weakness in the writer compared to some other languages like Arabic.

To achieve a style that is both elegant and simple, Davies (2008) suggests five elements that can help students to elevate their academic writing style. These elements are summarised as the following.

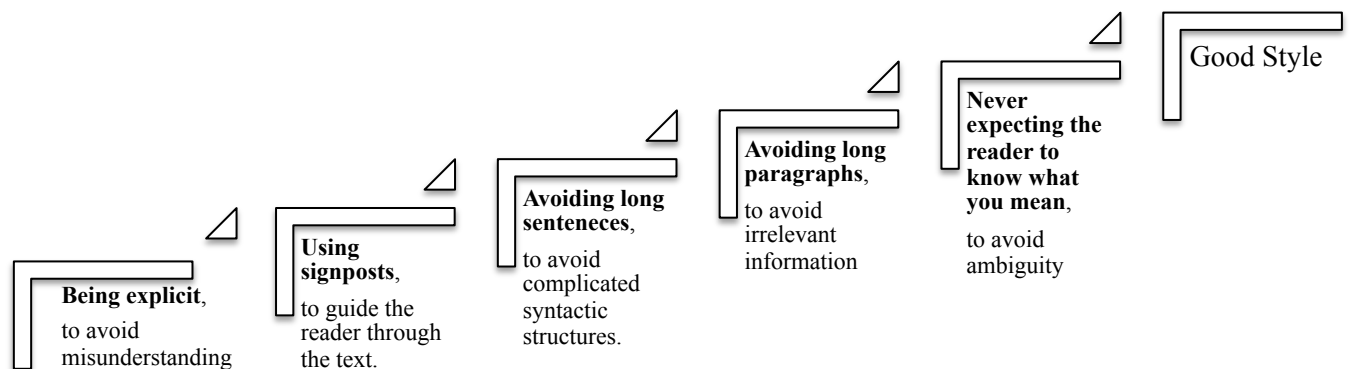


Figure 03 The Five Features up to Good Style (Our presentation)

These five features should be borne in mind if one wants to make his writing academic, neat and legible. Because academic writing is universal, it should be written in an accessible and understandable way for people over various academic circles.

1.5.2.5. Cohesion and Coherence

As writing comes out first in a scratched outline of ideas, it is very important to signify when someone is going to change his mind, mention something that has already been said, present an opposite idea, give a conclusion, or simply to stop. In academic writing, all these should be explicitly indicated to make the writing crystal clear. Therefore, it makes use of the “signposting words” to show the development of the argument in hand. For example, expressions such as ‘in the following chapter ...’, ‘as said before...’, ‘on the other hand, as a conclusion, furthermore, etc.’, are all examples of signposts known as cohesive devices.

In academic writing, coherence and cohesion are two important notions that are highly linked with the making sense of what to write. Carter (1999) maintains that “a text is perceived as coherent when it makes consistent sense, with or without the help of devices of cohesion” (p. 245) in contrast to cohesion which has to do with “the demonstrable pattern of the text’s integrity, the marks of its ‘hanging together’”. While coherence implies the meaningful construction of ideas in abstract, cohesion is limited to the appropriately structured and interlinked ideas in concrete with the judicious use of cohesive ties for the sake of making sense, as we will see in the subsequent chapter.

1.5.2.6. Appropriateness and Referencing

The other governing rule of academic writing is when writers have to make adequate use of source texts as they quote others’ speech, either directly or indirectly. They have to present the documentation of the source in a conventional form known as referencing list or bibliography.

Jordan (1986) provides some features that should be avoided if appropriateness and referencing are to be achieved in academic writing. He nonetheless admits that it is almost rare to have such features in written academic English. The following list summarises some of them.

- Construction: *She doesn't like* → *She does not like*.
- Hesitation fillers because they belong to the spoken medium: *er, um, well, you know, etc.*
- Informal language because certain familiar language would be inappropriate in academic texts, such as the use of some phrasal verbs that are more suitable in informal context: *look for* and *go up (informal)* vs. *search* and *rise (formal)*.
- The use of personal pronouns is not much favoured in academic writing, except when the writer is asked to present personal proof or give personal opinion. However, the writer must be cautious not to be too dogmatic and seem to be appealing to the audience. After all, academic writing should not be emotive but rather objective.

In academic writing, such a research paper, it is almost inevitably not to mention others' work to convince others, as he uses arguments derived from various sources. Thurstun & Candlin (1998) single out the importance of referencing and using suitable words to refer to others' work such as: *maintain, suggest, claim, state, agree, provide, etc.* In the same line, Trzeciak (2000) states that, "the inclusion of references and quotation in academic work is an important part of your writing, particularly in research work" (pp. 56-57) for the following three reasons.

- ☞ It indicates the amount of efforts writers have done in reading and researching the subject and their ability to select what is appropriate from it.
- ☞ It provides credits for those who have done much work on the subject and how they approached it.

☞ It prompts writers to show their skills in quoting, paraphrasing, and summarising besides to using footnotes, references, and bibliographical information.

Trzeciak (2000) concludes by marking out the use of quotation and pointing out that the latter is used only in some occasions where the writer is unable to express the author's words in another style in which it is expressed. He further adds that if the writer is about to misrepresent the source material or the wording of the original, it is better and safer for him to quote.

1.5.3. Academic Writing in EFL Context

It is through writing that human linguistic and communicative competences are to a great extent enriched (Birsh, 2002). This means that writing is neither necessarily an inborn skill nor tacit but it is rather explicitly learned through the use of effective strategies, practice (Oshima & Hogue, 1999), and formal teaching and instruction (Carson, 2001). Focusing on formal learning, Carson (2001) states that, "writing is an ability that is typically developed in formal instructional settings, and a skill most closely related to educational practices" (p. 191). For him, the comprehension of theories in language acquisition first is the key to developed models of teaching and learning writing in EFL since FL "competence underlies [learning] writing in a fundamental way" (ibid, p. 191).

To explain the last claim, Carson (2001) distinguishes four areas of intersection between FL learning and FL writing theories whose understanding can contribute significantly to teaching non-English speaking students how to write, and subsequently how to use connectors appropriately.

☞ The first crossing exhibits in the nature of FL writer's language, the interlanguage, which is characterised as being erroneous. These errors,

nevertheless, are essential features that point out the developmental stages of the writer's language as they indicate the language the writer is about to learn. This interlanguage is, in fact, one important ingredient in many FL learning theories.

✌️ There are some social and cognitive processes involved during the FL learning entailing those of the writing skill.

✌️ Both FL learners and FL writers demonstrate different levels of achievement. These differences, however, are the same for both parties: individual differences, socio-psychological factors, personality, cognitive style, hemisphere specialisation, learning strategies, etc.

✌️✌️ The last intersection between FL learning and FL writing can be seen in the effectiveness of formal instruction in learning both of them. Generally speaking, "it is clear that foreign language learning theory is, and will continue to be, relevant to models of how we teach and how students learn to write in a foreign language" (Carson, 2001, p. 192).

Though writing is a very important skill, it was neglected as an essential aspect of language in EFL settings until recently where some findings of research in writing have started to offer insights into what good writers do. Indeed, Hedge (1998) claims that in the EFL contexts, the teaching of such a skill is confounded by the reality that FL writers often get confused because they, sooner or later, recognise the existence of differences between writing conventions in their L1, L2 and FL. In this respect, Hyland (2003) presents some of these differences.

- Different linguistic proficiencies and intuition about language.
- Different learning experiences and classroom expectations.

- Different sense of audience and writer.
- Different preferences for ways of organising texts.
- Different writing processes.
- Different understandings of text uses and the social values of different texts.

To understand what happens in EFL context, we should first understand what happens in ESL context because both of them imply learning a new language out of a previously learned one. In this respect, Silva (1993), analysing seventy-two studies in an attempt to compare L1 writing and L2 writing research, notes that “L2 writing is strategically, rhetorically, and linguistically different in important ways from L1 writing” (p. 669). Teachers should pay attention to implications offered by such differences for teaching FL writing in order to feed the classroom expectations and make the teaching practices and assessment procedures as fair and effective as possible. The same can be said in an EFL context because what happens is similar to that in an ESL context with few exceptions, of course, as in the first setting there might be more than one language involved, particularly in Algeria.

Agreeing with Silva (1993), Hyland (2003), states that both ESL and EFL writings have more common features than differences for the following reasons:

- ☞ In both ESL/EFL, the writing skill entails the acquisition/learning of a set of competences that underlie knowledge in different languages systems.
- ☞ Whether in ESL or EFL, writers go through such a complex process to achieve a number of purposes as to communicate thoughts, to convince and persuade, or to provoke feelings and emotions if aesthetic aspects of language are employed.

✍ Most importantly, considering the ability to write well as a gifted talent that one may or may not be innately born with is a vacuous idea. Many good writers could develop this skill through practice and effective formal teaching. ESL/EFL students need to be well instructed and provided with practice activities to develop their writing skill in order to meet their needs.

Understanding what happens in an ESL context is very beneficial for teachers to spotlight students' weaknesses in learning English as a foreign language. It is very helpful to use what linguists have found about, for example, connectors' use in ESL context and apply it in a foreign context to minimise students' problems and raise their awareness about the role of cohesive devices in writing if they are properly used.

1.5.4. Writing Difficulties

Despite the students' familiarity with the written mode of expression, there is a general feeling of fear towards writing. Byrne (1988) asserts that this feeling is almost shared by most students, either natives or foreign language learners. The most explainable reason for this phenomenon comes from the complex nature of writing. Indeed, writing "ranges from mechanical control to creativity, with good grammar, knowledge of subject matter, awareness of stylistic conventions and various mysterious factors in between" (Pilus, 1993 p. 01). All these factors work along side because writing is a little from them all. It is an eclectic task that derives from many sub-skills.

There are some factors that may explain this *fear* of writing and the feeling of hardness towards this difficult task. Due to the absence of the reader, the writer is somehow deprived of the privilege of responding, the readers' reaction towards his work, or from receiving a supposedly constructive feedback. In addition to that, the writer usually uses certain compensation strategies to make his writing as clear as possible to the reader. In plain language, the writer tries to put himself in the reader's mind in an attempt to answer all the

questions the reader might ask and to anticipate what reactions the reader might display if he is in front of him. The writer then tries to play double roles meanwhile, which is quite consuming mentally, physically and in time.

1.6. Teaching Writing at the Department of Letters & the English Language

Insofar, writing is among the most important skills EFL students ought to develop. Before, this skill won little interest from the learners' side compared to other skills especially speaking. As learning to speak was previously the fashionable trend, learning to write was besieged as a secondary matter, a means of practising, sustaining and reinforcing the other skills, such as speaking. Recently, this fact, however, faced a dead end since foreign language proficiency demands a balance in mastery between the different language skills. Accordingly, the importance of writing as an independent medium of communication needed for a wide range of purposes in different contexts in or outside the classroom is nowadays the dominant view.

The EFL learners of interest at the Department of Letters and the English Language, University Constantine 01 are not an exception to the above rule. Their need to master writing as an independent skill is highly acknowledged. Indeed, writing is used as a medium of expression in approximately all their modules, which obliges students to be good at using both writing and speaking if they want to be successful. Thus, to well prepare the learners, the writing course program is devised to cover the students' needs during the academic year as well as for an academic career.

The course is intended to be both purposeful and functional. Thus, over the first semester of the first year, students are introduced to the basic concepts in Grammar (parts of speech and word function), Syntax (phrases, clauses, and sentences), and Mechanics (capitalisation and punctuation). In the second semester, the orientation is directed towards the basic academic writing requirements such as writing unified and coherent paragraphs with

the appropriate topic sentence and adequate supportive sentences. By the second year, students' writing attention is focused on essays. In teaching then how to write essays, students are taught different patterns and techniques as writing introductions, developmental paragraphs and conclusions. Alongside, they are provided with insights into different essay developments as cause/effect, comparison/contrast, argumentation, and so on. In the third year, the focus is particularly on argumentation, as they would need it in their subsequent years for writing dissertations.

Teaching writing should be seen with caution and care for it demands a lot on the part of the teacher. Deciding what to teach within a particular curriculum is only a half of the job requirement. How to teach such a complex skill is another matter to consider. The teacher's job is manifested in choosing the appropriate method, devising an eclectic approach, or simply improvising what best suits their students' needs (what students say they need), and wants (what students need but do not know they need). Furthermore, creating a motivating and exciting environment that facilitates the learning-to-write task is another requirement the written expression teacher is meant to provide.

Conclusion

The views towards the role of writing in foreign language learning are in constant change as far as people still look for best methods to learn. Since theories of foreign language education have evolved through time, ideas about how language proficiency develops and how to be taught have, in the same breath, changed. This change affects greatly the views towards writing, which was used to be a supportive skill to become a basic language-learning requirement that needs careful attention in teaching it to the foreign language learner. In effect, teaching this skill for academic purposes demands adequate methods. Besides, learning to write encompasses learning different language aspects simultaneously because it is a hybrid skill that derives from many competences.

Chapter Two

The Building up of Meaning: Cohesion in Use

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Chapter Two

The Building up of Meaning: Cohesion in Use

Introduction

In an academic setting, one important requirement that should be fulfilled is the ability to write well. Advanced students are always exposed to the different ways and techniques of how to produce good texts. One important element of good writing is the appropriate use of cohesion, which is said to be a crucial feature of text writing that students should master if they want to write adequately. Whenever students are taught how to write academically, cohesion is always part of the discussion because they should bear this concept in mind while writing given the effect it has on linking smoothly the different parts of a text, grammatically and semantically.

2.1. Definition of Cohesion

Cohesion is a key element in learning how to write. It is one important element of writing that has recently gained much attention due to the paramount role it plays in the building up of meaning.

2.1.1. General Definition

Cohesion is a notion that is generally associated with analysing text structures above the sentential level. It is the action of forming a united whole; i.e., the sticking together of words, phrases, clauses, and sentences to create an interrelated text meaningfully. That is why it is out of question to learn writing a text that is more than two sentences without putting cohesion and its devices on the table. If the cohesive devices are seen from a physical perspective, they are basic elements for the composition of a text as they tie up its different parts making the transition flows smoothly from one sentence to another. Compositions, then, cannot be examined without keeping in mind these ties; neither understanding a text fully in their lack or omission, especially for FL learners. Because of their nature, cohesive ties have

the property of making what is implicit between the lines in a text explicit to the reader, and hence easy to understand. For example, when finding the connector “however” linking two sentences, a “contrastive” relationship can directly be established between them without inferring the meaning from the context.

As a transitional marker, cohesion enables the writer to pass smoothly from one idea to another. When writing, the ultimate goal of the writer is to keep the reader pace with reading through making smooth transitions between words, sentences, and paragraphs. Smith (2003) compares the importance of transitions in writing to a good transition of music in a dancing party. He posits

Imagine you are playing music at a dance party. Your goal is to keep the dance floor filled with happy people. To do this, you must keep the beat and the energy going from one song to the next, because people often decide to sit down [stop reading, in our case] when there is an awkward break between songs. If you make a smooth transition, the dancing never stops (p. 57).

An uninterrupted transition of ideas, using the appropriate cohesive device in the right spot, makes the reader at ease to understand the topic and eager to know more. This transitional effect, as a matter of fact, comes from the overt characteristic of cohesion. Both McCarthy (1991) and Widdowson (2006) describe cohesion grammatically as the surface signalling of semantic relations between linguistic units via grammatical elements such as pronominalisation, ellipsis, and conjunction. They state that cohesion is the linguistic identification of interrelatedness such as between a pronoun and a previous noun phrase or a simple repetition of a key word.

2.1.2. Operational Definition

As a guiding tool, cohesion plays the role of a signpost helping readers find their way through the passage. The cohesive linkers act as directional markers that make the path more obvious to the reader as they signal where to pull out attention from one topic to view the

larger picture, where to turn to the next topic, or simply indicate how two passages connect. They are explicit statements about what you have done, what you plan to do, or what you hope to achieve. Therefore, the function of these ties is to help readers understand the relation between ideas without inferences (Fowler, 2006).

Yule (2006), on the other hand, focuses on the role cohesion plays in the interpretation of a text. He states that cohesion by itself is not sufficient to build up meaning as sometimes we can create a text that is cohesive but meaningless to the reader. The following two texts illustrate his point.

Text # 01

My mother was a teacher. She used to like this profession so much. She chose to be so when she was young. However, she quitted the job very young because my father had an accident and lost his foot.

Text # 02

My mother was a teacher. The teacher was late for class. Class rhymes with glass. The glass is greener on the other side of the barrier. But it wasn't always like that.

(Our examples)

Yule (2006) illustrates that interpreting a text is not dependent only on the linkage between words. Though text # 02 is so cohesive, it is senseless in comparison to text # 01, which is both cohesive and meaningful to the reader. According to him, cohesion is not sufficient by itself, readers need 'coherence' to distinguish the cohesive texts that sound meaningful from those that do not. Agreeing with Yule, Widdowson (2009) describes cohesion and coherence with regard to the illocutionary act and the proposition. According to him, cohesion involves the combining of linguistic units so as to establish 'a propositional development'. On that account, cohesion limits itself to create connection between the propositions to form a united whole while coherence guarantees that their illocutionary functions are used to create various types of discourse.

While cohesion is perceived as the overt linguistic signal between propositions, coherence is viewed by Widdowson (2009) as the relationship between illocutionary acts. The

utterances are not considered coherent unless the actions performed by the utterances are recognised. Discourse involves the context and needs to be interpreted through the understanding of discourse structures and the use of many strategies; for example, to comprehend discourse, we interpret the discourse assuming that if one thing is said after another, the two things are related in some way.

2.2. Text, Textuality and Texture

A text is considered as such due to the presence of some elements. These aspects are what make a text communicative and meaningful.

2.2.1. The Concept of Text

To the dictionary, a text is a connected piece of written/spoken words. It represents an arrangement of connected sentences by which a unified whole is formed no matter what length it may exhibit. Halliday and Hasan (1976) provide a technical description of what a text is. They posit.

A text is a unit of language in use. It is not a grammatical unit, like a clause or sentence; and it is not defined by its size. A text is sometimes envisaged to be some kind of super-sentence, a grammatical unit that is larger than a sentence but related to a sentence in the same way a sentence is related to a clause, a clause to a group and so on: by constituency, the composition of larger units out of smaller ones. But this is misleading. A text is not something like a sentence, only bigger; it is something that differs from a sentence in kind (pp. 1-2).

Halliday and Hasan (1976) differentiate between what composes a text and the other grammatical units. They state that the structural pattern of the sentence and the clause is quite different from that of the text. They add that the text is actually defined semantically because it is seen as a unit of meaning perceived by means of grammatical units. Therefore, it can be assumed that Halliday and Hasan's concept of textuality suggests a number of possibilities for extending composition research beyond its frequent sentence-level operations and features.

2.2.2. Texture and Its Standards

As an operational definition, texture is the quality created by the combination of the different linguistic elements in a text that contributes to its general unity. For that, texture is the only measure that gives the text its feature as a unified whole. In a text, there are certain linguistic elements that contribute to its unity, one of which is cohesion. To illustrate this point, Halliday and Hasan (1976, p. 3) present this example.

- Wash and core six cooking apples.
- Put them into a fireproof.

To understand this couple of lines, one should know what ‘them’ refers to. Cohesively speaking, the pronoun ‘them’ in the second sentence presupposes the existence of another element supposed to be in the preceding sentence, which is ‘six cooking apples’. The explicit relation of meaning between the two sentences is known as *reference* by which the two sentences are linked so as to make a related whole: texture. So, the cohesive relation of reference is the responsible for creating the text’s texture in this case. However, to maintain texture, it is argued that for the cohesive force to be set up, both the referent ‘six cooking apples’ and the reference ‘them’ must be present at least in the same text as taking presupposition alone may not be sufficient.

De Beaugrande and Dressler (1981) define the text as a communicative occurrence that meets seven standards of textuality. These standards are: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality. They assert that in order for the text to be communicative, these criteria must be fulfilled since in the absence of one of them, the text will be regarded incomplete or incommunicative. Each of cohesion, coherence, and intentionality is largely writer oriented. Acceptability, informativity, and situationality are approximately the converse and depend on the reader while the last criterion, intertextuality, is a special type that triggers an association with other well-established ideas. Texts that really communicate do in fact meet De Beaugrande and Dressler’s criteria. If

students want their text to be powerful, they should try to make sure that each of these standards is met in their texts. What follows is a summary of the seven textuality standards as presented by De Beaugrande and Dressler (1981).

2.2.2.1. Cohesion

In a text, cohesion refers to the surface linguistic linkage of ideas forming a united whole called a text. To see the significance of cohesion to textuality, the following passage shows how the various cohesive devices work. The cohesive devices are in bold while their explanations are presented in the next column.

| The text | The explanation from using each cohesive tie |
|---|--|
| <p>Most people in the English-speaking world used to think that the student's mind is an empty bucket to be filled by books, lectures and tutorials¹. Nowadays², physiologists and² psychologists tell us that the brain doesn't work in this³ passive, accepting manner. On the contrary⁴, to learn and to write⁵ is, first⁶, to make sense⁵ for ourselves of our new experience in terms of our old. So⁷ you need to be aware at the outset that, even to subjects you have never studied before, you can bring certain⁸ amount of knowledge, and a certain⁸ facility with language – all of which⁹ can get you started. The most baffling of essay topics can soon yield some meaning if you take the initiative and begin to ask questions – of yourself, of the essay topic, of your books and lectures, and of the department you are writing for¹⁰.</p> | <ol style="list-style-type: none"> 1. Books, lectures, and tutorials represent a parallel list of plural nouns that emphasises the similarity of these things. 2. Nowadays is a connective word to signal the present, in contrast to the past, <i>used to think</i>, in the first sentence. And is also a connective that signals equal addition. 3. This refers back to the idea of an empty bucket to be filled by books etc. 4. <i>On the contrary</i> is a coordinating phrase to signal contrasting idea. 5. To learn, to write, to make sense are parallel structures, using the infinitive form of the verb, emphasise the links between ideas. 6. First is a connective to signal the start of a sequence. 7. So is a coordinating connective to signal consequence. 8. Certain is a repetition of a word to emphasise the point. 9. All of which is a relative phrase referring back to certain preconceptions etc. 10. Of yourself, etc. are parallel structures of noun phrases emphasising the links between ideas. |

Table 01 The Explanation from Using Cohesive Ties (Taylor, 1989, p. 23)

2.2.2.2. Coherence

In contrast with cohesion, coherence denotes the conceptual linkage of ideas which underlie the linguistic surface to form a united whole. It refers to the underlying relations of meaning that exist in a text and which gives it the properties of being logical, consistent, and relevant. In the examples below, there is no direct cohesive linkage between A and B but they make sense to the reader.

1. A. Mom, where is my pink t-shirt?
B. The washing machine is running.

(Our example)

2. A: There is the phone.
B: I'm in the bath.
A: O.K

(Thornbury, 2000)

A joined sequence of ideas may not always be created through explicit semantic relations, but it can rather be inferred if the ideas are joined coherently. In the above two examples, the interpretation depends on an assumption about similar experiences based on unity and harmony not on cohesive linkage.

2.2.2.3. Intentionality

This standard is meant for the writers' intention towards their text. It is reflected in the writer's manipulation of rhetorical devices such as commands, questions, suggestions, etc. Intentionality expresses the attitude of the writer as it shows that the produced text is both deliberate and purposive. Indeed, this standard of textuality designates the purpose the writer wants to fulfil from his text; i.e., whether to inform, to convince, to amuse, to state, etc. To ensure this, the writer has to create a text that is both cohesive and coherent to help the reader get his intention. The effect is literally to make some waves and movements in the text.

2.2.2.4. Acceptability

Acceptability deals with the reader's stance toward a given text. It expresses the degree of the text relevance to the reader as it involves recognition on the reader's part of cohesion and coherence. No matter how cohesive and coherent a text may be, it has to be relevant to the reader to finally accept it. For example, if the writer wishes to create a good text texture, he should bear in mind what is appropriate to his readership. Acceptability expresses the degree of suitability and adequateness of the text to the reader's social and cultural background to guarantee a convenient text. Both intentionality and acceptability rely on Grice's cooperative principle.

Make your contribution such as it is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Grice, 1975, p. 45).

2.2.2.5. Informativity

Each text presents certain information to the reader, whether it is known or new. The text provides useful and interesting information when it manipulates already given information or adds new ones without being ambiguous. In this context, De Beaugrande and Dressler (1981, p. 17) draw attention to the fact that "low informativity is likely to be disturbing, causing boredom or even rejection of the text". Another important factor that contributes to the informativity of the text to a great extent is situationality. For example, a book written in 1960 has an informativity that was high appropriate for readers at that time.

2.2.2.6. Situationality

Situationality is an extra-linguistic factor as it represents a set of circumstances in which the text is presented, the social or pragmatic context. It deals with who the text producer is (the writer), to whom the text is targeted (the reader), what the text is about (the topic), and where and when the event takes place (the setting). In simple terms, situationality

involves the relevance of the text to the environment in which it occurs as it recognises that the appearance of a text at a given time or in a context will influence the readers in their interpretation.

2.2.2.7. Intertextuality

As the name suggests, intertextuality points to the linguistic factors directing the use of texts between each other. It deals with how the knowledge governing the use of one text relies on the knowledge of a previously occurring text and vice versa. Intertextuality recognises that all texts contain traces of other texts. These include textual conventions and textual expectations. Some text features have become more and more international, e.g. medical texts. They exhibit many features that are English-like, even when they are written in Arabic for example.

The above-mentioned textuality standards match to a great extent Grice's (1975) conversational maxims, which are summarised as the following.

1. **Maxims of quantity**
 - Be as informative as needed.
 - Avoid being more informative than is required.
2. **Maxims of quality**
 - Say the truth.
 - Be equipped with adequate evidence.
3. **Maxim of relation**
 - Be relevant.
4. **Maxims of manner**
 - Avoid puzzling expressions.
 - Avoid ambivalence.
 - Be concise.
 - Be organised.

To understand well the seven writing standards: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality, one should take a look at the Gricean cooperative principle. Grice (1975) suggests that there is an accepted way of speaking, which is accepted as the standard behaviour. When an utterance is produced, it is assumed that it will generally be true, have the right amount of information, be relevant, and will be couched in understandable terms. If an utterance does not appear to conform to this model (B's utterance in the example), then it cannot be assumed that it is nonsense; it is rather assumed that an appropriate meaning is there to be inferred (implicature).

A. There is no juice in the fridge.

B. I'm going to the supermarket in five minutes.

(Our example)

In Grice's terms, a maxim has been flouted, and an implicature generated. Without such an assumption, it would not be worth a co-interactant investing the effort needed to interpret an indirect speech act. This is the standard basic explanation of the cooperative principle, maxims and implicatures.

2.3. Halliday and Hasan's Cohesion

The concept of text cohesion was first developed in Halliday and Hasan's (1976) seminal work on the topic. Since cohesion is always correlated with coherence, the nature of their relationship raises many arguments among scholars. Some of them, such as Yule (2006), totally differentiate between them while others, such as Halliday and Hasan (1976), consider cohesion as one fundamental component of coherence. The second claim states that a text is coherent by means of cohesion and some other features. Readers, accordingly, ought to know the linkage system of English in order to interpret a text. Halliday and Hasan (1976) state that

There is one specific kind of meaning relation that is critical for the creation of texture: that in which ONE ELEMENT IS INTERPRETED BY REFERENCE TO ANOTHER. What cohesion has to do with is the way in which the meaning of elements is interpreted. Where the interpretation of any item in the discourse requires making reference to some other item in the discourse, there is cohesion (p. 11).

According to them, coherence is achieved through identifying the dependability of the semantic relationship between the presupposing element (like a pronoun) and the presupposed one (like its referent). This means that cohesion is not optional to get coherence but rather one crucial factor in the process of building meaning. Halliday and Hasan (1976) admit that writers, who desire to write easy to read materials, should use cohesive devices appropriately as a means to reinforce the consistency of their ideas. Texts' comprehensibility relies to a great extent on the logical linking of information. Sentences, which are linked by cohesive ties, are formed to create a 'semantic' unity and not an entirely 'structural' one. For that reason, cohesion is described as a semantic relation between two elements in a text where the interpretation of one is so dependent on the other (Halliday and Hasan, 1976). Cohesion in this sense is beyond the structural formation of sentences or a consequence of coherence, but it is rather a relation of meaning by its nature. Furthermore, Halliday and Hasan (1976) even define cohesion as in-text meaning relations that determine a text's texture. A text for them is a semantic constituent whose parts are connected via explicit cohesive ties. Cohesion, then, is what makes a text as a text since it helps in recognising the cohesive grammatical unit from an arbitrary collocation of sentences.

2.3.1. Halliday and Hasan's Classification of Cohesive Devices

Cohesive devices are the basic elements in examining the cohesiveness of a text. They are easy to identify due to their overt nature, which makes the detection of the underlying

semantic relations straightforward. Teaching EFL learners how the cohesion system works and how to identify these ties and their functions can hopefully raise their ability to cope up with implied relations and deducible messages. Besides, tracing the cohesive ties and their relations implies that students' capacity for handling units beyond the sentence level is progressed.

From functional perspective, Halliday and Hasan (1976) pinpoint five major classes of cohesive relations, which can make a series of sentences cohere into a single text: reference, substitution, ellipsis, conjunction, and lexical cohesion. Each of substitution and ellipsis are more typical in the spoken discourse, whereas reference, conjunction, and lexical cohesion commonly occur in the written discourse.

2.3.2. The Five Cohesive Relations

The first three relations, *reference*, *ellipsis*, and *substitution*, make use of syntactic operations and closed-class words, creating cohesion through the fact that their presence in a sentence presupposes the existence of an element in another sentence. The use of a pronoun, for example, presupposes the existence of its referent elsewhere in the text. Each of reference and conjunction has grammatical and lexical ties in comparison with reiteration and collocation, which are purely lexical.

The fourth type of cohesive relation is *conjunction*, which makes use of elements such as coordinating and subordinating conjunctions, as well as conjunctive adverbials to make explicit connection between propositions. The conjunction, while still a closed set, has larger lexical elements than the preceding three as it makes use of a wider set of lexical items and multiword expressions. It is also applied with a degree of systematicity that indicates the incorporation of grammatical aspects as well. In another sense, the conjunctive cohesive relation stands apart from the other four, in that it does not connect to a second element elsewhere in the text but rather makes a relationship between two propositions explicit. The

fifth type of cohesive relation is *lexical cohesion*, the repetition of lexical items or use of synonyms items throughout various sections of a text. What follows is a detailed illustration of each cohesive relation.

2.3.2.1. Reference

Reference cohesion alludes to how the speaker or writer introduces participants and then keeps track of them once they are in the text (Eggins, 1994). The referent is the element in a text that a word or phrase denotes or stands for. It is very important to the interpretation of its reference. Though the semantic relationship between the referent and its reference item is conveyed through grammatical units, reference is a semantic relation and not a grammatical one like substitution. The reference item does not have to match the grammatical class of its referent; but it must be compatible with its semantic characteristics (Halliday and Hasan, 1976). The following example illustrates this point.

My father was a bookworm.

He had never travelled without taking *his* favourite books.

(Our examples)

The referent (My father), the subject of the sentence, has two references in the following sentence. While the first one *He* follows both the grammatical function (subject) and the semantic properties of the referent (referring to a singular and masculine animate noun), *his* did not follow the grammatical function of it (subject) as it occurs as an object, but it kept its semantic characteristics.

There are several linguistic items that can create reference cohesion. Halliday and Hasan (1976) identify three main types: *pronominals*, *demonstratives* and *definite articles*, and *comparatives*. In the following sentence-pairs, each case is illustrated separately.

- (1) Prof. Labeled is a teacher of English.
- (2) *He* is a very likeable teacher among *his* students. (*Pronominal*)
- (3) I always spend my free time in my grandma's house in the suburb.
- (4) The panorama leaves me breathless *there*. (*Demonstratives*)
- (5) Research in academia should have two sides, theoretical and practical.
- (6) It is easy to do *the* theoretical part because it is based on reviewing others' practical side. (*Definite articles*)
- (7) Old employers usually quick to criticise young employers for their mistakes.
- (8) But those who remember their own beginning do so *less* quickly. (*Comparatives*)

(Our examples)

The above examples demonstrate the different kinds of reference cohesion and how they work. The reference items in sentences (2), (4), (6), and (8) refer anaphorically to their referents, in sentences (1), (3), (5), and (7) respectively. Identifying the reference relation depends on relating each reference with its referent. It is said that it is easy to recognise the reference ties but relating them to their referents is the striking process as it affects greatly the text comprehensibility if these ties are misinterpreted.

2.3.2.2. Substitution

Substitution is the action of replacing an item in a text with another one. The substitute item, however, must not be a personal pronoun otherwise it becomes a reference relation and not a substitution. Substitution resembles reference in being potentially anaphoric and constitutes a semantic link between parts of a text by means of grammatical units. However, unlike reference, substitution denotes to one category of objects where the substitute item

follows the grammatical function of the one it substitutes. Since substitution is a grammatical relation, a relation in the wording rather than in the meaning, the different types of substitution are defined also grammatically rather than semantically. There are three types of substitution: *nominal*, *verbal* and *clausal substitution*. The followings are the examples of each.

(9) Where is my blanket?

(10) There is *one* over there. (*Nominal*)

(Our examples)

The word *one* in (10) substitutes any kind of a woollen cover found in the house but does not stand for the particular one in (9). Using the possessive pronoun ‘my’ in (9) is responsible for such interpretation because if ‘it’ used in place of *one* in (10), the interpretation would be different referring back to that specific blanket in the speakers’ mind in (9). Besides, the grammatical function of both *one* and *my blanket* is object.

(11) My mother said that you have bought a car.

(12) So *did* I! (*Verbal*)

(Our examples)

The verb *did* in (12) is a substitution because the complete sentence actually *you have bought a car*. The word *did* is presupposed by certain verb *bought*. It belongs to verbal substitution.

(13) Are Maya and Mira going to Maha’s birthday party this evening?

(14) I guess *so*. (*Clausal*)

(Our examples)

In sentence (14) above, the word *so* presupposes the whole clause *Maya and Mira are going to Maha’s birthday party this evening*. The word *so* above belongs to clausal substitution.

2.3.2.3. Ellipsis

Another way to create textual cohesion is by means of abandoning some elements that are already mentioned in a preceding discourse. Ellipsis is the omission of a word or part of a sentence that are superfluous or able to be understood from contextual clues. It occurs when some essential structural elements are excluded from a sentence or clause and can only be recovered by referring back to an element in the preceding text (Nunan, 1993).

According to Halliday and Hasan (1976), ellipses occur when something that is structurally necessary is ‘left unsaid’; there is a sense of incompleteness associated with it. The information is understood, but not stated. Like substitution, ellipsis is an in-text relation and in the great majority of instances the presupposed item is present in the preceding text. Ellipsis is also normally anaphoric relation in the level of words and structures. The difference between substitution and ellipsis is that in the former a substitute occurs in the slot where the presupposed item is replaced, whereas in ellipsis the slot is empty that is why it is often called ‘a substitution by zero’. Like substitution, there are also three kinds of ellipsis: *nominal*, *verbal*, and *clausal ellipsis*. In the following, each case is presented in an example.

(11) My sister likes to wear dark clothes.

(12) I, on the contrary, prefer *the bright*. (*Nominal*)

(Our examples)

In sentence (12), the word *clothes* is not mentioned after the word *bright*. However, any competent English speaker can easily retrieve the meaning of bright as *bright clothes*. The adjective bright functions as Head as the nominal ellipsis means the omission of a noun Head.

(13) Have you been swimming?

(14) Yes, I *have*. (*Verbal*)

(Halliday and Hasan, 1976, 167)

Even though the verb group *been swimming* in (13) is left out in (14), the sense in (14) remains effective due to the use of the word *have*. The verbal ellipsis here is employed to avoid redundancy and create textual cohesion.

(15) Which part of the activity have you finished?

(16) *The first. (Clausal)*

(Our examples)

In this example, the whole clause is omitted in (16). The complete response should be *I have finished the first part of the activity*. In the spoken language, the speaker does not need to use the complete clause when answering questions introduced by a question word.

2.3.2.4. Conjunction

A conjunction is a word used to connect clauses or sentences, or coordinate words in the same clause. There is no restricted order by which two sentences are linked by a conjunction. For example, if a time relation connects two sentences, the sentence referring to the earlier-in-time event may come after the other sentence (Halliday and Hasan, 1976). E.g. *They went to Algiers shortly after his wife had given a birth to their first child*. Reference, substitution, and ellipsis, on the other hand, have a typical order to come either anaphorically or cataphorically. The conjunctive ties are not directly cohesive by themselves as the other ties; but they rather convey certain meanings, which imply the existence of other elements in the text (Halliday and Hasan, 1976). For example, the conjunction ‘furthermore’ introduces that what comes is another fresh addition to what has been previously mentioned. What creates cohesion here is the function (addition) this conjunction has to relate each linguistic element that occurs in succession.

Baker (1992) further asserts that conjunction “signals the way the writer wants the reader to relate what is about to be said to what has been said before. Conjunction expresses one of a small number of general relations. The main relations are additive, adversative,

causal, temporal, and continuative” (p. 191). Conjunction is a relationship that indicates how the subsequent sentence or clause should be linked to the preceding or the following one by using cohesive ties that relate linguistic units to each other. Halliday and Hasan and Baker distinguish between five types of conjunctive cohesion relations: *additive*, *adversative*, *causal*, *temporal*, and *continuative*. Each pair of sentences below show how each type of conjunction extends the meaning of one sentence to the following sentence.

(17) ‘I wonder if all the things move along with us’, thought poor puzzled Alice.

(18) *And* the Queen seemed to guess her thoughts, for she cried ‘Faster! Don’t try to talk!’ (*Additive*)

(Halliday and Hasan, 1976, p. 235)

(19) The cost of attending a community college is low.

(20) Many students, *however*, need financial aid. (*Adversative*)

(Oshima and Hogue, 1999, p. 296)

(21) Male and female learners have different needs.

(22) *Consequently*, authorities should provide separate schools for each group. (*Causal*)

(Our examples)

(23) She packaged her clothes and dressed her children up.

(24) *Before* she went out, she left a note telling her husband that she wants a divorce. (*Temporal*)

(Our examples)

(25) When my father said that we would end our vacation.

(26) I felt so sad; *after all*, I could understand that it was not good to stay longer as the weather became badly. (*Continuative*)

(Our examples)

Whatever the conjunction is, a coordinator (such as *and*, *but*, and *so*), a conjunctive adverb (such as *however*, *consequently*, and *moreover*), or a temporal adverb and a subordinator (such as *before*, *after*, and *now*), they all work as cohesive ties beyond ‘sentence boundaries’. Their main role is to connect the ideas, maintain the follow of thought and make the relationship between sentences apparent to the reader.

2.3.2.5. Lexical Cohesion

As the name bespeaks, lexical cohesion operates within the lexical zone of lexico-grammar. Like conjunction, it is not directly cohesive by itself. It is the choice of vocabulary and positioning them in a specific way that makes the cohesive effect. However, contrary to conjunctions, lexical items are likely cohesive only if they are used in a particular arrangement. The conjunction *nevertheless*, for instance, signifies straightforwardly an *adversative* relationship between two sentences in a text, whereas lexical cohesion is contingent on some “patterned occurrence” of words (Halliday and Hasan, 1976). Nunan (1993) maintains that lexical cohesion occurs when two words in a text are semantically related in some way. They are related in terms of their meaning constituting what it is called “patterned occurrence”, which has two forms: *reiteration* and *collocation*.

The first type of lexical cohesion is *reiteration*. This lexical cohesive relation stands for different kinds of repetition, either a simple reiteration of the same item, or a restatement using a (near-) synonym, superordinate, or general word. The following sentence-pairs show the different four types of lexical reiteration. Compared to the other kind of lexical cohesion, reiteration is straightforward to identify and analyse.

(27) A seminar is going to be held on Applied Language Studies this evening.

(28) At this *seminar*, the issue of English for Occupational Purposes will be the focal point of discussion. (*Same item*)

(29) Colour creates biological reactions in our bodies.

(30) Many studies have shown that these *responses*, in turn, can change our behaviour. (*Synonymy*)

(Our examples)

The word *seminar*, in sentence (28), is repeated literally to maintain lexical cohesion by reiterating the same key word. In sentence (30), however, the repetition takes the form of the synonym *responses* of the key word 'reactions'. This is another way to maintain the flow of ideas without over reiterating the same word.

(31) My mother does not fed up from eating peaches.

(32) She likes to eat all kinds of *fruits* but she prefers the juicy ones.

(*Superordinate*)

(Our examples)

(33) I've just read John Smith's essay.

(34) *The whole thing* is very well thought out. (*General term*)

(Halliday and Hasan, 1976, p. 277)

In these examples, the word *fruits*, in (32) is a superordinate which involves exclusively many items that have the feature of being a sweet and fleshy product of a tree or other plant and which can be eaten as food, such as 'peaches in (31). However, the noun phrase *the whole thing* in (34), denotes to a more inclusive notion, which generally refers to unspecific elements, which, in this case, it refers to John Smith's essay (ideas, their organisation, writing style, etc.) in (34). A superordinate is different from a general term as the former represents a distinct group of objects (such as furniture) while the latter is not confined to peculiar elements as it may refer to a wide range of entities, (such as items or articles).

The second type of lexical cohesion is *collocation*. Rankema (1993) says that it deals with the relationship between words on the basis of their surrounding occurrence; i.e., the

association of regularly co-occurring lexical items (Halliday and Hasan, 1976). Collocation is the habitual juxtaposition of a particular word with another word(s) with a frequency greater than chance. These words occur in the same lexical environment to create the cohesive effect. However, in contrast to reiteration, collocation is the most problematical part of lexical cohesion since it is not based on any kind of repetition or direct semantic link but rather on association of items for a reason, such as *crystal clear*, *cosmetic surgery*, *heavy drinker*, *nuclear power*, etc. The following pair of sentences illustrates this point clearly.

(35) Gardening is a job that is hardly practised by these days' youngsters.

(36) When I was young, I used to see my grandfather spending hours
*growing seeds, watering plants, putting pesticides, removing harmful
plants, and digging* to cultivate the soil. (*Collocation*)

(Our examples)

The consistency of meaning between (35) and (36) is maintained by means of the association between the words: *growing, seeds, plants, watering, pesticides, and digging* in (36) that are frequently co-occur in a 'garden'. There is no direct semantic link between these words, but the frequency of their co-occurrence in practising gardening makes a cohesive link between them. Nevertheless, if the collocation is culturally bound or not commonly known, it is not easy to identify the co-occurring elements or interpreting their meaning. For example, *baby shower* is an English collocation that is difficult to understand from its wording for Arab learners because it is culturally bound. In Western societies, this phrase refers to the party, a Christian ceremony, which usually takes place before a mother expects her baby as a way of solidarity with the new parents. In Arab countries, however, this celebration usually occurs after the birth of the child.

2.4. Coherence and Cohesion Debate

Though coherence and cohesion are two facets of the same gem: both of them are useful tools in the creation of a text that is both meaningful and understandable. As they facilitate textual continuity, they are different in nature. There are several views regarding coherence and cohesion. Some linguists consider the two terms as interchangeable notions that imply each other; others view them as two independent entities.

Coherence, on the one hand, is concerned with the way chunks of language are connected to each other conceptually, some sort of, “a network of relations which organise and create a text. It is the network of conceptual relations which *underlie* the surface” (Baker, 1992, p. 218). In this sense, coherence is mentally conceptualised in the readers’ mind where meaning is inferred implicitly. Cohesion, on the other hand, deals with how units of language are linked to each other using concrete linguistic devices. As such, cohesion is a means of expressing the conceptual relations within texts explicitly.

For Halliday and Hasan (1976), meanings in connected sentences can be held in various ways by writers. Cohesion is an aspect that designates a well-connected text from a merely group of separate sentences. They pinpoint that cohesion is brought out to set up the structure of meaning. For them, the major contribution coherence gets is from cohesion. They argue that each text should be characterised by being coherent mainly by means of cohesion in addition to some other factors. Halliday and Hasan (1976) maintain that the cohesive devices are essential tools for the identification of a text, and hence, its texture. They further add that despite the fact that cohesion is associated with inter-sentential meaning, it is not concerned with the content of a text because it deals with “how the text is constructed as a semantic edifice” (p. 26). Although cohesion usually plays a role in a paragraph, it does not lead to the global flow of a text across paragraphs.

While Halliday and Hasan (1976) focus on the fact that cohesion is a crucial factor for coherence, Carrell (1984) takes the opposite direction asserting that cohesion is not a mere cause for coherence but rather an effect of it because “coherence of content does not suffice to make a text coherent”, it is the “additional linguistic property (like cohesion) that makes a text coherent” (p. 482). According to this, which is based on the theory of schemata, the majority of readers can hardly understand a text that contains very few cohesive elements, especially if the content is culturally or socially bounded.

Johns (1986), on the other hand, looks at the two notions in a different way. She claims that there are two kinds of coherence, one is text-based and the other one is reader-based. Text-based coherence stands for the concrete property of a discourse, which includes cohesion and unity while reader-based coherence refers to the productive interaction between the reader and the text. According to her, the former deals with how sentences are linked to create a unified text meanwhile the latter is based on the degree of compatibility between the reader’s expectations and the intended meaning presented in the underlying structure of a text.

Hoey (1991) concentrates on the textual perspective, particularly text organisation, which can be achieved through the inter-relationship between cohesion and coherence. He states that “cohesion is a property of the text and coherence is a facet of the reader’s evaluation of a text” (p.12). He investigates how, for example, lexical cohesive items would contribute to create a text that is both organised and clear. Lexical reiteration alone can create a net of bonds within a text that show directly the relatedness of ideas; which means that cohesion is regarded as an element that fits in with coherence. When a text is cohesive and coherent, it will enable the reader to process information easily and more rapidly.

Brown and Yule (1983), however, claim that one should distinguish between the relations of meaning among the linguistic units and the explicit expressions expressing those relations of meaning within a text. They question whether the formal linguistic devices are

always necessary for expressing explicitly the relations of meaning. For them, a text can be coherent without overt use of cohesive devices. For “it is the *underlying* semantic relation which actually has the cohesive power” (p. 196), consider the following example.

Thank you for your comments about voicing. I will eventually get back to that point. Once again I lie in the small hours tormented by my social conscience. Sometimes it is the single mothers, sometimes the lower class or disadvantaged Highland sheep farmer, but today it is the homeless (p. 196).

This example is one instance among many that is formed of interrelated and interconnected sentences with few explicit cohesive devices. Despite the fact that there is no overt use of the cohesive marker between each two sentences in the above example, it is claimed that readers find no difficulty in interpreting the second sentence as a subsequent sequence. The reason behind this is that the interpretation is basically derived from the underlying conceptual relations between each two sentences. In this case, texture cannot be considered as the only benchmark of coherence due to the fact that the surface features of cohesion are sometimes neither requisite nor enough to guarantee coherence.

Brown and Yule (1983) further illustrate this point in the following example.

I bought a Ford. The car in which President Wilson rode down the Champs Elysées was black. Black English has been widely discussed. A week has seven days. Every day I feed my cat. Cats have four legs. The cat is on the mat. Mat has three letters (p. 197).

This example shows that although there is a grammatical link between the following pair words *Ford, car; black, Black; and cat, Cats*, etc., the series of sentences in this extract has no logical sense. Hence, this evidence proves sometimes the insufficiency of cohesive devices in ensuring texts' coherence.

Schiffrin (1987) recognises cohesion as a means of communication, which is achieved via interaction between the reader and the hearer, such as question/response pairs. When the speaker successfully expresses verbally and nonverbally a message in an interpretative way and the hearer in return copes up with the cues so as to interpret that message, cohesion is set up. The cohesive ties in this case are the clues that help track down meanings and hold up the understanding of a conversation. Concerning coherence, she (Ibid) pinpoints that participants who “jointly integrate forms, meanings, and actions to make overall sense of what is said” (p. 39), are equipped with linguistic tools that facilitate their communication. However, these discourse markers are not always necessary for organisation as the semantic relations between propositions can be clear for the participants without the presence of markers, especially when a conversation moves on within their contexts and “the potential meaning relationship between them is already constrained” (p. 319).

Furthermore, Baker (1992) adds that if cohesive markers work as an overt reflection of the underlying conceptual relations that make sense, coherence than is not generated due to the presence of these formal features. Such a relation already exists and cohesion makes it only explicit. The presence of cohesive devices is in this case not a sign of the text's texture, as it might not ensure a text will be realised as a coherent whole. This comes from the fact that coherence depends much more on the reader's capacity of perceiving the underlying meaning relations than on the presence of overt linguistic markers. Thus, the cohesive devices help in facilitating reading and understanding not creating meaning.

In this sense, coherence is seen as a more reader-dependent phenomenon that encompasses many non-linguistic features related to the text's readers like their general background knowledge, expertise in the domain of reading, and expectations. Baker (1992) provides the following passage pinpointing that coherence derives from many aspects.

The purchasing power of the proposed fifteen hundred shop outlets would have meant excellent price reductions to customers across Britain and the United States. The flagship, HARRODS, had never been integrated with the rest and would demerge to retain its particular character and choice.

It's often written, as a handling journalist's tag, that I suffered from an obsession to control THE SPLENDID KNIGHTSBRIDGE STORE. It would be very static and limited aim, I think. For Lonrho's purpose, it could have been any well-spread stores group. It was chance, and roulette, that brought Hugh Fraser, the seller, and Lonrho, the buyer, together in 1977 (p. 220). [Our capitalisation]

This passage shows what she is literally meant by the reader's own knowledge and experience of the world. As it is seen, both *Harrods* and *the Splendid Knightsbridge Store* represent the same thing; and so, it is a repetition of the same word using synonymy. However, the cohesion (lexical reiteration by synonymy) between the two extracts is not clear to everybody except the British! (Of course apart from the use of the definite article *the*). Baker (1992) explains why the British readers can link the two items so easily because of their acquaintance with the distinguished store found in Knightsbridge. Hence, the speculation of making sense does depend on the readers' knowledge of the world and this leads to deducing the fact that people do differ in their perception. Indeed, they do not share the same

background knowledge nor experience and expectations. What might be coherent for one might not be for another; that is why, compared to cohesion, coherence is subjective.

Graesser et al. (2004) also differentiate between cohesion and coherence asserting that specifically “cohesion is a characteristic of the text, whereas coherence is a characteristic of the reader’s mental representation of the text content” (p. 1). The role of the cohesive tie is to aid readers create a logical consistent characterisation of the text; so, cohesion is merely an “objective property of the explicit language and text” (p. 2). Because of their explicit nature, the cohesive ties can be traced as well as observed and analysed by the bare eye in the text. In contrast, coherence is a hidden notion implied between the lines and it is constructed only in the readers’ underlying mind.

To sum up, cohesion is a formal feature of texts that can be used to make meaning easily grasped (it gives them texture), while coherence is in the eye of the beholder as it depends to what extent the reader is able to infer the writer’s communicative intentions. That is why, cohesion can be objectively verified, while coherence is more subjective; what is coherent for one may be incoherent for the others.

2.5. Cohesion and EFL Writing

Writing, in a foreign language, requires from the writer to demonstrate mastery of both the form and function of the foreign language. This, in fact, is a huge burden for EFL students who are endeavouring to grasp form and function in at least two or more languages simultaneously. To help students clear such a burden, many scholars have facilitated the complexity of the writing process by categorising the variety of operations involved (e.g. Gumperz et al., 1984) as seen in the first chapter.

Differences between spoken and written language would provide a justification for the importance of cohesion in writing. According to Chafe (1982), writing is generally produced under basically different assumptions from those of speaking. Whereas speaking typically

occurs in a face-to-face interactive situation, writing is typically performed in “social isolation” (Chafe, 1982) Academic writing, in particular, is usually produced in accordance with certain conventions that differentiate the two language skills.

The essential features of a well-written text are the unity and connectedness, making the individual sentences in the text “hang” together and relate to one another (Celce-Murcia and Olshtain, 2000). This textual relationship is partially a result of coherent organisation of the propositions and ideas presented in writing. In addition, this relationship significantly depends on the attentive process the writer goes through in order to create formal and grammatical cohesion among paragraphs and among sentences in each paragraph (Cornbleet and Carter, 2001). Therefore, the writer can strengthen coherence, and create global and local unity by employing various cohesive devices.

Textual cohesion, as one aspect of writing, is one problem source in EFL context. To use connectors appropriately, students must have beyond semantic and syntactic knowledge of the language in addition to the consideration of register variation, formal and informal (Celce-Murcia and Larsen-Freeman, 1983). EFL students are expected to master the required skills to understand complex textual concepts meanwhile trying hard to understand the different facets of a foreign language. For example, Crewe et al. (1985) find that students of English in Hong Kong tend to overuse connectors besides that their discourse markers are almost entirely unneeded to the comprehension of their writing. Tierney and Mosenthal (1983) also analyse the correlation between coherence scores, account for writing quality, and the number of cohesive ties used in compositions written by students of English as a second language. The results revealed no significant interaction effect regarding the use of cohesive devices, which was considered to be poor index of coherence or writing quality.

2.5.1. Assessing EFL Students' Writing

Over the past decades, the centre of attention in assessing EFL students' writing has twisted from evaluation of language form to appraisal of function, taking in account the inter-relationship of the other aspects of a text without forgetting its accuracy at the sentence level. In this context, research into coherence in student writing has led some authors to claim that textual cohesion correlates greatly with other facets of effective written expression. For example, Jafarpur (1991) explores the correlation between writing quality, as assessed by ESL/EFL instructors, and cohesive ties' numbers per composition. He has discovered that there is no significant correlation between cohesiveness and writing quality in general; however, cohesiveness is an essential indicator of writing quality at the advanced level.

Much earlier, Hartnett (1986) states that using "cohesive ties successfully is apparently not easy. Both good and poor writers may use the same kinds of cohesive ties, but they use them differently" (p. 143). This fact has led numerous studies to focus on the learner's language in particular, claiming that it is necessary to combine a quantitative and a qualitative approaches, comparing frequency and semantic/syntactic use. The emphasis on cohesion becomes part of the new direction in functional/communicative language teaching; thus, there has been much focus in both EFL textbooks and classrooms on the significance logical connectors have on writing quality. Nevertheless, this accent on cohesion has often neglected some of its essential details, especially when it is abused by downgrading it to an enhancing role and making it an end in itself in EFL written expression classes (Farghal, 1992). Such applications have long lasting negative effects on the ability of students to compose in writing as many studies found that there is no correlation between the use of connectors and writing quality.

2.5.2. Research on Learners' Use of Connectives

The concept of cohesion has brought to light some considerable effect on reading and writing research. While cohesion was once assumed as an anticipator of textual coherence, in the early 1980s, this assumption was turned down by numerous experiential and theoretical studies (Tierney and Mosenthal, 1983; Carrell, 1984; Mosenthal and Tierney, 1984), which have shown that there is no relation between using connectors and the quality of writing. The cohesive tie does contribute to textual coherence but it does not create it. Nevertheless, Crewe (1990) asserts that the way cohesive devices are demonstrated in some textbooks and handled out in classrooms show the opposite; cohesive devices have a major role in the clarity of a text.

In academic writing, the troublesome use of connectives (sentential adverbs and conjunctions) by non-native students has attracted in many researchers' attention for a long time. One problem generally found with non-native speakers' writing is that EFL students tend to either overuse or underuse such devices, especially connectives while others place the connectives in sentence-initial position more often than native speakers.

Crewe (1990), stemmed from his own experience with students of Hong Kong, suggests two obstacles with their identifications and possible problem sources. He claims that the first problem of misuse might be due to some textbooks, which deal with a number of connectives as alternatives without taking in consideration the differences among them. One-outcome results from such a work lies in exchanging indiscriminately the connectives in the list generally offered in some textbooks. The second problem of overuse/underuse of connectives is much more linked to students' proficiency level as it points to the students' difficulty in showing the logical relations between ideas and in producing pertinent ideas for developing the topic. In the instance of overuse, Crewe (1990) says that students might either use logical connectives without recognising the underlying logical relation between ideas or try to hide and decorate their poor writing by excessively using the connectors. The third and

fourth problems concerning the use of connectives are reported by Milton (1999) who compares the connectors used by non-native and native speakers of English. He finds that the two groups of students exhibit dissimilarities in the frequency of the most used connectors. While the most important finding reveals that EFL learners do use a limited set of connectives and overuse certain connectors at the expense of others.

In the same vein, Bolton, Nelson, and Hung (2003) find out the same problems when they compared the use of connectors in Hong Kong students' writing and the British students' writing. Their findings uncover that though the overuse of connectors was unexceptional to both the Hong Kong and the British students, the former exhibit an equal higher degree of overuse and deviance from the academic norm. In addition to that, although both groups utilise a narrower range of connectors compared to those used in professional academic writing, they contrast in the frequently used connectors.

Hinkel (2001), on the other hand, conduct a cross-linguistic study through investigating native and non-native English speaker students' use of sentence-level and logical-semantic conjunctions, including other related categories. The used corpus consists of English essays collected from five first language backgrounds: Japanese, Korean, Indonesian, Arabic, and English. The significant result found is that all the four non-native English speakers groups use a remarkably higher amount of sentence transitions than the native English speakers group does. A rigorous analysis of their essays, nevertheless, demonstrates a deficiency in the skills to use those transitions effectively. This means that the non-native students are generally inclined towards overusing connectives compared to the erratic pattern of use of the native students. Besides, whatever the first language is, the non-native students tend to overuse certain connectives, underuse the different types of them and position most connectives initially in the sentence while native English writers would be less inclined for that performance.

2.5.3. Common EFL Learners' Errors of Using Connectors

Overusing connectives is not favoured in academic writing. It is important not to use many connectives and to vary their position in sentences i.e. not always at the start of sentences. A text, which is basically poorly developed and organised, is not going to be made more coherent simply by peppering it with for example, *moreover*, *however*, and *notwithstanding*. Below is an example of a text that is “over egged”, using Raimes (1983) terms, with cohesive markers, and which is typical of the texts that many students produce as a result of an over-emphasis on linking devices at the expense of other ways of making texts coherent.

Louie rushed **and** got ready for work, **but** when he went out the door, he saw the snowstorm was very heavy. **Therefore**, he decided not to go to work. **Then**, he sat down to enjoy his newspaper. **However**, he realized his boss might get angry **because** he did not go to the office. **Finally**, he made another decision **that** he must go to work. **So**, he went out the door **and** walked to the bus stop (p. 08).

Over-using cohesive devices in a text creates an artificial makeup of meaning, which does not sound natural. It is not wrong to do so, but any word or sentence pattern becomes a “mannerism”, using Kane (2000)’s term, when it is over worked; as “one ‘however’ in a paragraph may work well; two attract a reader’s notice; three will make him squirm” (p. 38).

Missing subordinators is another common error made by students when they write. Subordinators such as *although*, *because*, *whilst*, *while*, *etc.*, cannot be used with only one clause because they join two clauses together.

Missed subordinators:

- She went to work. **Although** she felt sick.

A suggested version:

- **Although** she felt sick, she went to work.

(Our example)

Faulty parallel structure is the other problem students usually have and which may lead to the breaking of the message flow in their writing. The following example illustrates the point.

| | |
|---|---|
| <p><i>Faulty parallel structures:</i></p> <p>- Houses not only play an important role to provide a place to live, but also to give a sense of security.</p> | <p><i>A suggested version:</i></p> <p>- Houses not only play an important role to provide a place to live, but also give a sense of security.</p> |
|---|---|

(Our example)

2.5.4. Possible Problem Sources in Using Connectors

To help students learn how to write like a native, they should be exposed to a well-designed writing course that meets their needs and wants. Teachers should spot students' problem sources in using one of the writing aspects, such as with connectors, to find practical solutions to their writing difficulties. Understanding the problem can help in minimising students problem areas and, hence, ameliorating their writing quality.

2.5.4.1. Teaching Coherence and Cohesion

As claimed by Halliday & Hasan (1989), coherence does characterise every component of writing, stating that the relationship between coherence and text should be:

at any point after the beginning, what *has gone before provides the environment for what is coming next*. This sets up *internal expectations* and these are matched up with the expectations referred to earlier, that the listener or reader brings from *the external sources, from the context of situation and of culture* (p. 48). [Our emphasis]

According to this, it seems that much of the adapted writing provided for students explaining the language usage is incoherent as most of these conditions (the *internal expectations and the external sources*) are found in authentic discourses. Indeed, coherence springs up genuinely from the context of "situation and culture", as advanced by Halliday & Hasan (1976, p. 16). They illustrate this point maintaining that since cohesion relies on

conjunctions such as *but, so, in that case, and later on*, the presupposition actually demands a passage of more than a single sentence. In this case, students have to grasp the idea that the effect of a logical connector/connective goes beyond the sentence level.

Generally in some ESL/EFL textbooks, logical connectors are grouped according to their discourse functions, disregarding their syntactic and semantic differences. To facilitate their usage, they usually illustrate each category by presenting only one example from the set of connectors under each class, as in the following table.

| Function | Discourse marker |
|---|--|
| Giving additional information | Besides, in addition, furthermore, moreover, also, as well as Example: <i>In addition to my first point, I'd like to mention...</i> |
| Showing contrast with preceding information | However, yet/and yet, in spite of this, nevertheless, although/though Example: <i>However, the second point shows a clear contrast to the first point.</i> |
| Showing logical consequence | Therefore, so, thus (very formal), because of Example: <i>Therefore, our conclusion from the previous information is clear.</i> |
| Generalizing | On the whole, in general, as a rule, in most cases, in many cases, to some extent, mostly, usually Example: <i>On the whole, I'd say our conclusion is fairly well considered.</i> |
| Focusing attention on a topic | Regarding, as regards, as far as... is concerned, for Example: <i>as far as our new foreign policy is concerned, I'd say we made the best decision</i> |

Table 02 Illustration of Use of Discourse Markers in One Textbook (Burn & Swallowoods, 1990, p. 110)

This perfunctory handling gives students the impression that it is permitted to substitute the connector in the example with any other connector listed in the same category. Furthermore, such an illustration does not only mislead students, but it leaves the teacher without any chance to explain the semantic and syntactic differences. Uncontextualising texts as teaching materials are not efficient in teaching students how to use logical connectors as cohesive devices.

Misusing connectors is then said to be an outcome of a couple of possible sources. First of all, concerning categorising connectors, the results of many studies and criticism of existing pedagogical approaches and materials show that individual connectors carry to a certain extent different semantic meanings, syntactic positioning, collocational restrictions, and register. Many scholars criticise the common practice that some textbooks present a variety of connectors set in boxes, categorised by a particular function, such as *comparison*, but with an example provided for only one or two of the items (Hinkel, 2004).

In Table 03 below, for example, the connectors are organised according to their functions presenting only one illustrating example of how the connectors positioned in the sentence. The other syntactic position of the connector, putting it at the beginning of the sentence, is not presented here leading students to assume that this is the only way how to connect the two sentences.

| Conjunctive Adverb | Examples |
|--|--|
| To add a similar idea | |
| also besides furthermore in addition moreover | Community colleges offer preparation for many jobs; also , they prepare students to transfer to four-year colleges or universities. ; besides , ; furthermore , ; in addition , ; moreover , |
| To add an unexpected or surprising continuation | |
| however nevertheless nonetheless still | The cost of attending a community college is low; however , many students need financial aid. ; nevertheless , ; nonetheless , ; still , |
| To add a complete contrast | |
| in contrast on the other hand | The cost of attending a community college is low; in contrast , most four-year colleges do. ; on the other hand , |
| To add a result | |
| as a result consequently therefore thus | Native and nonnative English speakers have different needs; as a result , most schools provide separate classes for each group. ; consequently , ; therefore , ; thus , |
| To list ideas in order of time | |
| meanwhile afterward then subsequently | Police kept people away from the scene of the accident; meanwhile , ambulance workers tried to pull victims out of the wreck. The workers put five injured people into an ambulance; afterward , they found another victim. ; then , ; subsequently , |
| To give an example | |
| for example for instance | Colors can have different meanings; for example , white is the color of weddings in some cultures and of funerals in others. ; for instance , |
| To show similarities | |
| similarly likewise | Hawaii has sunshine and friendly people; similarly , Mexico's weather is sunny and its people hospitable. ; likewise , |

**Table 03 Charts of Connecting Words and Transition Signals
(Oshima, A., & Hogue, A., 1999, p. 296)**

Another problem generated from such kinds of lists is as seen in Table 04 where the connectors are under semantic units without further syntactic knowledge or contextualisation. The connectors under one group are also listed as synonyms without further distinctive semantic knowledge. The students think that the “synonymous” connectors are mutually

interchangeable leading them to misuse, for instance, *on the other hand* as synonymous with *however*.

| To list ideas in order of importance | | | |
|---|--|-----------------------------------|---|
| first, ... first of all, ... first and foremost, ... second, ... more important, ... most important, ... more significantly, ... most significantly, ... above all, ... most of all, ... | | | the first ... (reason, cause, step, etc.) an additional ... the second ... another ... a more important (reason, cause, step, etc.) the most important ... the most significant ... the best/the worst ... |
| To add a similar or equal idea | | | |
| also, ... besides, ... furthermore, ... in addition, ... moreover, ... too as well | and both ... and not only ... but also | | another ... (reason, cause, step, etc.) a second ... an additional ... a final ... as well as |
| To add an opposite idea | | | |
| however, ... on the other hand, ... nevertheless, ... nonetheless, ... still, ... | but yet | although even though though | despite in spite of |
| To explain or restate an idea | | | |
| in other words, ... in particular, ... (more) specifically, ... that is, ... | | | |
| To make a stronger statement | | | |
| indeed, ... in fact, ... | | | |
| To give another possibility | | | |
| alternatively, ... on the other hand, ... otherwise, ... | or either ... or whether ... or | | |
| To give an example | | | |
| for example, ... for instance, ... | | | such as an example of to exemplify |
| To express an opinion | | | |
| according to ... in my opinion, ... in my view, ... | | | to believe (that) to feel (that) to think (that) |

Table 04 Charts of Connecting Words and Transition Signals (Oshima, A., & Hogue, A., 1999, p. 298)

Though both *on the other hand* and *however* share the same general semantic field, *to add an opposite idea*, the former has subtle nuances of meaning different from the latter. *On the other hand* is generally required when we add a complete contrast while *however* is needed to show an unexpected or surprising continuation.

The second possibility manifests in the difficulties of identifying what should be considered as a mistake. For instance, Milton and Tsang (1993) classified problematic usages of connectors as misuses and overuses. Misuses, which are fairly straightforward to identify, are results of using, for example, an adverbial of causality when one is not warranted. Overuses, on the other hand, such as using redundantly connectors when they do not contribute to meaning, are more difficult to be coded objectively. However, it is the overuse rather than the misuse that gets the focus in much of the studies' discussion of adverbial usage (Hinkel, 2004), especially when the first language connectors usage is different from the learned one like in the case of Arabic and English.

2.5.4.2. Connectives and Interlanguage

Several studies have shown that the use of adverbial connectors can be problematic for native speakers (NS), but especially so for EFL speakers. Concerning EFL learners, there are several reasons behind their difficulties in using connectors. First of all, each type of discourse/register requires a different kind of connectors. EFL learners find difficulties in distinguishing and learning to use the appropriate connectors used in different discourses. In order to know which connector to use in a given situation, a learner needs to know about different registers and text types. For example, there are certain connectors that belong to the formal registers (e.g. *therefore*, *thus*), others are more seen in the informal ones such as, the resultive connector *so* and the contrastive connector *anyhow* (Altenberg and Tapper, 1998; Quirk et al., 1985). Secondly, connectors are not always necessary, especially there are some differences between languages with respect to making connectors explicitly. Besides, the

connector usage is connected to factors like the development stage of the learners' communicative competence and how language is taught (Altenberg and Tapper, 1998).

The other difficulty of EFL learners' in using connectives appropriately is the learner's *interlanguage* (IL). This notion denotes to the unrelated linguistic system created when an EFL learner tries to produce meanings in the language s/he is learning. Tarone (2006) states that interlanguage is usually referred to as characteristic of adult foreign-language learners, meaning learners who already have established their native language (NL) and passed puberty. One prominent feature of interlanguage is that its development comes to an end at some point in the learning scale, known as *fossilisation*. This latter can be found at any language level, including using cohesive ties. Interlanguage is linked both to the learner's native language and the target language by interlingual identifications perceived by the learner. In other words, it is no longer believed that EFL learners' language is solely shaped by transfer from the first or the second language, but it is rather seen as a system consisting of native language transfer, overgeneralisation of the target language rules, transfer of training, strategies of communication and strategies of learning (Tarone, 2006). These psycholinguistic processes shape learners' interlanguage, which in turn shapes EFL students proficiency level, especially concerning the way learners use language aspects such as connectives.

2.6. Teaching Cohesion/Coherence in EFL Context

One of the important ways to aid students with problems in constructing meaning is by means of highlighting explicitly the writing aspects. Cohesion and coherence are two important writing features that need a focus on in teaching writing in an EFL context.

2.6.1. Understanding the Notions

Teachers should teach explicitly coherence and cohesion in relation to meaning construction of a text. It is very important to understand and respond to how students describe the ways ideas are smoothly connected through a text. Students who have been learning

English for three years or more might give the impression of being fluent, but they still need to develop their skills as readers and writers, especially in formal contexts of academic writing. Structuring, organising, and presenting essays in a variety of meaningful forms need a good mastering of coherence and cohesion to ensure a text is woven together into a whole, rather than being a series of unrelated sentences and/or paragraphs.

Coherence is about the choice of content and its organisation. There are well established patterns for the organisation of a text and these include moving from the general to the particular, following a chronological order, establishing a cause and effect relationship, advancing from the simple to the complex, gliding from the external to the internal, presenting a claim and its counterclaim, settling a problem and its solution, to name just a few. All these relationships of meaning should be presented plainly through using explicit markers. Cohesion devices enable the reader to perceive it as a ‘whole’ and to follow the development of meaning.

A study of cohesion and coherence can provide significant insights for Applied Linguistics and Language Teaching. Cohesion is a useful tool to encourage FL learners to produce texts that are well connected and coherent. Cohesion and coherence can help student writers to avoid producing a discursive or unorganised text. Because most non-native student writers are concerned about grammar and syntactic errors in their writing, the teaching of cohesion and coherence, which with *explicit instruction*, *teacher feedback* and *essay revision*, will help them learn to write a well-organised prose. With this, lessons on cohesive ties and other features promoting textual coherence will certainly raise students’ consciousness and give them insights into how they can express their thoughts with clear directions and create their text effectively.

2.6.2. Functional Ways to Teach the Notions

The way textual cohesion is achieved is best learned through paying close attention to the way sentences are linked in texts. Cutting texts up and asking learners to order them is a practical way of drawing attention to the way that they are linked. Identifying lexical chains, for example, in texts such as repetitions, the use of synonyms and hyponyms, and words of the same lexical field is a beneficial way of alerting students to the key role lexis has in fleshing a text together. On the other hand, coherence has a lot to do with the way the propositional content of texts is organised. If the content of a written text is organised in such a way that fulfils the reader's expectations, it is more likely to achieve its communicative effect. This means that students can learn to write coherent texts through the analysis of the generic features of particular text types. In addition, guessing the intended readers' questions and then trying to answer them in writing is also very helpful to students because this may help them have a clear idea about the purpose of the text and the intended readership. Keeping the reader in mind does not guarantee coherence, but it would seem to be a prerequisite.

Conclusion

What has been said so far about cohesion helps understand its importance in the recognition of a text as a semantic unit (compared to a sequence or a jumble of unrelated sentences). Cohesion is a critical property of the text and because of its objectivity in analysis one can even recognise text's cohesion automatically (for example through using software programs such as the Coh-Metrix). Coherence, on the other hand, is often co-occurring with cohesion. It is said that coherence is one facet of the reader's evaluation of a text. Indeed, compared to cohesion, it is subjective and judgments concerning it may vary from one reader to another. That is, one text would be understood differently by two readers depending on many factors such as thematic prior knowledge, linguistic knowledge, level of comprehension, personal experience, etc.

Cohesion has undergone a change in perspective from being a mere linking device to the new orientations towards its significance as a discourse marker. Several studies on cohesion have been conducted to examine closely the effect cohesion and coherence has on students' written compositions. Knowing EFL students' problems in creating a coherent and cohesive text brings delightful amendments to EFL teaching. As such, the gainable aim from such awareness is to come to a better understanding of how larger blocks of language are built up using legitimate materials according to academia.

Chapter Three
Investigating Teachers’ and Learners’ Attitudes Towards
the Writing Skill and Cohesion

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Chapter Three

Attitudes Towards the Teaching/Learning of the Writing Skill and Cohesion

Introduction

This chapter is concerned with describing the questionnaire as one research instrument used to check the validity of the research hypothesis; while the other tool is a corpus-based analysis of students' argumentative essays (cf. Chapter Four). The chapter is devoted to the identification of data and the analysis of the results obtained from both teachers and students' questionnaires. The analysis enables to understand the surrounding circumstances of how teaching/learning of writing is performed in the Department of English at the university of Constantine 01 to suggest appropriate solutions to the existing problems faced by students when they write. The chapter then aims to collect information about the background knowledge of how teachers and students perceive writing and the use of cohesion to explain the latter's writing performance.

3.1. Population, Sampling, and Randomisation

This study is conducted in the Department of Letters and the English Language at the University of Constantine 01. For the teachers' questionnaire, a sample of 14 written expression teachers was chosen. Some of the teachers were teaching the module of third year written expression while administering the questionnaire, others taught it before. The teachers represent a hybrid of expertise in the field of teaching writing, as some of them are experts in teaching writing while others are freshmen teachers. The role of teachers is very important because they are well informed of students' abilities and the writing skill complexities.

For the students, the research population are third year Applied Language Studies students of English. The rationale behind choosing 3rd year students is because they are supposed to be good in writing, as they have been exposed to academic writing for three years.

So, for the students' questionnaire, a sample of 100 students was chosen randomly from the parent population. The randomisation in selection is based on picking up three groups taught by the same Written Expression teacher; i.e., they were exposed to the same writing lessons with the same method of teaching.

3.2. Teachers Questionnaire

The questionnaire was devised to have a global view of the situation of teaching writing. It is intended to see the teachers' viewpoints on how students react towards writing.

3.2.1. Administration of the Questionnaire

To evoke information from the teachers concerning their background knowledge, perspectives in teaching, and attitudes towards some of the issues highlighted in the theoretical part, twenty (closed) questions (except the last one, an open-commentary question) are put, either as a multiple-choice type or as a 'yes'/'no' type. However, some questions were implicitly made open-ended leaving the respondents a space to comment appropriately. The questions progressed following a general-specific orientation to probe into teachers' mind gradually for better elicitation. The questionnaire was administered around the middle of the first term of 2011-2012. It was handed to fourteen teachers of writing at the Department of English at the University of Constantine 01. The answers of the respondents were coded numerically for practical analysis.

3.2.2. Analysis of the Results

For the analysis, we have processed the teachers questionnaire (cf. Appendix 01) in the following pattern.

Question 01: Years of experience.

As a start-up, it was about the number of years the participants have in the domain of teaching in general.

| 02-05 years | 06-10 | 30-37 | Total |
|--------------------|--------------|--------------|--------------|
| 05 | 03 | 06 | 14 |
| 35% | 22% | 43% | 100% |

Table 05 Years of Experience

Of the total respondents (N=14), 43% have from 30 to 37 years of experience in teaching; 35% who are freshmen teachers with 02 to 05 years; against 22% who have an experience of 06 to 10 years.

Question 02: How long have you been teaching Written Expression?

This question was about the years of experience in teaching writing.

| 02-05 years | 08-20 | 23-32 | Total |
|--------------------|--------------|--------------|--------------|
| 07 | 04 | 03 | 14 |
| 50% | 28% | 22% | 100% |

Table 06 Years of Experience in Teaching Writing

50% of the respondents have experience from 02 to 05 years; 28% have from 08 to 20 years; while 22% have from 23 to 32 years.

Question 03: Do you think that the Written Expression programme you are teaching is enough to improve your students' level in writing?

To know about the Written Expression curriculum, teachers were asked whether they find the Written Expression programme enough to improve their students' level in writing.

| Yes | No | Total |
|------------|-----------|--------------|
| 07 | 07 | 14 |
| 50% | 50% | 100% |

Table 07 The Efficacy of the Written Expression Programme in Improving Students' Level in Writing

Of the total respondents, 50% said that the current programme of Written Expression module is enough for students to improve their level in English; against 50% who did not see that.

Question 04: Is the time allocated to teaching Written Expression sufficient to cover most of the aspects needed to develop the writing skill?

This question was about the time allocated to teaching writing to cover most of the aspects needed to develop the students' writing skill.

| Yes | No | Total |
|-----|-----|-------|
| 04 | 10 | 14 |
| 28% | 72% | 100% |

Table 08 The Sufficiency of Time to Teach Writing

Of the total respondents (N=14), 72% admitted that the time assigned to teach writing is never enough to cover most of the aspects needed to develop the students' writing skill; against 28% who said they find the time sufficient to teach the writing skill.

Question 05: What type of approach do you follow when you teach writing?

Teachers are asked about their method/approach in teaching writing.

| Product Approach | Process Approach | Functional Approach | Eclectic Approach | Total |
|------------------|------------------|---------------------|-------------------|-------|
| 04 | 03 | 00 | 07 | 14 |
| 28% | 22% | 00% | 50% | 100% |

Table 09 The Preferred Approach to Teach Writing

50% of the respondents said they adopt an Eclectic Approach in teaching writing; 28% said they choose the Product Approach; 22% prefer the Process Approach; against 0% who opted for the Functional Approach.

Question 06: Do you help your students when they write?

This question is meant to know if teachers help their students while they are writing.

| Yes | No | Total |
|------|-----|-------|
| 14 | 00 | 14 |
| 100% | 00% | 100% |

Table 10 Helping Students while Writing

100% of the respondents said that they help and guide their students while doing in-classroom writing activities and provide them with feedback.

Question 07: If yes, do you focus on?

This question, a follow-up to the previous one, requires the participants who answered ‘Yes’ which writing aspect they attach a great importance to when they help the students.

| Content Organisation | Vocabulary | Grammar | Punctuation | Spelling | Connecting ideas | All of them | Total |
|----------------------|------------|---------|-------------|----------|------------------|-------------|-------|
| 00 | 02 | 00 | 00 | 00 | 02 | 10 | 14 |
| 00% | 14% | 00% | 00% | 00% | 14% | 72% | 100% |

Table 11 The Most Focused-on Aspects in Teaching Writing

72% of the total respondents said that they focus on all the aspects of writing; against 14% of them who gave importance to both *vocabulary* and *connecting ideas*.

Question 08: What genre of writing do the students find the most difficult?

The reason behind putting this question was to identify the genre of writing students’ find the most difficult to perform.

| Exposition | Narration | Description | Comparison & contrast | Argumentation | Total |
|------------|-----------|-------------|-----------------------|---------------|-------|
| 02 | 03 | 03 | 01 | 05 | 14 |
| 14% | 22% | 22% | 07% | 35% | 100% |

Table 12 The Most Difficult Genre of Writing

Of the total respondents, 35% opted for argumentation as the most difficult genre; followed by 22% who said it is narration and the other 22% said description; against 14% who said it is exposition and other 7% who said it is comparison & contrast.

Question 09: What are the most common writing problems you noticed your students’ usually have?

Teachers were asked about the most typical writing problems they noticed their students’ usually have.

| Grammatical rules | Interference of the mother tongue | Poor organisation | Incoherence | Failure in answering the question | Poor linkage of ideas | All of them | Total |
|-------------------|-----------------------------------|-------------------|-------------|-----------------------------------|-----------------------|-------------|-------|
| 02 | 02 | 00 | 00 | 00 | 02 | 08 | 14 |
| 14% | 14% | 00% | 00% | 00% | 14% | 58% | 100% |

Table 13 The Most Common Writing Problems

As Table 13 displays, 58% of the total respondents chose eclecticism; against 14% who chose practising grammatical rules, other 14% for interference of the mother tongue, and still another 14% said they choose poor linkage of ideas.

Question 10: When you correct the students’ essays, which language aspect do you focus on most?

The teachers were asked which language aspect they focus on most when they correct students’ essays.

| Grammar & mechanics | Rhetorical aspects of particular genres | Coherence | Cohesion | Content | All of them | Total |
|--------------------------------|--|------------------|-----------------|----------------|--------------------|--------------|
| 03 | 00 | 00 | 01 | 00 | 10 | 14 |
| 21% | 00% | 00% | 07% | 00% | 72% | 100% |

Table 14 The Most Focused-on Language Aspect in Correcting Essays

72% of teachers opted for all the aspects of writing when they correct the students’ writings; followed by 21% who focused on grammar and mechanics; while, cohesion took the least rate with 07%; against coherence and rhetorics which had no rate at all.

Question 11: When you teach writing, do you concentrate on teaching cohesion?

The teachers were asked whether they concentrate in particular on teaching cohesion as a prominent aspect in the same manner they focus on coherence and unity.

| Yes | No | Total |
|------------|-----------|--------------|
| 06 | 08 | 14 |
| 42% | 58% | 100% |

Table 15 Focusing on Cohesion during Teaching Writing

Out of the total respondents (N=14), 58% said they did not concentrate on teaching cohesion in a separate lesson in their instruction but they integrate it while teaching coherence and unity; against 42% who admitted they do so.

Question 12: Do you provide your students with lists of cohesive devices “transitional markers”?

This question is to know whether teachers provide their students with a list of transitional markers.

| Yes | No | Total |
|-----|-----|-------|
| 13 | 01 | 14 |
| 93% | 07% | 100% |

Table 16 Providing Lists of Cohesive Devices and Transitional Markers

In the table above, 93% of the teachers provide their students with a list of transitional signals; against 07% who said they do not give such a list.

Question 13: If yes, do you find them useful for your students when they write?

Those who answered ‘Yes’ were further asked whether they find using these lists beneficial for their students.

| Yes | No | No response | Total |
|-----|-----|-------------|-------|
| 13 | 00 | 01 | 14 |
| 93% | 00% | 07% | 100% |

Table 17 The Usefulness of Providing Students with Lists of Transitional Markers

93% of the respondents said that providing the students with lists of “transitional markers” is useful for students; against 07% who abstained.

Question 14: Do you think that classifying these connectors according to their function such as “exemplification, comparison, contrast, result, etc.” is beneficial for students to use them appropriately?

To confirm the doubt concerning the inefficient use of lists of “transitional markers”, this question was to know whether teachers find that classifying connectors according to their function (cf. Appendix 03) is beneficial and practical for students.

| Yes | No | Total |
|------|-----|-------|
| 14 | 00 | 14 |
| 100% | 00% | 100% |

Table 18 The Usefulness of Classifying Connectors according to Their Function

All the respondents (100%) agreed that classifying connectors according to their function is both beneficial and practical for students. One respondent added a note saying that to be effective, such a classification should be followed by intensive practice and contextualisation.

Question 15: While assessing students' essays, do you take into account?

This question tries to explore the kind of mistakes teachers take into consideration when they evaluate their students' essays.

| All the mistakes | Only major mistakes | Total |
|------------------|---------------------|-------|
| 08 | 06 | 14 |
| 58% | 42% | 100% |

Table 19 The Kind of Mistakes Taken into Account during Assessment

Of the total respondents, 58% said they took all the mistakes into consideration in correction; while 42% of them focused only on the major ones.

Question 16: While assessing students' mistakes, do you highlight the inappropriate use of connectives?

To further identify how teachers assess their students' mistakes, they were asked whether they highlight the inappropriate use of connectives in particular.

| Yes | No | Total |
|------|-----|-------|
| 14 | 00 | 14 |
| 100% | 00% | 100% |

Table 20 Highlighting the Inappropriate Use of Connectives

All the respondents (N=14) declared that they used to identify the misuse of connectives when they correct the mistakes.

Question 17: Do you consider making mistakes in using connectives a major mistake or a minor one?

This question was designed to know whether the teachers consider making mistakes in using connectives a major mistake or a minor one.

| Major | Minor | Total |
|-------|-------|-------|
| 08 | 06 | 14 |
| 58% | 42% | 100% |

Table 21 Considering the Making of Mistakes in Using Connectives

To this question, 58% of the respondents considered making mistakes in connector use as a major mistake; against 42% who said it is a minor mistake.

Question 18: How do you usually comment on the students' errors/mistakes?

With this question, it was sought to know how teachers usually comment and give feedback on students' mistakes/errors.

| Indicate where the mistake/error is and correct it for the students | Indicate where the mistake/error is and what type it is | Indicate where the mistake/error by using symbols without correcting it or mentioning its type | Indicate where the mistake/error by using symbols mentioning its type without correcting it | Total |
|---|---|--|---|-------|
| 07 | 02 | 02 | 03 | 14 |
| 50% | 14% | 14% | 22% | 100% |

Table 22 Commenting on Students' Mistakes/Errors

Of all the teachers, 50% said they indicate where the mistake/error is and correct it for the students; against 22% who said they indicate where the mistake/error by using symbols without correcting it. The rest is divided equally between 14% who said they indicate where the mistake/error is and what type it is; and another 14% who declared that they indicate where the mistake/error by using symbols without correcting it or mentioning its type.

Question 19: Do you think that after spotlighting students' mistakes/errors concerning the use of connectors, they will overcome them the next time they write?

The teachers are asked whether their students really overcome the spotlighted mistakes/errors the next time they write.

| Yes | No | Total |
|-----|-----|-------|
| 05 | 09 | 14 |
| 36% | 64% | 100% |

Table 23 Overcoming Making Mistakes/Errors Again

64% of the respondents admitted that their students do not overcome the spotlighted mistakes/errors the next time they write; whereas 36% said 'Yes'.

Question 20: If you would like to add anything about this subject, please write it below.

This question allowed teachers to make any comment or any suggestion they want.

| Response | No Response | Total |
|----------|-------------|-------|
| 03 | 11 | 14 |
| 22% | 78% | 100% |

Table 24 Commenting on the Subject

Of the total respondents (N=14), 22% provided feedback or criticism; against 78% who preferred to abstain.

3.2.3. Discussion of the Results

The first results have shown that 43% of the teachers have from 30 to 37 years working experience; 35% have a much shorter experience (from 02 to 05 years); against 22% who have been teaching English from 06 to 10 years (Tables 05). The results indicate that the teaching staff in the Department of English is a blend of expertise combining professionalism with dynamism creating a working atmosphere that paves the way for students to learn efficiently. Concerning teaching writing, the results have shown that 50% of the teachers have experience from 02 to 05 years in teaching writing; 28% have experience from 08 to 20 years; against 22% who have been teaching Written Expression from 30 to 37 years (Table 06). As it is seen, experienced teachers are few compared to freshmen teachers because of two reasons. First of all, experienced teachers are already few in the Department of English. Second, most of them are left for post graduation teaching besides supervising master dissertations and doctorate theses.

When the teachers are asked about the efficacy of the Written Expression programme in improving students' proficiency in writing, 50% of the them said 'yes' the syllabus covers all the needed aspects to write well; against 50% who said 'no' (Table 07). The efficacy of the programme in this case has a fifty-fifty chance of operation depending on many factors; teachers' experience and students' level are just some of them. In-classroom sessions may not be sufficient to supply the students with all the needs to write professionally but they are well enough to teach them how to write. The students have to do a lot of work outside the class to ameliorate their level. Even if teachers may cover much theory, they are not going to practise everything in class.

Some of the teachers said that the ineffectiveness of the current Written Expression syllabus is because it lacks some writing aspects as considering the audience; others maintained that the syllabus was once rational for particular students' needs. As one senior teacher puts it,

When the programme was designed, the freshmen students had a better academic level. Today, the programme remains valid, but it doesn't match the students' expectations. In addition to that, the syllabus in question was designed for small groups of students that would not exceed 25 learners.

Indeed, nowadays classes include more than 40 students per class. Writing is better learnt in limited groups because the teacher can manage to provide accurate individual evaluation and feedback on the spot. Besides, 72% of the teachers admitted that two sessions per week are never enough to give the theory of the writing aspects and practise them equally, especially if the classes are crowded (Table 08). Even if teachers can give students the most basic aspects to write, they cannot practise what is given. Writing is a process that encompasses many procedures. Students need sufficient time to go through these stages and learn what each stage requires from them mentally. In addition, three hours per week with forty students might impede teachers from providing individual constructive feedback for all learners. When the students write without getting back comments on their weaknesses and strengths, eventually they may be demotivated to write.

Regarding the most used approach to teach writing, 50% of the participants preferred to use an eclectic approach depending on students' level, needs, motivation, lacks and weaknesses (Table 09). 28% said they adopt the Product Approach though it is old-fashioned and does not meet much the expectation of today's learning. For them, there is not enough time to apply the other approaches, especially the Process Approach. The syllabus of third year is about practising the different types of essays such as expository and argumentative

essays. The students generally hand a final draft to the teacher who does not assess the whole writing process but rather evaluate the product. Furthermore, the Product Approach consists of teaching a model and inviting students to follow it. This Approach matches the prevailing crowded situation in classrooms. Though the Process Approach and the Functional Approach are currently the most effective teaching approaches, 22% of the teachers adopted the Process Approach; against no teacher chose the Functional Approach as it may not be appropriate to be used within our conditions.

On helping the students when they write in classrooms, all the respondents (100%) asserted that they do so by assisting, guiding, and providing feedback, depending on time constrains and students numbers (Table 10). 72% of the teachers took in consideration all the aspects of writing (content organisation, vocabulary, grammar, punctuation, spelling, and connecting ideas) in their instruction; 14% emphasised on word diction and another 14% on connecting ideas; against no one focused only on spelling, punctuation, content organisation, or grammar (Table 11). Assumedly, it is the teacher who knows his students' weaknesses and usually determines the focal points in his teachings. However, the fact that 72% of the teachers still take everything in consideration when they correct is very exhausting. This may indicate that 3rd year students lack a great deal of knowledge of writing aspects obliging teachers to check out minute details. Aspects like punctuation and spelling are supposed to be among the top problems for freshmen students not the advanced ones.

Following a further analysis of the results, 35% of the teachers opted for argumentation as the most difficult writing genre students generally struggle to perform; 22% of them said it is narration and the other 22% chose description; against 14% who said it is exposition and 7% who said it is comparison & contrast (Table 12). These results can be explained as practising argumentative essays takes place in the third year. The students had not enough time to exercise such a genre. Besides, the students who still have problems in

mechanics might find difficulties in writing a text that is based on persuasive language form and content.

Identifying the most common writing problems, 58% of the teachers said that the students have difficulties in practising grammatical rules, mother tongue interference, poor content organisation, incoherence, failure in answering/adhering to the question, and poor linkage of ideas. More specifically, practising the grammatical rules 14%, interference of the mother tongue 14%, and poor linkage of ideas 14% are among the prominent inadequacies teachers noticed their students' have (Table 13). While the first and the second deficiencies can be generally overcome by enough practice in and outside the classroom, the third deficit (poor linkage of ideas) is a matter of in-class teaching. Connecting ideas is among the writing aspects that are generally underestimated in teaching writing because it is usually dealt with under coherence and unity. In the Written Expression programme, there is not a separate lesson about cohesion. The focus is usually on the other aspects as vocabulary, unity, coherence, and mechanics.

On the above-mentioned problems, 72% of the respondents have focused on all the mentioned writing aspects (grammar and mechanics, rhetorical aspects of particular genres, coherence, cohesion, and content) when they assessed the students' essays. 21% of the teachers said they focused on grammar and mechanics; while 07% said it is cohesion (Table 14). Though the two last aspects are among the easy features to locate by teachers in assessment, they took the least rates because third year students are supposed to make fewer mistakes at grammar, mechanics, and cohesion compared to content, rhetorical organisation, and coherence. However, to explain why teachers do not focus on cohesion in assessment, 58% of the teachers said that they did not concentrate on teaching cohesion as a prominent aspect in the same manner they did for the other writing aspects (Table 15). They prefer to mention cohesion when they teach coherence and unity.

On whether teachers provide their students with lists of transitional markers, 93% of the teachers said it is an easy way to find connectors while writing (Table 16). Again 93% of the respondents considered the lists as useful tools for students to ease the search of connectors. Yet, these teachers maybe do not pay attention to the fact that these lists are sometimes misleading if the connectors are classified without contextualisation (Table 17). For example, the students may use the connectors under one class like expressing contrast interchangeably as synonymous unaware of the syntactic, semantic, or register differences between them.

Furthermore, 100% of the respondents again agreed that classifying connectors according to their functions only is both beneficial and practical for students to use the cohesive devices appropriately (Table 18). However, one respondent wrote boldly a note saying that she concurred in the usefulness of this classification but only if it is followed intensively by “practice and contextualisation”. This is exactly what the researcher seeks to be done if teachers provide their students with such lists. To raise awareness about differences of same-function connectors, cohesion should be taught in separate lessons, as it needs a careful clarification to avoid falling in connectors’ misuse.

In an attempt to find out the way teachers assess students essays, either by adopting a discreet point or an integrative testing, 58% of the respondents chose the second (Table 19). They believed that in academic writing, everything should be taken into account if one wants to elevate students’ performance to write decent compositions. Teachers also said that they centred on the inappropriate use of connectives, such as padding (overusing)-connectors, incorrect usage, or inconsistent linkage of ideas as 58% of them considered making mistakes in cohesion as a major mistake/error (Table 21).

Furthermore, to help students never make the same mistakes again; 50% of the respondents usually comment on students’ mistakes/errors as they indicate where the

mistake/error is and then corrects it for the students; 22% said they indicate where the mistake/error by using symbols mentioning its type without correcting it; 14% said they indicate where the mistake/error is and what type it is and another 14% said they indicate where the mistake/error by using symbols without correcting it or mentioning its type (Table 22). Whatever assessment technique teachers' adopt, it shows the importance of taking into consideration all the writing aspects while correcting to help students ameliorate their writing styles. However, 64% of the teachers still admitted that their students generally do not overcome the spotlighted mistakes/errors and continue to make the same mistakes/errors whenever they write (Table 23).

As the ultimate question, teachers were asked to comment on the subject to express their concerns towards teaching writing in general. 22% of them suggested that teaching students to write effectively does not solely depend on the known approaches. More importantly, it relates to all factors of the context of operation, such as students' background knowledge, the teacher of writing, the learning conditions, the tertiary curriculum, and the likes (Table 24). Whatever teachers do to promote students' writing abilities is just a loose way to solve some of their students' problems. They also proposed that in order to improve the students' writing style, curriculum designers should introduce a Reading Comprehension course. During this module the students will be able to meet authentic materials where they learn native writing techniques and styles, memorising word spelling, having a convenient vocabulary repertoire, and gaining innovative ideas.

3.3. Students Questionnaire

The students questionnaire is administered to 3rd year students of English to have an access to their reactions towards learning writing as an important skill and its sub-skills such as the use of connectors in the creation of meaning. The students are given the chance to express their ideas not only by means of a class assignment, but also via a questionnaire. The

questionnaire is formulated to know some critical information behind the students' performance in essay writing to give a possible explanation behind their choices while writing.

3.3.1. Administration of the Questionnaire

The questionnaire consists of twenty-nine (29) open and closed questions, either as a multiple-choice type or a 'yes'/'no' type. The questionnaire's language is simple to make it easy for students to get the point directly. The aim of this questionnaire is to look into students' opinions about their writing productions besides their proficiency level in writing and how they use the different writing aspects, namely cohesion. The results are important in highlighting the spots of weakness and providing information about their inner attitude towards the use of cohesion in writing.

The questionnaire was administered around the middle of the second term of the academic year 2011-2012 by the researcher. This particular period was chosen because the students were given a class assignment, writing an argumentative essay, which constitutes the corpus of analysis in the subsequent chapter. When administering the questionnaire, the questions were explained whenever necessary and the students were given enough time to answer at ease. It was guaranteed that each student worked by himself without looking on the others' answers. Before collecting the papers, the students were asked to check that they answered all the questions.

3.3.2. Analysis of the Results

The analysis of the questionnaire (cf. Appendix 02) was progressed in the following pattern.

Question 01: Are you motivated to learn English?

The first question was to know whether 3rd year students of English are motivated to learn English. The purpose, from this question and the following two ones, is to have generic information about what captivates students to study English in the first place.

| Yes | No | Total |
|-----|-----|-------|
| 97 | 03 | 100 |
| 97% | 03% | 100% |

Table 25 Motivation to Learn English

Of the total respondents (N=100), 97% said that they are motivated to learn English; whereas 03% of them showed their unwillingness to study English.

Question 02: Why do you learn English?

With this question, it was to inquire about students' reasons for choosing English as their major subject.

| To get a degree | To be a teacher | To be proficient in English | No Response | Total |
|-----------------|-----------------|-----------------------------|-------------|-------|
| 27 | 24 | 47 | 02 | 100 |
| 27% | 24% | 47% | 02% | 100% |

Table 26 The Reasons for Learning English

47% of the respondents wanted to be proficient in English; 27% were eager to just get their degree; 24% of them desired to be a teacher of English; while, 02% said nothing.

Question 03: How do you consider your level in English?

To get insights about the students' level in English, they are asked whether they are sensitive to their performance in English.

| Very good | Good | Not quite good | Bad | Very bad | Total |
|-----------|------|----------------|-----|----------|-------|
| 05 | 58 | 37 | 00 | 00 | 100 |
| 05% | 58% | 37% | 00% | 00% | 100% |

Table 27 Students' Level in English

Of the total respondents, 58% considered themselves as good in English; 37% saw that they are not quite good; against 05% who claimed that they are very good. However, no one regarded himself as bad at English.

Question 04: Do you consider learning the four language skills (Listening, Speaking, Reading, and Writing) have equal value to learn English adequately?

In order to know the students' stand concerning the contribution of the four language skills, they were asked if they see Listening, Speaking, Reading, and Writing as equal skills in the learning of English.

| Yes | No | No Response | Total |
|-----|-----|-------------|-------|
| 75 | 21 | 04 | 100 |
| 75% | 21% | 04% | 100% |

Table 28 The Importance of Learning the Four Skills Equally

75% of the total respondents answered 'Yes'; versus, 21% of them who said 'No'; while, 04% gave no answer.

Question 05: Which skill do you consider the most difficult?

When the respondents asked about which skill they consider the most difficult to master, their answers came as the following.

| Listening | Speaking | Reading | Writing | Total |
|-----------|----------|---------|---------|-------|
| 18 | 44 | 05 | 33 | 100 |
| 18% | 44% | 05% | 33% | 100% |

Table 29 The Most Difficult Skill

44% of the respondents considered 'Speaking' as the most difficult skill to learn; followed by 33% who saw 'Writing' as difficult to master; against 18% said it is 'Listening'. However, 'Reading' gained the lowest rank with only 05% of the respondents who regarded it as a hard task to do.

Question 06: Is writing for you:

This question is concerned with knowing the students' attitude towards the importance of learning writing.

| Very important | Important | Interesting | Boring | Total |
|----------------|-----------|-------------|--------|-------|
| 49 | 33 | 10 | 08 | 100 |
| 49% | 33% | 10% | 08% | 100% |

Table 30 The Importance of Writing

49% of the total respondents found writing very important; 33% viewed it as just as important skill in language learning. 10%, on the other hand, considered it as an interesting task to do; while, only 08% thought that it is a boring skill.

Question 07: How often do you practise writing (as a skill) in classroom?

To find out how often students are exposed to writing, they are asked about the number of sessions for practising writing adequately in class.

| Once a week | Twice a week | Three times a week | More than three | Total |
|-------------|--------------|--------------------|-----------------|-------|
| 28 | 58 | 04 | 10 | 100 |
| 28% | 58% | 04% | 10% | 100% |

Table 31 Practising Writing in Classrooms

Out of 100 students, 58% answered that they practise writing twice a week, which correspond to their *ordinary academic writing sessions*; 28% admitted that they practise writing only once a week. On the other hand, 10% of them chose more than three times a week; while, only 04% reported that they are exposed to writing three times a week.

Question 08: Is this time enough for you to practise writing efficiently?

This question was about to know whether the time allocated to practise writing in class is sufficient.

| Yes | No | Total |
|-----|-----|-------|
| 32 | 68 | 100 |
| 32% | 68% | 100% |

Table 32 The Sufficiency of Time to Learn Writing

Of the total respondents, 68% answered ‘No’; versus, 32% who responded with ‘Yes’.

Question 09: Is practising writing within the writing module enough for you?

To confirm if the time assigned to learn writing is really enough, the former question was reformulated and the students were asked whether practising writing within the writing module is sufficient to learn writing adequately.

| Yes | No | No Response | Total |
|------------|-----------|--------------------|--------------|
| 18 | 81 | 01 | 100 |
| 18% | 81% | 01% | 100% |

Table 33 The Sufficiency of Practising Writing within the Writing Module

81% of the respondents answered 'No'; while, only 18% said 'Yes'; against 01% who abstained.

Question 10: Do you practise writing outside the classroom?

To diagnose if students are sufficiently exposed to writing or not, the students were asked whether they practise writing outside the classroom.

| Yes | No | No Response | Total |
|------------|-----------|--------------------|--------------|
| 63 | 34 | 03 | 100 |
| 63% | 34% | 03% | 100% |

Table 34 Practising Writing Outside the Classroom

63% of the students said they practise writing outside the classroom; 34% negated they did so; against 03% who did not answer.

Question 11: If yes, is it?

This question is about how often students practise writing outside the classroom.

| Often | Sometimes | Occasionally | Rarely | No Response | Total |
|--------------|------------------|---------------------|---------------|--------------------|--------------|
| 06 | 41 | 12 | 04 | 37 | 100 |
| 06% | 41% | 12% | 04% | 37% | 100% |

Table 35 The Frequency of Practising Writing Outside the Classroom

41% of the total respondents said they write sometimes outside the classroom; 37% gave no answer; while, 12% of them said they write occasionally; 06% admitted that they often write; against only 04% who claimed that they rarely write.

Question 12: Do you consider writing a difficult task?

This question was to know if students regard writing as a difficult task.

| Yes | No | No Response | Total |
|------------|-----------|--------------------|--------------|
| 68 | 29 | 03 | 100 |
| 68% | 29% | 03% | 100% |

Table 36 Considering Writing as a Difficult Task

Of the total respondents (N=100), 68% considered writing as a hard task; 29% said ‘No’; while, 03% did not answer.

Question 13: Which part do you consider hard to do when you write?

This question aims to spotlight the most difficult aspects to handle during writing.

| Grammatical rules | Rhetorical functions | Punctuation and capitalisation | Looking for ideas | Linking ideas | Total |
|-------------------|----------------------|--------------------------------|-------------------|---------------|-------|
| 20 | 16 | 10 | 27 | 27 | 100 |
| 20% | 16% | 10% | 27% | 27% | 100% |

Table 37 The Most Difficult Part to Do in Writing

27% of the total respondents found linking ideas together to make a coherent text the most difficult task to do; another 27% said it the looking for ideas to enrich their writing; 20% said that practising the grammatical rules is the most difficult; against 16% who said it is practising rhetorical functions and other 10% who said that it is practising punctuation and capitalisation.

Question 14: When you write, do you focus on?

This question was to know which writing aspect students focus on most when they write.

| Form | Content | Unity | Cohesion | Coherence | Altogether | Total |
|------|---------|-------|----------|-----------|------------|-------|
| 08 | 27 | 04 | 02 | 11 | 48 | 100 |
| 08% | 27% | 04% | 02% | 11% | 48% | 100% |

Table 38 The Most Focused-on Aspects in Writing

48% of the students said they focus equally on all the presented-aspects (form, content, unity, coherence, and cohesion); 27% of them paid attention to content of the written topic; whereas, 11% said they concentrate on coherence. The remaining 08%, 04%, and 02% said they focus consecutively on form, unity, and cohesion.

Question 15: In writing, does texture refer to...:

To know the students knowledge concerning text writing, they were asked what texture is.

| A combination of different elements | A pair of cohesively items | The relation of meaning exists within a text | Don't know | Total |
|--|-----------------------------------|---|-------------------|--------------|
| 36 | 10 | 16 | 38 | 100 |
| 36% | 10% | 16% | 38% | 100% |

Table 39 Texture Defined

Of the total respondents (N=100), 36% defined texture as the quality created by the combination of the different elements that form a text (structure, composition, linkage of ideas, fluency of thought, etc.); 38% of the them said they didn't know what texture means in writing; 16% said that texture is the relation of meaning that exists within a text; against, 10% who said it is a pair of cohesively related items.

Question 16: Cohesion refers to:

This question sought information about what cohesion means.

| The property of being a text | The relation of meaning exists within a text | The linkage of ideas to form a united whole | Don't know | Total |
|-------------------------------------|---|--|-------------------|--------------|
| 04 | 29 | 51 | 16 | 100 |
| 04% | 29% | 51% | 16% | 100% |

Table 40 Cohesion Defined

51% of the total respondents said that cohesion refers to the linkage of ideas to form a united whole; 29% said it is the relation of meaning that exists within a text; 16% have had no idea about what this notion might mean; 04% defined cohesion as the property of being a text.

Question 17: Which aspect cohesion deals with most:

To get insights in students' knowledge concerning cohesion, they were asked which aspect cohesion deals with most when they write.

| The contextual aspects | The textual aspects | The contextual & textual aspects | Don't know | Total |
|-------------------------------|----------------------------|---|-------------------|--------------|
| 14 | 09 | 38 | 39 | 100 |
| 14% | 09% | 38% | 39% | 100% |

Table 41 Aspects Cohesion Deals with Most

Of the total respondents, 39% did not know which aspect is most linked with cohesion; 38% have chosen the contextual and textual aspects; 14% selected the contextual aspect; against, 09% who chose the textual aspect.

Question 18: Do you know the different types of cohesive devices?

To know better about the students' cohesion repertoire, they were asked whether they know the different types of cohesive devices in English.

| Yes | No | Total |
|-----|-----|-------|
| 12 | 88 | 100 |
| 12% | 88% | 100% |

Table 42 Knowing the Different Types of English Cohesive Devices

Of the total respondents (N=100), 88% of them admitted that they do not know them; against, 12% who said they did know them.

Question 19: If yes, name what do you know.

In this open-answer question, the students were asked to name what they know about the different cohesive devices in English.

| Response | No Response | Total |
|----------|-------------|-------|
| 13 | 87 | 100 |
| 13% | 87% | 100% |

Table 43 Labelling the Different Cohesive Ties

87% of the total respondents gave no answer; against, 13% of them who mentioned some of these devices.

Question 20: When you write, do you pick up connectors from lists of cohesive devices “transitional markers” that are classified according to their function, such as “exemplification, comparison, contrast, result, etc.”?

In this question, the students were asked whether they usually pick up connectors from the lists of transitional markers, where the connectors are classified according to their function.

| Yes | No | Total |
|-----|-----|-------|
| 70 | 30 | 100 |
| 70% | 30% | 100% |

Table 44 Choosing Connectors according to their Function

70% of the students confessed they do; against 30% who said they did not.

Question 21: If yes, do you find them useful when you write?

Those who answered ‘Yes’ in the former question have answered this question, which inquires if students who use connectors from lists of transitional markers find them useful during writing.

| Yes | No | No Response | Total |
|------------|-----------|--------------------|--------------|
| 67 | 06 | 27 | 100 |
| 67% | 06% | 27% | 100% |

Table 45 The Usefulness of Connectors

67% of the respondents said ‘Yes’; against 06% who said ‘No’. The remaining 27% gave no answer.

Question 22: Do you think that classifying these connectors, according to their function, helps you to use them appropriately?

When asked if they find classifying the connectors according to their function efficient for them to use the connectors appropriately, they have answered as the following.

| Yes | No | No Response | Total |
|------------|-----------|--------------------|--------------|
| 89 | 08 | 03 | 100 |
| 89% | 08% | 03% | 100% |

Table 46 The Efficacy of Picking up Connectors from the Transitional Markers’ List

(89%) of the total respondents said ‘Yes’, while 08% responded ‘No’. The remaining (03%) did not answer.

Question 23: What is the role of these devices in writing?

In this open-answer question, students were asked to write down the role of cohesive devices in writing.

| Response | No Response | Total |
|-----------------|--------------------|--------------|
| 72 | 28 | 100 |
| 72% | 28% | 100% |

Table 47 Identifying the Role of Cohesive Devices

72% of the students wrote down what they know about the role of cohesive devices in writing, while (28%) did not.

Question 24: Do you consider using the cohesive devices important to the quality of your writing?

This question inquires whether students consider using the cohesive devices important to the quality of their writing.

| Yes | No | No Response | Total |
|-----|-----|-------------|-------|
| 85 | 11 | 04 | 100 |
| 85% | 11% | 04% | 100% |

Table 48 The Importance of the Cohesive Devices to the Quality of Writing

85% of the total respondents said ‘Yes’; against, 11% who said ‘No’. The remaining (04%) did not answer the question.

Question 25: To what extent do you think that the cohesiveness of a text is as essential for the texture of a text as the other writing elements, such as: punctuation, capitalisation, coherence, word-diction, or appropriate tense-use?

In this question, the students were asked about the extent they think that the cohesiveness of a text is as essential for the texture of a text as the other writing features.

| Very essential | Essential | Not quite essential | Not essential at all | No Response | Total |
|----------------|-----------|---------------------|----------------------|-------------|-------|
| 36 | 54 | 09 | 00 | 01 | 100 |
| 36% | 54% | 09% | 00% | 01% | 100% |

Table 49 The Significance of Cohesiveness to Texture

54% of the students considered the cohesiveness of a text essential to the texture of a text as the other writing elements; 36% considered it very essential; 09% saw it as not quite essential as the other aspects; against 01% who did not answer.

Question 26: Do you have problems in using the cohesive devices?

In this question, the students were asked whether they have problems in using appropriately the cohesive devices.

| Yes | No | No Response | Total |
|-----|-----|-------------|-------|
| 56 | 43 | 01 | 100 |
| 56% | 43% | 01% | 100% |

Table 50 Having Problems in Using Cohesive Ties

56% of the students said they have problems while 43% admitted they do not have.

The remaining 01% gave no response.

Question 27: If yes, is it because?

Those who answered ‘Yes’ have answered this question, which sought to know the possible source of the failure in using adequately the cohesive devices.

| Don't know cohesive ties | Don't have enough information about their appropriate use | Ignore the different types of connectors | Unable to select the appropriate device | No response | Total |
|--------------------------|---|--|---|-------------|-------|
| 09 | 27 | 06 | 14 | 44 | 100 |
| 09% | 27% | 06% | 14% | 44% | 100% |

Table 51 Possible Problem' Sources in Using the Cohesive Ties

44% of the students did not answer; followed by 27% who saw that their problem in using connectors is due to insufficient information about how to use them appropriately. 14% said that they are unable to select the appropriate device, especially those that are under the same semantic group. 09% said they do not know the cohesive ties in the first place; against, 06% for those students who said they ignore the various types of connectors in English.

Question 28: Do you agree that your teachers should teach you cohesion explicitly to help you write proficiently?

When asked if they agree upon the fact that their teachers should teach them cohesion explicitly to help them write proficiently, students responded as the following.

| Totally agree | Partially agree | Neither agree or disagree | Partially disagree | Totally disagree | No response | Total |
|---------------|-----------------|---------------------------|--------------------|------------------|-------------|-------|
| 54 | 32 | 08 | 04 | 01 | 01 | 100 |
| 54% | 32% | 08% | 04% | 01% | 01% | 100% |

Table 52 Reconsidering Teaching Cohesion Explicitly to Write Proficiently

54% of the students said they totally agree with the explicit teaching of cohesion; 32% agreed partially; 08% neither agreed nor disagreed; against, 04% who disagreed partially. The remaining 01% said they totally disagree; and another 01% gave no answer.

Question 29: If you would like to add anything about this subject, please write it below.

As the closure, an open-answer question was put giving students room to comment on the subject.

| Response | No Response | Total |
|-----------------|--------------------|--------------|
| 26 | 74 | 100 |
| 26% | 74% | 100% |

Table 53 Commenting on the Subject

Of the total respondents (N=100), 74% did not comment on the subject while 26% gave various fruitful comments to the theme.

3.3.3. Discussion of the Results

Admittedly, it was found out that 3rd year students of English are actually interested in studying their subject matter. The results in Table 25 show that 97% of the students were seriously motivated to learn English for different reasons. Some of them 47% wanted to be proficient in English; others 24% desired to be a teacher of English in contrast to 27% of them who were just eager to get their degree (Table 26). These results show that the big proportion of the students become sensitive to the importance of English in their academic life. This is a good sign the students have about learning English, which means that they have a good purpose in learning, not just seeking to have a pass mark.

However, despite this awareness, the students' performance does not reflect their drive, as their level in English is not optimistic (Table 27). Though 58% of the students acknowledged that their performance in English is good, regarding their level as advanced students of English, the results are still not good. Only 05% saw themselves as very good at English. Normally after three years of learning English, their level is supposed to be much better. Of course, one cannot ignore the fact that there are many factors that may lead to such results. The students' commitment to follow the course is likely one of them. If the classrooms are overcrowded by students, the latter will be unable to concentrate in a session

where the teacher is neither able to follow all the students' needs nor to finish the course syllabus if he takes the needs of all the students in consideration.

When asked if they see Listening, Speaking, Reading, and Writing as equal skills in the learning of English, 75% of students considered the learning of the four language skills equally important to the learning of English (Table 28). This supposes that they see all the skills have the same importance if one wants to be proficient in English. Of course, if one wants to be a good speaker, he might be a good listener; and if he wants to be a good writer, he might be a good reader. However, it is not equally easy to learn all the skills (Table 29). 44% of students considered Speaking the most difficult skill to learn; whereas, 33% saw Writing as the puzzling skill to master. Indeed, compared to Listening and Reading, Speaking and Writing are troublesome for students to practise, as they generally find difficulty in creating ideas and producing them to communicate a clear message. Speaking and Writing, the productive skills are the actual mirror that shows the real performance of the students by which one can be evaluated. They show the degree of knowledge one possesses. This prerequisite knowledge sometimes comes from Listening and Reading, the receptive skills. It is said that those who listen well might speak well; and those who are good readers might eventually be good writers. So, speakers or writers have a double job as knowledge receivers and language producers where they look for ideas, organise them in a way to have a specific effect on the reader, and produce them according to the academic norms.

As far as the importance of Writing is concerned (Table 30), the respondents' answers revealed that 49% of them believe that writing is very important; 33% as an important; 10% as an interesting skill to the learning of English compared with 08% who claimed it is actually a boring skill. The students, who saw writing as a boring task, may consider writing as tiresome because it consists of its many components as vocabulary, ideas, self-esteem, time, and motivation. In comparison, there are students who saw writing as a very important and an

interesting skill, especially that most of the exams are held in a written form, which makes it very important to master. Besides, students' level in English is best-seen and evaluated via students' written performance. Thirdly, learning academic writing enables students to write within conventions and, consequently, helps them express their ideas following particular academic norms. Fourthly, Writing is a skill where approximately all the language rules of grammar, semantics, rhetorics, etc. and general knowledge are put into practice. Therefore, this discipline represents an exceptional opportunity to show one's muscles' in being good at language. Fifthly, some students found that writing is a good way for memorising the correct spelling of words. Lastly, when students write, they learn how to think at ease and organise their ideas logically as they have the chance to read, reread, and proofread what they have written, that is if they abide by the Process Approach.

To know how often students are exposed to writing, Table 31 has shown that 58% of the students said they practise writing twice a week, which in fact corresponds to their ordinary academic sessions; while 28% of them admitted that they practise the actual writing only once a week. When the students are asked about the sufficiency of the time allocated to practise writing, 68% responded 'No' (Table 32), twice a week (sometimes once a week) is never enough to write adequately academic English. Furthermore, 81% of the students expressed their dissatisfaction about the insufficiency of time allocated for the Written Expression module (Table 33). This is another assertion that learning writing demands more sessions. The students seem to have understood that practising writing daily is the key to polish up their performance and ameliorate their writing styles. Learning writing is all about familiarising oneself with the writing process till it becomes part of one's innate performance. For that reason, practising writing, which goes beyond the Written Expression module, must be understood as vital for students to express themselves, do their homework, or answer questions in written exams.

To further diagnose the students' problem concerning the insufficiency of time to learn writing, they were asked whether they practise writing outside the classroom (Table 34). 63% of them admitted they do so; against 34% who said they do not. For those who do, 06% said they *often* write out the classroom; 41% said that they *sometimes* do so; 12% said they do so *occasionally*; against 04 % who avoid such a task outside the classroom walls (Table 35). These results are in fact not expected from advanced students who are about to move on to post graduation to give such an answer when they are supposed to be much more devoted to their studies.

When asked about whether they regard writing a complex task. The results in Table 36 showed that 68% of the students asserted they consider it a hard job to do. Its difficulty is chiefly about diction, transmitting ideas into English, and most importantly finding the appropriate connecting items that make their writing both coherent and cohesive. 27% of the students reported that they found both "looking for ideas to enrich the content" and "linking them to make a coherent text" the most difficult task to do when they write (Table 37). Whereas applying the grammatical rules (20%), adhering to the rhetorical functions of particular genres (16%), and exercising punctuation and capitalisation (10%) are the least bothering practices to do. Indeed, third year students are assumed to overcome problems at the grammatical level and go beyond to thematic and rhetorical issues. In fact, these results are not surprising because at the advanced stage, the students should progress deeper in knowing the English language where they are expected to think and write like a native.

When asked about what they do when they write, whether they focus on the form, content, unity, coherence, cohesion, or altogether, 48% of the students said they take all of them into consideration (Table 38). Meanwhile, focusing on the topic content (27%) dominates the students concern and coherence barely holds (11%), each of form (08%), unity (04%), and cohesion (02%) respectively took the back seat. Students seem to care about

fulfilling perfectly the written assignment and covering all its aspects. Regarding all the aspects to write well is quite promising, which means that our students are conscious about what makes their writings readable. Though they admitted that they do not care much about cohesion (02%) when they write, the majority have confessed that they found a difficulty in linking their ideas to make a coherent unit.

Digging into students' competence in writing, they were asked about the notion texture. Table 39 showed that 36% of the students defined well texture; against, 38% who claimed they have no idea about it. This means that many students are unable to recognise writing beyond the sentence level. Knowing texture is a basic requirement in mastering well the writing skill, and failing to identify the elements involved in building up a text should not be tolerable at an advanced stage. The same can be said with cohesion. In Table 40, 51% of the students could define well cohesion; 29% said it is the relation of meaning that exists within a text, mixing cohesion with coherence; against, 16% who do not know what it means. This shows that half of the students only are aware of the notion's role in text writing. The results in Table 41 are not so distinctive as only 38% of the students said that cohesion deals most with *both* the textual and contextual aspects of language compared with 39% who said they have no idea with what cohesion deals with. This shows that only some students know that cohesion does not stop at the textual level of a text but that it is actually linked to the context of situation (the writer, the reader, their expectations, and the setting: time and place). Recognising the role of cohesion textually and contextually is very beneficial for students as it can help them use appropriately connectives (in case of writing) and understand (in case of reading) the important role of cohesive devices in the comprehensibility of the written text.

The students' lack of awareness concerning cohesion is revealed more when 88% of the students answered that they do not know the different types of cohesive devices (Table 42). This indicates that knowing cognitively what cohesion means is something, and

identifying concretely its elements is something else. That is why when the students are asked previously about their problems in writing, they chose linking ideas because they are unable to identify the responsible devices that make their sentences flow smoothly. In an open-answer question asking them to name some of the cohesive devices, 87% of the respondents did not write any connector compared to only 13% who wrote down some of them (Table 43), but still confusing prepositions and articles with connectors or writing only conjunctions unaware of the other types of cohesive ties.

To further detect the students' problem with cohesion, they were asked whether they used to pick up connectors from lists of transitional markers. In these lists, the connectors are most of the time classified according to their function, neglecting the semantic and syntactic differences in addition to register variations between the connectors. Table 44 showed that 70% of the respondents said 'Yes', which might pinpoint that the students may use the connectors interchangeably as synonyms without paying attention to their semantic, syntactic, and stylistic differences. Ignoring such nuances in meaning may lead students to produce disconnected pieces of writing. Furthermore, to reveal whether students are aware that the connectors, which express the same function, do differ at many levels, they were asked whether they find the lists of transitional markers beneficial for them during writing. 67% said that they do, especially the easiness in looking for and choosing the right connector Table 45. Admittedly, Table 46 adds more information when 89% of the students reported that they have no problem in picking up the connectors from these lists yet many of them remain unaware of the nuances that exist between the connectors of the same function. This leads inevitably to not knowing the importance of contextualising the connectors expressing the same function.

About the role cohesion plays in writing, the students were asked to determine the function of its subsequent devices. 72% of the students could identify the role of cohesive ties

in making the transition from one idea to another easier, and in making the text coherent and unified (Table 47). This is a sign that the students are alerted that cohesion takes part not only in linking ideas but in making them run smoothly, as well. Cohesion, then, is seen as a helping tool that creates a text that its parts hung together. When asked if they think that using cohesive devices is as important to the quality of their writing elements, 85% of students said 'Yes' (Table 48). This means that they do not consider connecting ideas a minor task to do but rather a major requirement if one wants to produce an academically acceptable writing. Respectively, when the students were asked about the extent to which they think the cohesiveness of a text is as essential for the texture of a text as the other textuality aspects. 54% of them viewed cohesion as a significant textuality aspect as the other elements, such as coherence, intentionality, acceptability, informativity, situationality, and intertextuality; 36% have seen it as very essential; against 09% who said it is not quite interesting (Table 49). These results show that cohesion is no more underestimated compared with the other writing elements because, if used appropriately, it is one significant sign of a good writing quality.

The students have exhibited so far convenient information about what cohesion means and its decisive role in the creation of sense, but it seems they have serious problems in putting connectors into practice. It is said that having a theory in your mind is something, applying it is another. Indeed, Table 50 revealed that 56% of the respondents have bad times in choosing the appropriate connectors during their writing. When they were asked about their difficulty in choosing, their answers showed that 44% of the them did not specify a source for their problems; 27% said that they do not have enough information about their usage; 14% were unable to select the right device among the same semantic category; against 09% who did not know the cohesive ties (Table 51). Whatever the source is, the students lack much practice concerning the use of connectors because having Written Expression twice a week is never enough. Both teachers and students are overwhelmed during the course; while the

former haste to finish the syllabus, the latter cannot keep up with grasping the theory and applying the rules.

In trying to have a look at students' opinion concerning their agreement that their teachers should teach them cohesion explicitly. 54% of the respondents expressed their satisfaction to reconsider teaching cohesion apart and not integrate it with teaching coherence and unity; 32% partially agree; 08% neither agree nor disagree; against, 04% and 01% who both partially and totally disagree (Table 52). Sometimes much time is spent on teaching coherence and unity, and a little time on teaching cohesion forgetting that failing to convey meaning at the surface level may lead to breaking down the meaning at the deep level. The students should learn first how to convey meaning explicitly then do that implicitly. Thus, it would be better if the students get an adequate dose of teaching each writing aspect without much inclining towards a particular.

For the last question, the students were asked to comment on the theme of research. Only 26% of them put down some of their ideas (Table 53). The students expressed their hope to have more practice sessions. They have expressed their need to learn writing using some motivating and practical methods that suit best their needs in learning English. Because writing is used almost in all the modules, the students were earnest to seriously ameliorate how to learn, especially that almost all the examinations are held in the written medium. As one student said, "I need my Written Expression teacher to take care of my essays and correct my mistakes and faults one by one so that I can get rid of them because I want to write mistake-free essays. I like writing very much." This student's tone of determination and resolution shows how much some students love to write like the natives do.

Conclusion

The obtained results from both questionnaires helped shed some light on teachers and students' general attitudes concerning their in-class practices and writing teaching/learning patterns. While the teachers have reported the way they build up their instruction, the students have revealed the way they learn the writing skill and its aspects pinpointing cohesion as the centre of their writing problem. The analysis of the data has shown that the writing skill is complex, which requires the teachers' expertise and the students' practice and endurance. In effect, the learners need to know that going through the various stages of writing contributes in minimising the problems that they may face when they write. Choosing the right connector for the right place brings to the table a well expressive meaning relation for both the writer and the reader. Therefore, as one way to help students write well in English, a focus should be put on the importance of cohesion. The overt teaching of such a writing aspect is expected to raise students' awareness to the role cohesive linkers play in the construction of meaning in the same way as word diction, coherence, and unity do when properly understood and appropriately used.

Chapter Four
Investigating the Impact of Logical Connectors' Use on Students' Writing Quality: A Corpus Based Study

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Chapter Four

Investigating the Impact of Logical Connectors' Use on Students' Writing Quality: A Corpus Based Study

Introduction

This chapter is devoted to the description and the analysis of EFL students' essays in comparison with native speakers of English essays and Arabic essays in an attempt to explain the use of connectors. Though cohesion is sometimes seen of less importance paralleled to the other writing aspects, the students could avoid some building-meaning problems if they truly understand the benefit of its right use in making sense both at the intra- and inter-sentential levels. Looking for remedial answers, a sample of essays has been studied analysing the use of cohesive ties, namely adverbial/logical connectors, across different proficiency levels within students' interlanguage (IL), a language or form of language having features of two others, typically a version produced by a foreign learner, and also across languages (L1, IL, and FL) to conduct a comparative study. The results have allowed understanding the core of the problem, and have opened for more understanding of what helps FL students to write a more accurate English.

4.1. Research Design

The corpus description and analysis represent the instrumental means wherewith the study is conceived. After collecting, tabulating, and analysing the essays, the interpretation of the findings reveal how our learners use linking words and how the latter contribute to their writing efficacy. The correlation coefficient analysis uncovers the impoverished performance

of our students showing how misuse or underuse of some linguistic elements may lead to under standards essay writing compared to the native language speakers.

4.1.1. Population and Sampling

The research population are third year Applied Language Studies students of English in the Department of Languages at University Constantine 01. Choosing to work with 3rd year learners is because these students are supposed to have fewer problems in writing mechanics. Secondly, they are well equipped with knowledge on cohesion, coherence, and unity since they have studied essay writing for two years. Three groups were taken as the primary sample of analysis. Since one teacher taught the three groups, the students were exposed to the same writing lessons with the same method of teaching. After scoring the essays, twenty-eight (28) essays, out of seventy-six (76), were selected to be the final sample. The randomisation in selecting was based on choosing an equal number of essays in each level. There are four levels: A and B for high quality essays and C and D for low quality essays. The analysis of the essays' scores identified the number of essays per level because compared to the other levels; only in level A, it was found that the maximum number of essays was seven. Hence, according to this, seven (07) essays per proficiency level were chosen, a total of twenty-eight (28) essays in the learners' corpus (c.f. Appendix 04). Concerning the topic, the students were given a variety of debatable topics to write about. The majority chose to deal with *the reality TV shows and its effect on people* as a contemporary and highly morally controversial topic.

Furthermore, besides a corpus material of argumentative essays written by our EFL learners, there are other two corpora for conducting a comparative study. The English native speakers' (ENS) Corpus includes seven (07) authentic English argumentative essays written by English native speakers (NS) (c.f. Appendix 05). These essays are taken from a specialised

corpus based study web site (<http://Custom-Essays.org/>)¹. On the other hand, the Arabic native speakers' (ANS) Corpus also comprises seven (07) authentic Arabic argumentative essays (c.f. Appendix 06). This corpus is written by 3rd year students who study Arabic as their major subject in the Department of Arabic, at University Constantine 01. Both these corpora are used as *a standard of comparison* with the EFL Learners' Corpus to highlight the similarities and differences in linking words' use across languages, the First Language (L1), the Interlanguage (IL), and the Foreign Language (FL).

4.1.2. Research Procedure

In this research, four variables have been identified to conduct a better comparability. *Advanced learners* are 3rd year students of English who generally encounter discourse-linked problems: the use of cohesion. *Essay writing* is the most adequate type of text for it is very beneficial for the analysis of discourse in terms of cohesion, coherence, and textual problems. Choosing to write *argumentative essays* (as about *Reality TV Shows*) helps to display how students express their own thoughts in a persuasive manner and how they use connections while advancing clearly and logically the required evidence. Finally, it is very essential to have *a control native corpus* for comparison. This corpus is composed of the same type (argumentative essays) and theme of writing (*Reality TV Shows*) to detect the differences in language use.

In the *learners' corpus*, each essay is scored out of twenty (20). The scores are used as an indicator to assess the students' writing quality. This corpus was divided into four levels of scoring: Levels A and B for good writing, levels C and D for poor writing (c.f. Appendix 04). The following table indicates the descriptive data of the three corpora used in the present study.

¹ This site contains many essay examples written by English advanced learners for anyone who needs to conduct a contrastive analysis.

| Corpora | EFL Learners' Corpus | | | | English Native Speakers' Corpus | Arabic Native Speakers' Corpus |
|--|---|---------|---------|---------|---------------------------------|--------------------------------|
| Characteristics | Argumentative Essays about "Reality TV Shows" | | | | | |
| Genre/topic | 28 essays | | | | | |
| N° of essays | Level A | Level B | Level C | Level D | 07 essays | 07 essays |
| | 07 | 07 | 07 | 07 | | |
| Average essay length per words | 296 words | | | | 934 words | 430 words |
| | Level A | Level B | Level C | Level D | | |
| Corpus size per words | 314 | 313 | 298 | 259 | 6542 words | 3011 words |
| | 8296 words | | | | | |
| N° of logical connectors' per corpus | Level A | Level B | Level C | Level D | 414 connectors | 364 connectors |
| | 2202 | 2194 | 2085 | 1815 | | |
| N° of logical connectors' per 1000 words | 684 connectors | | | | 63 connectors | 120 connectors |
| | Level A | Level B | Level C | Level D | | |
| | 82 | 82 | 77 | 89 | | |
| | 82 connectors | | | | | |
| | 83 | 82 | 77 | 89 | | |

Table 54 The Three Used Corpora, Descriptive Data

As Table 54 shows, the number of essays per each level of proficiency and per NS corpus is equal (07 essays for each), but both the average essay length and the number of words per corpus are quite different. They vary from 296 words, for length and 8296 words, for corpus size in the EFL learners' corpus to 934 words and 6542 words in the English NS' corpus and 430 words and 3011 words in the Arabic NS' corpus. This dissimilarity displays how different essay writing is conceived in each language. As it is seen from the results above and after having a look at the essays, NS of English tend to develop sufficiently their argumentation accompanied by concrete examples and proofs. The majority of the essays follow a particular pattern of analysis that is both easy to grasp and well informed. The same can be said with the Arabic NS, except that students of Arabic did not illustrate enough the examples they provide, they just mentioned them stating their point of view.

Maybe this is quite normal in Arabic argumentative essays as the whole essays studied follow the same procedure. Nevertheless, the remarkable result of EFL learners (296 words for length and 8296 words for corpus size) is quite interesting because the result is very far from both the other results, especially those of natives of English. The EFL learner approximately writes an essay of 296 words length in contrast to the English NS who writes an essay of around 934 words length. This shows that our learners are not well exposed to authentic materials, as the difference is very distinct. The EFL learner lacks a lot of vocabulary and seems not generous enough to express and develop his ideas well. When the number of connectors per 1000 words is contrasted across the languages, the results were striking, too. Despite the fact that English NS' essay length was the longest, the number of connectors was the lowest compared to the EFL learners' corpus (63 connectors vs. 82 connectors) while the Arabic NS corpus took the lion share with (120 connectors). These results highlight that Arabic learners use much more connectors than both English NS and EFL learners and that FL learners are much inclined towards L1 linking usage than the FL linking system, highlighting a negative transfer while learning the language.

4.2. Method of Analysis

The method applied for the investigation is based on the framework of Contrastive Interlanguage Analysis (CIA) (Granger, 1996) that compares and contrasts what non-native and native speakers of one language do in a comparable situation. By using the **concordance** software, **AntConc 3.4.1.m** (Macintosh OS X) 2014, the frequency of occurrence of individual connectors among our learners who have different writing proficiency levels, then between them and native speakers (NS) of both Arabic and English origins was examined.

AntConc is a freeware concordance programme developed by Prof. Laurence Anthony (2011), Director of the Centre for English Language Education, Waseda University (Japan). A **Concordance** is a list of target words extracted from a given text, or set of texts,

often presented in such a way as to indicate the context in which the word is used. This format of presenting information is called **'KWIC': Key Word In Context**. The concordance software can usually extract and present other types of information too, e.g. identifying the words that most commonly appear near a target word (its 'common collocates'). (Figure 04) below shows the normal AntConc window before starting the analysis and (Figure 05) shows the KWIC Concordance results for the words, for example, *canny* (97 Hits in total):

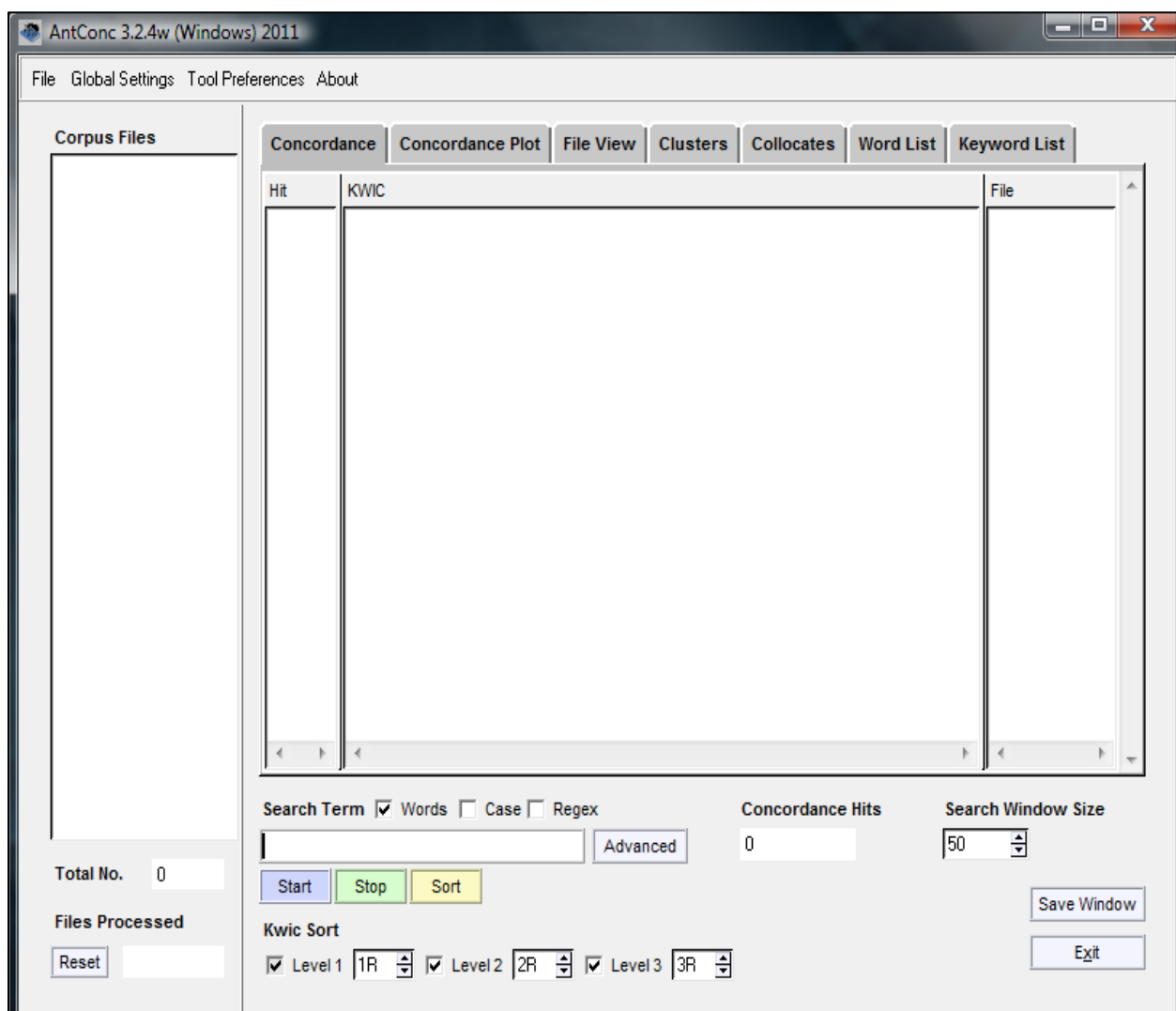


Figure 04 The AntConc Window

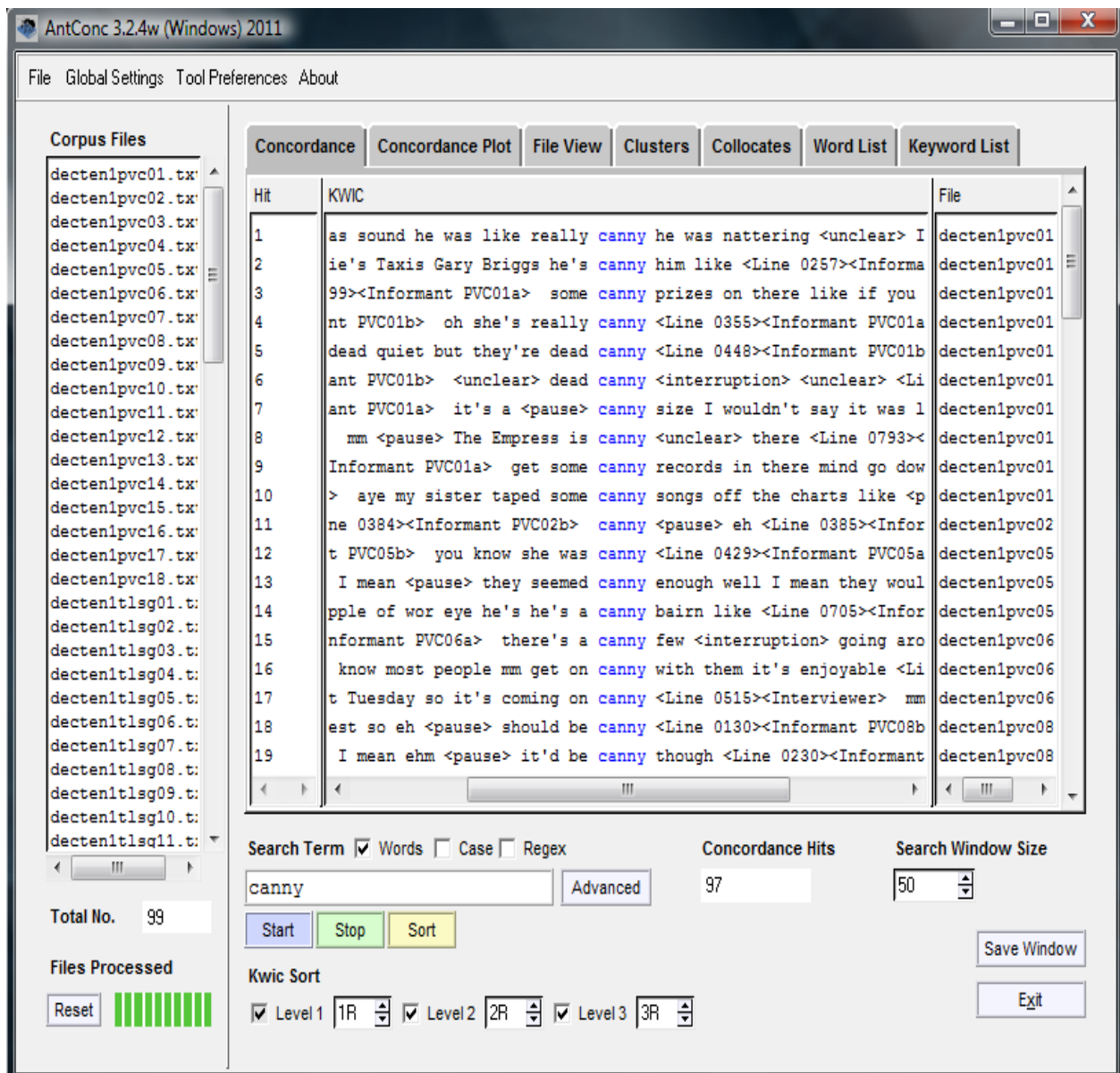


Figure 05 The KWIC Concordance Results for 'canny' (97 Hits in total)

First, the connectors needed in the study -adverbial/logical connectors- were selected, as they are easy to locate and are generally used by students. Next, the frequency of occurrence of individual connectors was set up using the aforementioned software, using the concordance results like the one in (Figure 05). A manual analysis was, however, later needed to compare the frequency of occurrence of the connectors across the different proficiency levels and then to calculate the correlation coefficient between them and the essays scores. The studied connectors in the Arabic Corpus and their equivalents in English are listed in the following table.

| Linking Words | أدوات الربط |
|--------------------------|-------------------|
| and | و |
| but | لكن |
| so | لذلك - و هكذا |
| also | أيضا |
| finally | أخيرا |
| next | بعد ذلك |
| then | ثم |
| an addition | بالإضافة إلى ذلك |
| moreover - furthermore | علاوة على ذلك |
| therefore | لذلك |
| in spite of that | برغم من ذلك |
| however - nevertheless | و مع ذلك |
| meanwhile | في غضون ذلك |
| on the other hand | من ناحية أخرى |
| for example | و من أمثلة ذلك |
| not onlybut... | ليس فقط....بل/لكن |
| even if | و حتى |
| in other words - that is | و بعبارة أخرى |

Table 55 The Studied Arabic Connectors

To analyse the use of logical connectors used by EFL students across the different proficiency levels, the essays were divided into four levels: A (score 13-16) and level B (score 10-12) for good writing, level C (score 6-9) and level D (score 0-5) for poor writing. These different scorings were needed to investigate the pattern of use of connectors across levels. Concerning the relation between the use of connectors and the writing quality, a correlation coefficient analysis has been carried out to see if the former has an effect on the latter. Table 56 below shows the exhaustive list of connectors studied in the EFL learners' corpus and the English and Arabic NS' corpora. The connectors are organised from the most used connectors to the least used ones according to the learners' corpus. The connectors in bold type are the equivalents of the studied Arabic connectors. The connectors in italics type are only found in the learners' corpus and the connectors in grey colour are only found in the English NS' corpus.

| N° | Adverbial Connectors | Level | Level | Level | Level | EFL Learners' Corpus | ENS' Corpus | ANS' Corpus |
|----|--|-------|-------|-------|-------|-------------------------|----------------|----------------|
| | | A | B | C | D | | | |
| 1 | and | 90 | 77 | 64 | 82 | 313 | 188 | 279 |
| | but | 13 | 16 | 6 | 11 | 46 | 23 | 6 |
| 3 | because | 11 | 14 | 11 | 9 | 45 | 20 | - |
| 4 | or | 9 | 7 | 9 | 7 | 32 | 45 | 23 |
| 5 | also | 2 | 10 | 9 | 10 | 31 | 12 | 1 |
| 6 | if (only) | 3 | 7 | 6 | 7 | 23 | 8 | - |
| 7 | so | 5 | 6 | 1 | 8 | 20 | 5 | 1 |
| 8 | that/ this/ it is/ may be (partly) true...but | 5 | 5 | 4 | 2 | 16 | 1 | - |
| 9 | for example | 2 | 7 | 1 | 3 | 13 | 3 | 6 |
| 10 | however | 2 | 3 | 3 | - | 8 | 1 | - |
| 11 | then | 1 | 1 | 3 | 1 | 6 | 1 | - |
| 12 | in conclusion | 1 | 3 | 1 | 1 | 6 | 2 | - |
| 13 | although | - | 3 | 1 | 2 | 6 | 2 | - |
| 14 | in addition | 1 | - | 4 | - | 5 | 3 | - |
| 15 | in order to | 2 | 2 | - | 1 | 5 | 15 | - |
| 16 | moreover | 1 | 1 | 1 | 1 | 4 | 2 | 1 |
| 17 | to sum up | 1 | - | 2 | 1 | 4 | 1 | - |
| 18 | first of all | - | - | 3 | 1 | 4 | 1 | - |
| 19 | not only...but (also) | 1 | - | 2 | 1 | 4 | 7 | 1 |
| 20 | thus | - | - | 2 | 2 | 4 | 1 | - |
| 21 | therefore | 2 | - | 2 | - | 4 | 3 | - |
| 22 | secondly | 1 | - | 2 | 1 | 4 | - | - |
| 23 | as (because) | 3 | 1 | - | - | 4 | 1 | - |
| 24 | finally | 1 | - | 2 | 1 | 4 | - | 2 |
| 25 | since | - | 3 | 1 | - | 4 | - | - |
| 26 | furthermore | 3 | - | - | - | 3 | 2 | - |
| 27 | in addition to | 1 | 1 | 1 | - | 3 | 1 | - |
| 28 | on the other hand | - | - | 2 | 1 | 3 | 1 | 1 |
| 29 | besides | 1 | - | 2 | - | 3 | - | - |
| 30 | in fact | - | 1 | 1 | 1 | 3 | - | - |
| 31 | though | 2 | - | - | - | 2 | 3 | - |
| 32 | while (contrast) | 1 | 1 | - | - | 2 | 3 | - |
| 33 | another positive impact/ example/ (dis) advantage/negative influence/ reaction | - | 1 | 1 | - | 2 | 5 | - |
| 34 | as far as | - | 1 | 1 | - | 2 | - | - |
| 35 | of course | 1 | 1 | - | - | 2 | - | - |
| 36 | all in all | - | - | - | 2 | 2 | - | - |
| 37 | as a final point/ an example | 1 | - | 1 | - | 2 | - | - |
| 38 | for instance | - | 1 | 1 | - | 2 | - | - |
| 39 | First | 1 | - | 1 | - | 2 | - | - |
| 40 | that is | 1 | - | - | - | 1 | 1 | 1 |
| 41 | Actually | - | - | 1 | - | 1 | 4 | - |
| 42 | as well (as) | 1 | - | - | - | 1 | 10 | - |
| 43 | the first reason/ (opposing) argument | - | - | 1 | - | 1 | 2 | - |
| 44 | the second reason/ (opposing) argument | - | - | 1 | - | 1 | 2 | - |
| 45 | and then | 1 | - | - | - | 1 | 2 | 27 |
| 46 | yet | - | 1 | - | - | 1 | 1 | - |
| 47 | on the one hand | - | - | 1 | - | 1 | 2 | - |
| 48 | firstly | - | - | 1 | - | 1 | 1 | - |
| 49 | (right) now | - | 1 | - | - | 1 | 5 | - |
| 50 | indeed | - | - | 1 | - | 1 | 2 | - |
| 51 | to begin/start with | - | - | 1 | - | 1 | 1 | - |
| 52 | thereby | 1 | - | - | - | 1 | - | - |
| 53 | to summarise | - | 1 | - | - | 1 | - | - |
| 54 | as a result | - | - | - | 1 | 1 | - | - |
| 55 | to conclude | 1 | - | - | - | 1 | - | - |
| 56 | additionally | 1 | - | - | - | 1 | - | - |
| 57 | as a conclusion | - | - | - | 1 | 1 | - | - |
| 58 | in short | - | - | 1 | - | 1 | - | - |
| 59 | in one way | 1 | - | - | - | 1 | - | - |
| 60 | otherwise | 1 | - | - | - | 1 | - | - |
| 61 | in other way | 1 | - | - | - | 1 | - | - |
| 62 | the first positive impact | - | 1 | - | - | 1 | - | - |
| 63 | add to this | - | 1 | - | - | 1 | - | - |
| 64 | that is to say | - | 1 | - | - | 1 | - | - |
| 65 | in contrast | - | - | 1 | - | 1 | - | - |
| 66 | starting with | - | - | - | 1 | 1 | - | - |
| 67 | more than that | - | - | - | 1 | 1 | - | - |
| 68 | above all | 1 | - | - | - | 1 | - | - |
| 69 | somehow | 1 | - | - | - | 1 | - | - |
| 70 | certainly | 1 | - | - | - | 1 | - | - |
| 71 | at the same time | 1 | - | - | - | 1 | - | - |
| 72 | in that case | 1 | - | - | - | 1 | - | - |
| 73 | the third/last (opposing) argument | - | - | - | - | - | 2 | - |
| 74 | lastly | - | - | - | - | - | 2 | 2 |
| 75 | well | - | - | - | - | - | 1 | - |
| 76 | in sum | - | - | - | - | - | 1 | - |
| 77 | even if | - | - | - | - | - | 4 | 1 |
| 78 | either | - | - | - | - | - | 1 | - |
| 79 | whether...or | - | - | - | - | - | 2 | - |
| 80 | even though | - | - | - | - | - | 1 | - |
| 81 | too | - | - | - | - | - | 1 | - |
| 82 | last but not least | - | - | - | - | - | 1 | - |

Table 56 The Exhaustive List of Connectors in the Three Corpora

Table 56 shows some distinctive features concerning connection perceiving across the studied languages (L1, IL, & FL). First, there are about 82 types of connectors used in the three corpora altogether. Some of these connectors are found in all the corpora while others are found only in one corpus but not in the others. The Arabic NS' Corpus, for instance, uses the minimum types of connectors in comparison to the other two. Arabic students used only each of the following connectors, from the frequently used to the least: *and, but, or, also, so, for example, moreover, not only...but also, finally, on the other hand, that is, and then, lastly, and even if*. Some connectors are only found in the EFL Learners' Corpus as: *secondly, since, besides, in fact, as far as, of course, all in all, as a final point/an example, for instance, first, thereby, to summarise, as a result, to conclude, additionally, as a conclusion, in short, in one way, otherwise, in other way, the first positive impact, add to this, that is to say, in contrast, starting with, more than that, above all, somehow, certainly, at the same time, and in that case*. The English NS' Corpus also uses connectors not used by the other two corpora such as: *the third/last (opposing) argument, well, to sum, either, whether...or, even though, too, last but not least*.

The primary analysis of connectors gives a clue about how each type of learner uses and conceives connection tools from a different perspective. The Arabic learner overuses a limited set of connectors as one may find him uses *and* many times in a single sentence, which is not acceptable in the English language. Seeing the so many connectors used by the EFL learner but not by the English native shows that the latter is very selective in peppering the text with cohesive ties. The former takes the habit of his L1 and overuses it in the FL. This ends up the EFL learner uses many types of connectors in comparison to the natives of the same language. So, his use of connection system is neither that of L1 nor of FL, which characterises the developmental stage of the interlanguage, it is in between. Interlanguage is an idiolect that has been developed by a learner of a second or a foreign language who has not

yet reached proficiency. A learner's interlanguage preserves some features of their first language (L1) and can also overgeneralise some S/FL writing and speaking rules.

4.3. Discussion of the Results

The analysis of the results tackled three points. First, connectors' performance in EFL learners' writing was analysed across the four proficiency levels to see whether there is a specific pattern of use in concordance with the writing proficiency scores. Second, the frequency of occurrence of certain connectors was calculated to see whether connectors are overused or underused in comparison to what NS do. Last, the relationship between the use of connectors and the writing quality in EFL learners' essays was measured to see if the former affects the latter.

4.3.1. Connectors' Analysis across Four Proficiency Levels

For the analysis, the essays were divided into four proficiency levels to detect any similarities and differences in the use of connectors, and a comparison of their tokens was run as Tables 57 and 58 show. The statistical analysis of the semantic distribution of connectors across different scores reveals the following data.

| Connectors' Semantic Types | High Quality Essays | | Low Quality Essays | | EFL Learners' Corpus | ENS' Corpus | ANS' Corpus |
|----------------------------|---------------------------|---------------------------|---------------------------|---------------------------|----------------------|-------------|-------------|
| | Level A N° per 1000 | Level B N° per 1000 | Level C N° per 1000 | Level D N° per 1000 | | | |
| Enumeration & Addition | 49 | 42 | 47 | 55 | 48 | 38 | 104 |
| Summation | 1 | 2 | 2 | 3 | 2 | 1 | 0 |
| Apposition | 1 | 4 | 1 | 2 | 2 | 1 | 2 |
| Cause/Result/Inference | 11 | 12 | 8 | 11 | 10 | 7 | 0 |
| Contrast/Concession | 12 | 13 | 9 | 9 | 11 | 6 | 2 |
| Transition/Others | 8 | 8 | 9 | 8 | 8 | 11 | 8 |
| Total number of tokens | 82 | 81 | 76 | 88 | 81 | 64 | 116 |
| | 163 | | 164 | | | | |
| Kinds of connectors | 43 | 30 | 41 | 27 | 73 | 50 | 14 |
| | 73 | | 68 | | | | |

Table 57: The Use of Adverbial Connectors across Four Writing Proficiency Levels

| Type | Connectors | Level A | Level B | Level C | Level D | Leamers' Corpus | ENS' Corpus | ANS' Corpus |
|--|--|---------|---------|---------|---------|-----------------|-------------|-------------|
| E N U M E R A T I O N & A D D I T I O N | and | 90 | 77 | 64 | 82 | 313 | 188 | 279 |
| | also | 2 | 10 | 9 | 10 | 31 | 12 | 1 |
| | then | 1 | 1 | 3 | 1 | 6 | 1 | - |
| | in addition | 1 | - | 4 | - | 5 | 3 | - |
| | moreover | 1 | 1 | 1 | 1 | 4 | 2 | 1 |
| | first of all | - | - | 3 | 1 | 4 | 1 | - |
| | not only...but (also) | 1 | - | 2 | 1 | 4 | 7 | 1 |
| | secondly | 1 | - | 2 | 1 | 4 | - | - |
| | finally | 1 | - | 2 | 1 | 4 | - | 2 |
| | furthermore | 3 | - | - | - | 3 | 2 | - |
| | in addition to | 1 | 1 | 1 | - | 3 | 1 | - |
| | besides | 1 | - | 2 | - | 3 | - | - |
| | another positive impact/ example/ (dis)advantage/ negative influence/ reaction | - | 1 | 1 | - | 2 | 5 | - |
| | first | 1 | - | 1 | - | 2 | - | - |
| | as a final point | 1 | - | - | - | 1 | - | - |
| | as well (as) | 1 | - | - | - | 1 | 10 | - |
| | the first reason/ (opposing) argument | - | - | 1 | - | 1 | 2 | - |
| | the second reason/ (opposing) argument | - | - | 1 | - | 1 | 2 | - |
| | and then | 1 | - | - | - | 1 | 2 | 27 |
| | finally | - | - | 1 | - | 1 | 1 | - |
| to begin/start with | - | - | 1 | - | 1 | 1 | - | |
| additionally | 1 | - | - | - | 1 | - | - | |
| the first positive impact | - | 1 | - | - | 1 | - | - | |
| add to this | - | 1 | - | - | 1 | - | - | |
| starting with | - | - | - | 1 | 1 | - | - | |
| more than that | - | - | - | 1 | 1 | - | - | |
| the third last (opposing) argument | - | - | - | - | - | 2 | - | |
| lastly | - | - | - | - | - | 2 | 2 | |
| too | - | - | - | - | - | 1 | - | |
| last but not least | - | - | - | - | - | 1 | - | |
| S U M M A R I O N | in conclusion | 1 | 3 | 1 | 1 | 6 | 2 | - |
| | to sum up | 1 | - | 2 | 1 | 4 | 1 | - |
| | all in all | - | - | - | 2 | 2 | - | - |
| | to summarise | - | 1 | - | - | 1 | - | - |
| | as a result | - | - | - | 1 | 1 | - | - |
| | to conclude | 1 | - | - | - | 1 | - | - |
| | as a conclusion | - | - | - | 1 | 1 | - | - |
| | in short | - | - | 1 | - | 1 | - | - |
| in sum | - | - | - | - | - | 1 | - | |
| C A U S A L I T Y | because | 11 | 14 | 11 | 9 | 45 | 20 | - |
| | so | 5 | 6 | 1 | 8 | 20 | 5 | 1 |
| | in order to | 2 | 2 | - | 1 | 5 | 15 | - |
| | thus | - | - | 2 | 2 | 4 | 1 | - |
| | therefore | 2 | - | 2 | - | 4 | 3 | - |
| | as (because) | 3 | 1 | - | - | 4 | 1 | - |
| | since | - | 3 | 1 | - | 4 | - | - |
| | in that case | 1 | - | - | - | 1 | - | - |
| C O N T R A S T | but | 13 | 16 | 6 | 11 | 46 | 23 | 6 |
| | that/ this/ it is/ may be (partly) true... but | 5 | 5 | 4 | 2 | 16 | 1 | - |
| | however | 2 | 3 | 3 | - | 8 | 1 | - |
| | although | - | 3 | 1 | 2 | 6 | 2 | - |
| | on the other hand | - | - | 2 | 1 | 3 | 1 | 1 |
| | though | 2 | - | - | - | 2 | 3 | - |
| | while (contrast) | 1 | 1 | - | - | 2 | 3 | - |
| | yet | - | 1 | - | - | 1 | 1 | - |
| | on the one hand | - | - | 1 | - | 1 | 2 | - |
| | in one way | 1 | - | - | - | 1 | - | - |
| | otherwise | 1 | - | - | - | 1 | - | - |
| | in other way | 1 | - | - | - | 1 | - | - |
| | in contrast | - | - | 1 | - | 1 | - | - |
| even though | - | - | - | - | - | 1 | - | |
| A P P O S I T I O N | for example | 2 | 7 | 1 | 3 | 13 | 3 | 6 |
| | as an example | - | - | 1 | - | 1 | - | - |
| | for instance | - | 1 | 1 | - | 2 | - | - |
| | that is | 1 | - | - | - | 1 | 1 | 1 |
| that is to say | - | 1 | - | - | 1 | - | - | |
| T R A N S I T I O N / O T H E R S | or | 9 | 7 | 9 | 7 | 32 | 45 | 23 |
| | if (only) | 3 | 7 | 6 | 7 | 23 | 8 | - |
| | in fact | - | 1 | 1 | 1 | 3 | - | - |
| | as far as | - | 1 | 1 | - | 2 | - | - |
| | of course | 1 | 1 | - | - | 2 | - | - |
| | actually | - | - | 1 | - | 1 | 4 | - |
| | (right) now | - | 1 | - | - | 1 | 5 | - |
| | indeed | - | - | 1 | - | 1 | 2 | - |
| | thereby | 1 | - | - | - | 1 | - | - |
| | above all | 1 | - | - | - | 1 | - | - |
| | somehow | 1 | - | - | - | 1 | - | - |
| | certainly | 1 | - | - | - | 1 | - | - |
| | at the same time | 1 | - | - | - | 1 | - | - |
| | well | - | - | - | - | - | 1 | - |
| | even if | - | - | - | - | - | 4 | 1 |
| either | - | - | - | - | - | 1 | - | |
| whether... or | - | - | - | - | - | 2 | - | |

Table 58 The Detailed Semantic Description of the Used Connectors across the Levels

Contrasting the results *across the three studied languages, L1, IL, & FL*, the findings in Table 57 have indicated that Arabic NS used in general more logical connectors (116) in their essays in comparison with both EFL learners (81) and the English NS (64), respectively. This means that the EFL learners relatively overuse connectors in comparison to the English NS because of the phenomenon of negative transfer from their L1, Arabic. Concerning using the different types of connectors, however, the results showed that EFL learners used more different types of connectors (73) in comparison to both the English NS (50) and the Arabic NS (14), respectively. Compared to English, Arabic students tend to barely use the different kinds of connectors but overuse some connectors in their writing because of the typical Arabic grammatical rules as far as linking words. But how can one explain that EFL learners here have used various kinds of connectors (73) in comparison to the English NS (50). After analysing manually the learners' essays, some of the connectors are semantically, syntactically, or stylistically erroneously used (overgeneralise the rules).

Across the different proficiency levels analysis has revealed that students with low quality essays seemed to use the same number of tokens as those with high quality essays (164 vs. 163). But the same cannot be said with using the different types of connectors as good writers have used more various types contrasted to poor writers (73 vs. 68). This shows that good writers appear to be somehow more precise in using various connectors than poor writers did though they have used the same number of tokens as the latter. So, while the former used a variety of linkers to bind their ideas (73), the latter overused the connectors (164) on the expense of linkage diversity as a strategy to hide their weakness in connecting ideas. Furthermore, in the low quality essays, there are many more connectors of *enumeration & addition* than in the good essays (102 vs. 91); and so it is with *summation* (5 vs. 3), *transition/others* (17 vs. 16). On the contrary, learners with high quality essays used more

connectors of *opposition* (5 vs. 3), *cause & effect* (23 vs. 19), and *contrast & concession* (25 vs. 18).

These results confirmed that poor writers actually overuse some connectors than good writers do. This can be explained using the fossilisation theory. Once the students learned some linking words, they stick to them whenever they write. In all likelihood, they try to use profusely connectors to link their ideas thinking that by so doing they achieve coherence. It can be said that poor writers may overtake what they did in class at the very beginnings when they taught how to link ideas in sentence structure. Students possibly used to think that connectors are used just to link two [simple] sentences together. This habit may later on have been reinforced in students' mind by fill-in-the-gaps activities when students are given some isolated sentences and provided with some connectors to put in the right place, especially in grammar exercises. Students should also be given instructions during learning cohesion on when and when not to use connectors.

Another important observation from Table 58 is the fact that both types of learners overused *enumeration & addition* at the expense of the other semantic connectors, such as *summation, opposition, or inference*. This shows that EFL learners like the NS rely heavily on the connectors like *and, furthermore, secondly, finally, also*, to connect information in their argumentative writings. However, each of *summation, opposition* and *transition* took the least rates in both types of learners indicating that *both good and poor writers* avoid as Biber et al, (2000) calls it “the communicative characteristic of the discourse: the focus on interpersonal interactions with the topic and the conveying of subjective information” (p. 856). Indeed, the use of transitional signals such as *to sum up, to conclude, all in all, actually, of course, and indeed* point out that students are more confident about their arguments in an attempt to convince their readers. In our case, both types of learners avoided such connectors showing weakness in their persuasion force to convey subjective information.

4.3.2. Frequently Used Logical Connectors

What follows is an exhibition of the most frequently used logical connectors such as *and, because, but, or, if, as (because), this is true...but*, and so on, to find out the distinctive elements of the EFL learners' use of English logical connectors across different proficiency levels. The following two tables rank the top sixteen logical/adverbial connectors deployed by learners across the quality levels.

| N° | High Quality Essays | | Low Quality Essays | |
|----|---------------------------|--------------------------|---------------------------|---------------------------|
| | Level A (Score 13-16) | Level B (Score 10-12) | Level C (Score 6-9) | Level D (Score 0-5) |
| 1 | and | and | and | and |
| 2 | but | but | because | but |
| 3 | because | because | or | also |
| 4 | or | also | also | because |
| 5 | so | or | but | so |
| 6 | this is true...but | if (only) | if (only) | or |
| 7 | if (only) | for example | this is true...but | if (only) |
| 8 | as (because) | so | in addition | for example |
| 9 | furthermore | however | however | this is true...but |
| 10 | also | <i>in conclusion</i> | then | <i>although</i> |
| 11 | for example | <i>although</i> | <i>first of all</i> | <i>thus</i> |
| 12 | however | since | to sum up | all in all |
| 13 | <i>in order to</i> | <i>in order to</i> | <i>thus</i> | then |
| 14 | <i>therefore</i> | then | <i>therefore</i> | <i>in conclusion</i> |
| 15 | though | moreover | secondly | <i>first of all</i> |

Table 59 EFL Learners' Most Used "Top Fifteen" Logical Connectors across the Four Levels

| N° | High Quality Essays | | | | Low Quality Essays | | | |
|----|--------------------------|-------------------|--------------------------|-------------------|------------------------|-------------------|------------------------|-------------------|
| | Level A (Score 13-16) | N° per 1000 | Level B (Score 10-12) | N° per 1000 | Level C (Score 6-9) | N° per 1000 | Level D (Score 0-5) | N° per 1000 |
| 1 | and | 45 | and | 35 | and | 30 | and | 45 |
| 2 | but | 6 | but | 7 | because | 5 | but | 6 |
| 3 | because | 5 | because | 6 | or | 4 | also | 5 |
| 4 | or | 4 | also | 4 | also | 4 | because | 5 |
| 5 | so | 2 | or | 3 | but | 3 | so | 4 |
| 6 | this is true...but | 2 | if (only) | 3 | if (only) | 3 | or | 4 |
| 7 | if (only) | 1 | for example | 3 | this is true...but | 2 | if (only) | 4 |
| 8 | as (because) | 1 | so | 3 | in addition | 2 | for example | 2 |
| 9 | furthermore | 1 | however | 1 | however | 1 | this is true...but | 1 |
| 10 | also | 1 | in conclusion | 1 | then | 1 | although | 1 |
| 11 | for example | 1 | although | 1 | first of all | 1 | thus | 1 |
| 12 | however | 1 | since | 1 | to sum up | 1 | all in all | 1 |
| 13 | in order to | 1 | in order to | 1 | thus | 1 | then | 1 |
| 14 | therefore | 1 | then | 1 | therefore | 1 | in conclusion | 1 |
| 15 | though | 1 | moreover | 1 | secondly | 1 | first of all | 1 |

Table 60 Tokens of Commonly Used Logical Connectors by Learners across Four Levels

Tables 59 & 60 bespeak the following two findings. First, the four groups used approximately the same connectors but with different rates. They all share the use of each of the following connectors *and*, *but*, *because*, *or*, *also*, *if (only)*, *it is true...but*, *for example*, *however*, *then*, etc. This leads us to say that learners use in their essays fewer or barely use adverbial connectors, such as *first(ly) of all*, *second(ly)*, *finally*, *moreover*, *in addition to*, *in conclusion*, *to sum up*, *therefore*, *nevertheless*, *otherwise*, *actually*, *now*, *in fact*, etc., compared to the simple conjunctions such as *and*, *but*, *or*, and *if*. Since students are writing an argumentative essay, they are supposed to identify and list first the opponents' arguments and then state their own in their attempt to defeat the opinion of the later. Therefore, using a hybrid of listing, inference, concession, transitional, and concluding connectors should be somehow present in their final product. This indicates that our learners tend to rely on a limited set of connectors, especially the coordinating and subordinating conjunctions, creating a fossilised pattern of use. As a matter of fact, the majority of learners share this pattern, no matter the writing quality is or whether connectors are overused.

The only optimistic result here is that across the levels, the students used one connector typical to the genre of argumentative essays, which is *it is (not/partially/totally) true...but*, showing that when students building up their arguments, they rely on a previously mentioned idea whether they agree with it as a whole or not. This indicates that our learners do not totally ignore what they have newly learned in their classes as such kinds of connectors are learned meanwhile they learn writing different types of essays.

Secondly, it seems that both good and poor writers tend to use more *informal* connectors typically found in *spoken* discourse such as *and, so, also, then, but*, etc., as presented by McCarthy (1998). It was noticed that there is approximately a shortage in use of sophisticated *formal* connectors that are generally found in [academic] *written* discourse as *in addition, furthermore, therefore, thus, besides, nevertheless, on the one hand, on the other hand, to conclude, that is to say*, etc. This shows that probably EFL learners are not well aware of the importance of formality in the quality of essay writing. Such awareness drags them to use poorly these connectors during written examinations, academic reports, and later in writing dissertations. In effect, these results showed that our learners are unaware of the selection of the stylistic use of logical connectors for the written discourse.

Contrasting the most used connectors across the three languages, the analysis have given the following observations:

| N° | Learners' Essays | N° per 1000 words | ENS' Essays | N° per 1000 words | ANS' Essays | N° per 1000 words |
|----|---------------------------|-------------------|---------------------------|-------------------|---------------------|-------------------|
| 1 | and | 38 | and | 29 | and | 93 |
| 2 | but | 5 | or | 7 | and then | 9 |
| 3 | <i>because</i> | 5 | but | 3 | or | 8 |
| 4 | or | 4 | <i>because</i> | 3 | but | 2 |
| 5 | <i>also</i> | 4 | in order to | 2 | <i>for example</i> | 2 |
| 6 | <i>if (only)</i> | 3 | <i>also</i> | 2 | finally | 1 |
| 7 | <u>so</u> | 2 | as well (as) | 1 | on the other hand | <1 |
| 8 | <i>this is true...but</i> | 2 | <i>if (only)</i> | 1 | this is | <1 |
| 9 | <i>for example</i> | 1 | <i>this is true...but</i> | 1 | moreover | <1 |
| 10 | <u>however</u> | 1 | <u>actually</u> | <1 | not only...but also | <1 |

Table 61 Top Ten Across Languages: L1, IL, & FL.

As the table indicates, the connectors highly used across the three languages are belong to the coordinating conjunctions, *and*, *but*, and *or*. Compared to the EFL learners' corpus and the English NS' corpus, the Arabic NS' corpus used a different set of connectors except for few. This is due to the different Arabic system of connection, which is based on a limited set of linking tools contrary to the English one, which is based on a wider set of cohesive ties including adverbial conjunctions and lexical cohesion that, if used in a particular way, hold the cohesive property but they are not cohesive by themselves. Again, the coordinating conjunctions are overused in the Arabic corpus and to a lesser degree in the EFL corpus. The English corpus rate, however, is the least one indicating that the EFL learners tend to incline in using connectors towards the Arabic system of use. This is one aspect of negative transfer explaining why students do not use much variety of connectors as found in the English connection system but overuse some connectors on the expense of others due to the limited set of adverbial connectors in Arabic.

4.4. The Relationship between Connectors' Use and the Writing Quality

To study the relationship between the use of connectors and the writing quality, the *correlation coefficient* is used. It is generally used to measure how strong a relationship between two variables is. The correlation coefficient known as the *Pearson Product-Moment Correlation Coefficient* is adopted in this study. The importance of using this means of investigation is because in an experiment, for example, the experimenter tries to manipulate one variable and measures the consequential changes in another variable. But in correlational study, the experimenter will measure both variables, in our case, *the use of connectors*, to naturally occurring changes in another variable, say *writing scores*. The experimenter will measure the scores and connectors' use of a large sample of learners and then inspect the data

to see if students with high scores tend to have high use of connectors and learners with low scores will have low use of connectors.

The sample value (correlation coefficient) is called r , and it is calculated using the following formula, which is known as the Calculation of the Correlation Coefficient from N group data using raw scores:

$$r = \frac{n(\sum xy) - (\sum x)(\sum y)}{\sqrt{[n\sum x^2 - (\sum x)^2][n\sum y^2 - (\sum y)^2]}}$$

The correlation coefficient (r) can take values between -1 through 0 to +1. The sign (+ or -) of the correlation affects its interpretation.

| r value | Interpretation |
|----------------------|--------------------------------------|
| +0.70 or higher | Very strong positive relationship |
| +0.40 to 0.69 | Strong relationship |
| +0.30 to 0.39 | Moderate positive relationship |
| +0.20 to 0.29 | Weak positive relationship |
| +0.01 to 0.19 | No or negligible relationship |
| 0 | No relationship |
| -0.01 to 0.19 | No or negligible relationship |
| -0.20 to 0.29 | Weak negative relationship |
| -0.30 to 0.39 | Moderate negative relationship |
| -0.40 to 0.69 | Strong negative relationship |
| -0.70 or lower | Very strong negative relationship |

Table 62 The Various Values of r and Its Significance

When the correlation is positive, it means that the value of one variable increases, so does the other. If a correlation is negative, it means that one variable increases and the other variable decreases. This means that there is an inverse or negative relationship between the two variables. A value of 0 indicates that there is no association between the two variables.

4.4.1. The Correlation Coefficient of High Quality Essays

| N | X | Y | X ² | Y ² | XY |
|---------------------------------|------------------------------|--|----------------|----------------|-------------|
| 1 | 10 | 30 | 100 | 900 | 300 |
| 2 | 10 | 34 | 100 | 1156 | 340 |
| 3 | 11 | 19 | 121 | 361 | 209 |
| 4 | 11 | 23 | 121 | 529 | 253 |
| 5 | 12 | 20 | 144 | 400 | 240 |
| 6 | 12 | 23 | 144 | 529 | 276 |
| 7 | 12 | 31 | 144 | 961 | 372 |
| 8 | 13 | 26 | 169 | 676 | 338 |
| 9 | 13 | 27 | 169 | 729 | 351 |
| 10 | 13 | 30 | 169 | 900 | 390 |
| 11 | 14 | 21 | 196 | 441 | 294 |
| 12 | 14 | 27 | 196 | 729 | 378 |
| 13 | 14 | 27 | 196 | 729 | 378 |
| 14 | 16 | 24 | 256 | 576 | 384 |
| The sum | 175 | 362 | 2394 | 9616 | 4503 |
| N= the number of essays studied | X refers to the essay scores | Y refers to the number of logical connectors | | | |

Table 63 The Correlation Coefficient of High Quality Essays

$$r = \frac{n(\sum xy) - (\sum x)(\sum y)}{\sqrt{[n\sum x^2 - (\sum x)^2][n\sum y^2 - (\sum y)^2]}}$$

$$\begin{aligned}
 r &= 14 \times 4503 - 175 \times 362 \div \sqrt{(14 \times 2394 - 175^2) \times (14 \times 9616 - 362^2)} \\
 r &= 63042 - 63350 \div \sqrt{(33516 - 30625) \times (134624 - 131044)} \\
 r &= -308 \div \sqrt{2891 \times 3580} \\
 r &= -308 \div \sqrt{10349780} \\
 r &= -308 \div 3217 \\
 r &= -0.09
 \end{aligned}$$

Applying the above correlation coefficient formula, we found out that $r = -0.09$ indicating that there is a **no or negligible relationship** between the use of connectors and the writing quality. This means that there is no association between the use of connectors and writing quality in the high quality essays.

A good way to present the results of such study is by means of *scatter gram*. The two scores of each learner are presented by a dot in that graph. The coordinate of each dot on the vertical axis (X) and the horizontal axis (Y) would represent that learner's scores on the two

variables (Essay's Scores/Marks & Connectors' Use). In the following *scatter gram*, there is a complete absence of linear correlation between the variables. If there were a high (strong) positive correlation between our variables, the dots would be closely packed up around a line representing an increase in essays' scores together with connectors' use. However, this is not the case. Figure 06 below shows a strong non-linear relationship between the variables indicating that in students' high quality essays, there is no association between their use of connectors and the writing quality.

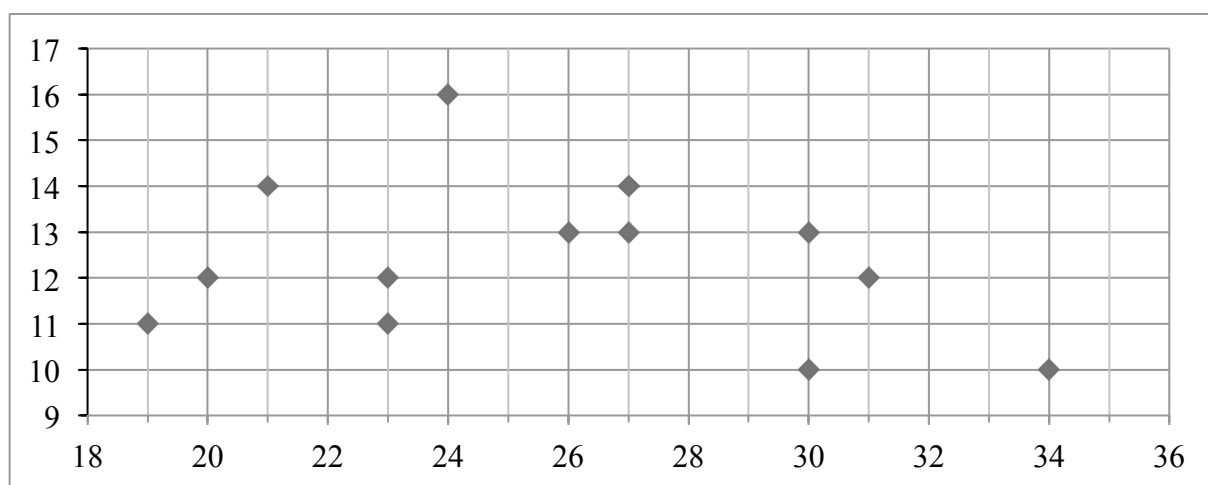


Figure 06 The Correlation Coefficient of High Quality Essays

4.4.2. The Correlation Coefficient of Low Quality Essays

| N | X | Y | X ² | Y ² | XY |
|----------------|-----------|------------|----------------|----------------|-------------|
| 1 | 2 | 17 | 4 | 289 | 34 |
| 2 | 2 | 55 | 4 | 3025 | 110 |
| 3 | 3 | 12 | 9 | 144 | 36 |
| 4 | 4 | 12 | 16 | 144 | 48 |
| 5 | 4 | 22 | 16 | 484 | 88 |
| 6 | 5 | 21 | 25 | 441 | 105 |
| 7 | 5 | 23 | 25 | 529 | 115 |
| 8 | 6 | 19 | 36 | 361 | 114 |
| 9 | 7 | 15 | 49 | 225 | 105 |
| 10 | 7 | 30 | 49 | 900 | 210 |
| 11 | 8 | 18 | 64 | 324 | 144 |
| 12 | 8 | 24 | 64 | 576 | 192 |
| 13 | 9 | 24 | 81 | 576 | 216 |
| 14 | 9 | 30 | 81 | 900 | 270 |
| The sum | 79 | 322 | 523 | 8918 | 1787 |

Table 64 The Correlation Coefficient of Low Quality Essays

$$r = \frac{n(\sum xy) - (\sum x)(\sum y)}{\sqrt{[n\sum x^2 - (\sum x)^2][n\sum y^2 - (\sum y)^2]}}$$

$$\begin{aligned} r &= 14 \times 1787 - 79 \times 322 \div \sqrt{(14 \times 523 - 79^2) \times (14 \times 8918 - 322^2)} \\ r &= 25018 - 25438 \div \sqrt{(7322 - 6241) \times (124852 - 103684)} \\ r &= -420 \div \sqrt{1081 \times 21168} \\ r &= -420 \div \sqrt{22882608} \\ r &= -420 \div 4783 \\ r &= -0.08 \end{aligned}$$

Applying the same formula, it was found out that $r = -0.08$ indicating that there is a **no or negligible relationship** between the use of connectors and the writing quality. This means that there is no association between the use of connectors and writing quality in the low quality essays. Again, the *scatter gram*, Figure 07 below shows a strong non-linear relationship between the variables indicating that in students' low quality essays, there is no association between the use of connectors and the writing quality.

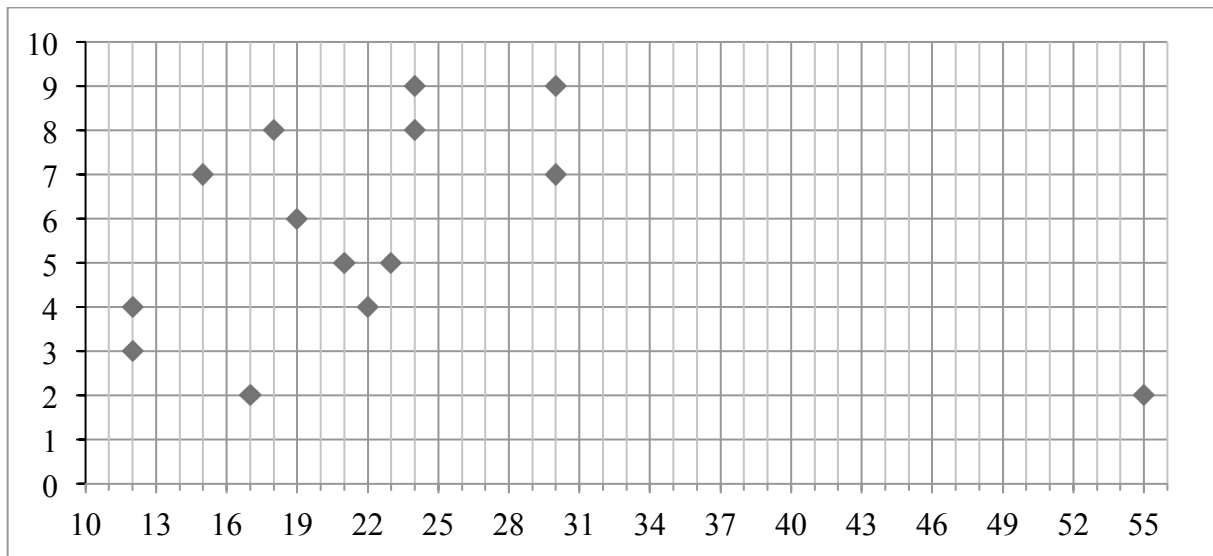


Figure 07 The Correlation Coefficient of Low Quality Essays

The comparison of the two results shows that the use of logical connectors in relation to the writing quality, whether high or low, reveals the absence of any kind of relationship between the former and the latter. In other words, poor and good learners exhibit similarity in using connectors despite the difference in their writing proficiency. This means that our EFL learners roughly use connectors in the same manner, with an insignificant difference, whether

they are good writers or not. It is safe to say then that the learners' use of adverbial connectors does not correlate with writing quality, which is opposite to what has been assumed. The findings have just rejected the hypothesis put earlier demonstrating how the EFL learners in our case neglect the usefulness of cohesive devices in the building up of meaning for both the sender and the recipient. The results also uncover that there is no logical pattern of use that belongs to neither L1 nor FL. The students use randomly the connectors just to fill the blanks between their sentences without really paying attention to how much their writing would be better if they could master well the use and usage of these linguistic elements.

Conclusion

The results of this study have shown that there is no correlation between the learners' use of logical connectors and their writing proficiency/quality. The findings provided a bunch of ideas about EFL learners' performance in essay writing, especially in using connection in comparison with the performance of native speakers of both Arabic and English. The EFL learner has been found to write shorter essays in term of length (number of words), in comparison with the ENS learner. But in term of size, the EFL learner tends to overload his writing with verbiage and redundancy, in the same manner ANS learner does. So, at this stage, we found that EFL learner interlanguage is much more inclined towards the source language than the target one. This is also seen in the use of connectors where EFL learners used much more connectors than the ENS ones affected by the Arabic system of connection and writing style in general.

Comparing the performance of students across the writing quality, the results indicated that good students tend to use more connectors in comparison with what poor students do, though the results of both parties are not very distinctive. In general, there is an inclination towards a similar use of connectors between EFL learners and ANS learners; whereas there is an overuse of the logical connectors comparing EFL learners' with ENS' writings. This might

be due to the teaching instructions that focus on the use of isolated connectors at the expense of the use of such connectors in essay-writing activities. The problem lies in the fact that the time allocated to teaching writing (three hours per week) is never enough to practise all the aspects needed for good writing. Besides, there is lack of authentic materials, as students rarely bother themselves to look for genuine writings to read to polish their own. Teachers cannot do the entire work for them, as their main duty is to guide and provide them with the necessary knowledge to write adequately in English.

Finally, good writers are supposed to perform better in using connectors semantically and stylistically, which is not the case in this present study, as they have shown a pattern of use similar to that of poor writers. The research hypothesis is disconfirmed. Actually, students with higher linguistic proficiency do not use more different logical connectors; neither do they perform better in using them semantically and stylistically than poor writers do. This study, then, tried to spot some light on the EFL learners' use of logical connectors in comparison to what NS do in drawing the teachers' attention to help students pay more attention to the role of cohesion in building meaning. If connectors are used rationally and appropriately, they may help students ameliorate their writing.

General Conclusion and Recommendations

Logical linking of ideas or cohesion is one troublesome area students generally encounter when they write in English. Knowing the cohesive system of the English language is something, practising it is another. Many students think that by peppering their writing with a wide range of connectors, this will make their writing clear. Lacking knowledge of when to put connectors, which connectors are needed in each type of writing, and how many connectors are required to make sense is what makes students fall prey to awkward English structures. Moving smoothly does not require knowledge of only the connection system in English but also a linking sense beyond sentence level, the one has to do with rhetoric and genre specific styles. Failing to have such knowledge might lead students to write a version of English that is far from the one that is performed by natives!

The present study was then devoted to investigating the writing performance of EFL learners to explore how they use such discourse markers and to examine the effect these connectors have on their writing quality. In an attempt to diagnose the issues concerning the appropriate use of cohesive devices, it was hypothesised that students with high writing proficiency will use accurately logical connectors, and will better use them semantically and stylistically than those with low writing quality level.

Before testing the hypothesis, a theoretical background about some critical matters was presented. Chapter One was about the discussion of the most important aspects of the art of writing in an academic setting. The chapter starts by defining the writing skill and looks into the cognitive and linguistic stages of the writing process. Some of the adopted approaches to teach such a skill through time are also discussed. Then, some of the main characteristics of academic writing to clarify the distinction between coded and standardised writing and free style writing are stated. The chapter ended with a discussion of the situation

of teaching/learning writing in the Department of Letters and languages at University Constantine 01 to pave the way for understanding the studied phenomenon.

In Chapter Two, textual cohesion was discussed in an exhaustive way, first as a critical component of a text, and second as a system of connection. To point out the close relationship between writing and cohesive ties, some studies on the role of cohesion in promoting the explicitness and smoothness of ideas in the building up of meaning were presented. Some of the possible problem sources in using connectors were also highlighted, ranging from focusing on teaching the other writing aspects at the expense of teaching cohesion to problems of students' interlanguage and the difficulty of teaching writing in EFL classes. Finally, some suggestions, on how to teach cohesion and coherence in EFL context, were presented to help both teachers and students have better work in this domain.

The fieldwork of this study is divided into two chapters. It was by the means of two questionnaires devised to both teachers and students that the surrounding circumstances of teaching/learning writing from two different perspectives, teachers as instructors and guiders and students as recipients and followers were investigated. In Chapter Three, the findings confirmed that writing is a challenging skill and an activity that most of the students find difficult when dealing with. Chapter Four, the focal part of this study, was for the analysis of students' essays across proficiency levels; high quality essays vs. low quality essays, and across languages, L1, IL, and FL. The purpose from this comparative study was to examine the performance of students concerning using connectors in relation to their writing quality to see whether the former affects the latter. It also investigated the way EFL learners use such linguistic elements in comparison with both native speakers of Arabic and of English to identify the used pattern of connection. The general observation was the fact the EFL learners in our case have poor level in understanding the real role of cohesion and what can bring to the comprehensibility of a text.

Putting the findings of both tools together, it was found that the results did not confirm the hypothesis. Indeed, these findings have revealed the students' low level in English, especially their weakness in properly using connectors. Subsequently, there is no doubt that if these students master well textual cohesion in context, it may boost their writing style and proficiency. Whether it is negative transfer or incompetence, teachers should reconsider teaching cohesion in writing courses if they want their students to overcome difficulties in writing well. Making students sensitive to the use of logical connectors is one way to help them achieve a better global coherence in their writing.

On the light of the findings, the following can be recommended.

- ✓ It is essential to teach students that connectors in English should not be used as 'stylistic enhancers' but should be thought of as higher-level discourse units.
- ✓ It is necessary to place more emphasis on 'how' to use connectors, laying stress on examining their use in authentic texts.
- ✓ Students must learn to semantically differentiate between individual linking devices and know their flexibility syntactically by exposing them to authentic materials.
- ✓ Misleading lists of "interchangeable connectors" should be avoided at all costs. If this way of using connectors is fossilised in students' mind at an early stage, it is very difficult to change it at the advanced level.
- ✓ It is very needed to teach students when not to use connectors because they are not always needed to clarify the meaning. This can be done through an exposure to authentic materials to minimise the effect of negative transfer of L1.
- ✓ It would be more useful to incorporate contrastive rhetoric lessons into the teaching of connectors in writing courses to highlight the similarities and differences between languages.

It can be anticipated that this investigation will be the starting point to raise awareness about the situation of teaching writing in EFL context in general, and teaching cohesion in particular. It can be noted that adverbial connectors represent one small aspect of cohesion. It is also necessary to focus on the other forms of textual cohesion as reference, Ellipsis, and collocation. Moreover, coherence should be the primary discourse consideration: no matter how much students study connectors or any other aspect of cohesion, an incoherent message will always remain so. Nevertheless, increased mastery of cohesive devices will certainly help students express relations more clearly. So, it is hoped that upraised awareness of the semantic, stylistic and syntactic properties of connectors will lead students to think more carefully about the ideas these connectors are linking.

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Appendices

Appendix 01

University Constantine 1
Department of Languages

Teachers Questionnaire

Please, answer the following questions about teaching the writing skill and the significance of using adequately the cohesive devices in essay writing. Thank you for your participation and precious time.

1. Years of experience:

.....Year(s)

2. How long have you been teaching Written Expression?

.....Year(s)

3. Do you think that the Written Expression programme you are teaching is enough to improve your students' level in writing?

yes

no

- If *no*, please explain

.....

4. Is the time allocated to teaching Written Expression sufficient to cover most of the aspects needed to develop the writing skill?

yes

no

- If *no*, please tell why

.....

5. What type of approach do you follow when you teach writing?

a- product approach

b- process approach

c- functional (Genre/Communicative) approach d- eclectic approach

- Please, explain the reasons for choosing this approach

.....

6. Do you help your students when they write?

yes

no

7. If *yes*, do you focus on:

a-content organization

b-vocabulary

c-grammar

d-punctuation

e-spelling

f-connecting ideas

g-all of them

8. What genre of writing do students find the most difficult?

a-exposition

b-narration

c-description

d-comparison and contrast

e-argumentation

9. What are the most common writing problems you noticed your students' usually have?

a- practising grammatical rules

b- interference of the mother tongue

c- poor organisation

d- incoherence

e- failure in answering the question

f- poor linkage of ideas

g- all of them

10. When you correct the students' essays, which language aspect do you focus on most?

a- grammar and mechanics

b- rhetorical aspects of particular genres

c- coherence

d- cohesion

e- content

f- all of them

11. When you teach writing, do you concentrate on teaching cohesion?

yes

no

12. Do you provide your students with lists of cohesive devices “transitional markers”?

yes

no

13. If *yes*, do you find them useful for your students when they write?

yes

no

14. Do you think that classifying these connectors according to their function such as “exemplification, comparison, contrast, result, etc.” is beneficial for students to use them appropriately?

yes

no

15. While assessing students’ essays, do you take into account:

a- all the mistakes

b-only major mistakes

c-others: please, specify

.....

16. While assessing students’ mistakes, do you highlight the inappropriate use of connectives?

yes

no

17. Do you consider making mistakes in using connectives a major mistake or a minor one?

major

minor

18. How do you usually comment on the students' errors/mistakes?

a-indicate where the error is and correct it for the students

b-indicate where the error is and what type it is

c-indicate where the error by using symbols without correcting it or mentioning its type

d-indicate where the error by using symbols mentioning its type without correcting it

19. Do you think that after spotlighting students' mistakes/errors concerning the use of connectors, they will overcome them the next time they write?

yes

no

20. If you would like to add anything about this subject, please write it below.

.....

Appendix 02

University Constantine 1
Department of Languages

Students Questionnaire

Dear student, please answer the following questions. Thank you so much for your participation.

Tick the right box or write in the space provided for each item.

1. Are you motivated to learn English?

yes

no

2. Why do you learn English?

a- to get a degree

b- to be a teacher

c- to be proficient in English

3. How do you consider your level in English?

a- very good

b- good

c- not quite good

d- bad

e- very bad

4. Do you consider learning the four language skills (Listening, Speaking, Reading, and Writing) have equal value to learn English adequately?

yes

no

- Justify your choice:

.....

5. Which skill do you consider the most difficult?

a- writing

b- reading

c- speaking

d- listening

6. Is writing for you:

a- very important

b- important

c- interesting

e- boring

~ Justify your choice:

.....

7. How often do you practise writing (as a skill) in classroom?

- a- once a week b- twice a week c- three times a week d- more than three

8. Is this time enough for you to practise writing efficiently?

- yes no

9. Is practising writing within the writing module enough for you?

- yes no

~ Justify your choice:

.....

10. Do you practise writing outside the classroom?

- yes no

11. If yes, is it:

- a-often b-sometimes c-occasionally d-rarely

12. Do you consider writing a difficult task:

- yes no

~ Justify your choice:

.....

13. Which part do you consider hard to do when you write?

- a- practising grammatical rules
b- practising rhetorical functions of a particular genre of writing (different kinds of writing demand different writing styles)
c- practising punctuation and capitalisation
d- looking for ideas to enrich your writing (the content of the text)
e- linking ideas together to make a coherent unit (texture)

14. When you write, do you focus on:

- a-form b-content c-unity d-coherence e-cohesion f-altogether

15. In writing, does texture refer to:

- a- the quality created by the combination of the different elements that form a text (structure, composition, linkage of ideas, fluency of thought, etc.)
b- a pair of cohesively related items
c- the relation of meaning that exists within a text
d- don't know

16. Cohesion refers to:

- a- the property of being a text b- the relation of meaning that exists within a text
c- the linkage of ideas to form a united whole d- don't know

17. Which aspect cohesion deals with most:

- a- the contextual aspect of the text b- the textual aspect of the text
c- the contextual and textual aspect of the text d- don't know

18. Do you know the different types of cohesive devices?

- yes no

19. If yes, name what do you know:

.....

20. When you write, do you pick up connectors from lists of cohesive devices “transitional markers” that are classified according to their function, such as exemplification, comparison, contrast, result, etc.?

- yes no

21. If yes, do you find them useful when you write?

- yes no

22. Do you think that classifying these connectors, according to their function, helps you to use them appropriately?

- yes no

23. What is the role of these devices in writing?

.....

24. Do you consider using the cohesive devices important to the quality of your writing?

yes

no

- Justify your choice:

.....

25. To what extent do you think that the cohesiveness of a text is as essential for the texture of a text as the other writing elements, such as: punctuation, capitalisation, coherence, word-diction, or appropriate tense-use?

a-very essential

b-essential

c-not quite essential

d-not essential at all

26. Do you have problems in using the cohesive devices?

yes

no

27. If *yes*, is it because:

a- You don't know them in the first place

b- You don't have enough information about their use and how to use the different types of them appropriately

c- You ignore the various types of the cohesive ties in English

d- You are unable to select the appropriate device, especially those that are under the same semantic group such as expressing contrast or result, for example

28. Do you agree that your teachers should teach you cohesion explicitly to help you write proficiently?

a- totally agree

b- partially agree

c-neither agree or disagree

d- partially disagree

e- totally disagree

29. If you would like to add anything about this subject, please write it below.

.....

Appendix 03

An Example of Charts of Connecting Words and Transitional Signals Classified According to their Functions

| Conjunctive Adverb | Examples |
|--|--|
| To add a similar idea | |
| also besides furthermore in addition moreover | Community colleges offer preparation for many jobs; also , they prepare students to transfer to four-year colleges or universities. <div style="text-align: right;"> ; besides, ; furthermore, ; in addition, ; moreover, </div> |
| To add an unexpected or surprising continuation | |
| however nevertheless nonetheless still | The cost of attending a community college is low; however , many students need financial aid. <div style="text-align: right;"> ; nevertheless, ; nonetheless, ; still, </div> |
| To add a complete contrast | |
| in contrast on the other hand | The cost of attending a community college is low; in contrast , most four-year colleges do. <div style="text-align: right;"> ; on the other hand, </div> |
| To add a result | |
| as a result consequently therefore thus | Native and nonnative English speakers have different needs; as a result , most schools provide separate classes for each group. <div style="text-align: right;"> ; consequently, ; therefore, ; thus, </div> |
| To list ideas in order of time | |
| meanwhile afterward then subsequently | Police kept people away from the scene of the accident; meanwhile , ambulance workers tried to pull victims out of the wreck. The workers put five injured people into an ambulance; afterward , they found another victim. <div style="text-align: right;"> ; then, ; subsequently, </div> |
| To give an example | |
| for example for instance | Colors can have different meanings; for example , white is the color of weddings in some cultures and of funerals in others. <div style="text-align: right;"> ; for instance, </div> |
| To show similarities | |
| similarly likewise | Hawaii has sunshine and friendly people; similarly , Mexico's weather is sunny and its people hospitable. <div style="text-align: right;"> ; likewise, </div> |

| Conjunctive Adverb | Examples |
|--|--|
| To indicate “the first statement is not true; the second statement is true” | |
| instead on the contrary rather | The medicine did not make him feel better; instead , it made him feel worse. ; on the contrary , ; rather , |
| instead (meaning “as a substitute”) | They had planned to go to Hawaii on their honeymoon; instead , they went to Mexico. |
| To give another possibility | |
| alternatively on the other hand | You can live in a dorm on campus; on the other hand , you can rent a room with a family off campus. ; alternatively , |
| otherwise (meaning “if not”) | Students must take final exams; otherwise , they will receive a grade of Incomplete. |
| To add an explanation | |
| in other words that is | Some cultures are matriarchal; in other words , the mothers are the head of the family. ; that is , |
| To make a stronger statement | |
| indeed in fact | Mangoes are a very common fruit; indeed , people eat more mangoes than any other fruit in the world. ; in fact , |

| Transition Signals and Conjunctive Adverbs | Coordinating Conjunctions and Paired Conjunctions | Subordinating Conjunctions | Others: Adjectives, Prepositions, Verbs |
|--|--|--|--|
| To list ideas in order of time | | | |
| first, . . . first of all, . . . second, . . . third, . . . next, . . . then . . . after that, . . . meanwhile, . . . in the meantime, . . . finally, . . . last, . . . last of all, . . . subsequently, . . . | | before after until when while as soon as since | the first (reason, cause, step, etc.) the second . . . the third . . . another . . . the last . . . the final . . . |

| To list ideas in order of importance | | | |
|---|--|-----------------------------------|--|
| first, ... first of all, ... first and foremost, ... second, ... more important, ... most important, ... more significantly, ... most significantly, ... above all, ... most of all, ... | | | the first ... (reason, cause, step, etc.) an additional ... the second ... another ... a more important (reason, cause, step, etc.) the most important ... the most significant ... the best/the worst ... |
| To add a similar or equal idea | | | |
| also, ... besides, ... furthermore, ... in addition, ... moreover, ... too as well | and both ... and not only ... but also | | another ... (reason, cause, step, etc.) a second ... an additional ... a final ... as well as |
| To add an opposite idea | | | |
| however, ... on the other hand, ... nevertheless, ... nonetheless, ... still, ... | but yet | although even though though | despite in spite of |
| To explain or restate an idea | | | |
| in other words, ... in particular, ... (more) specifically, ... that is, ... | | | |
| To make a stronger statement | | | |
| indeed, ... in fact, ... | | | |
| To give another possibility | | | |
| alternatively, ... on the other hand, ... otherwise, ... | or either ... or whether ... or | | |
| To give an example | | | |
| for example, ... for instance, ... | | | such as an example of to exemplify |
| To express an opinion | | | |
| according to ... in my opinion, ... in my view, ... | | | to believe (that) to feel (that) to think (that) |

| To give a reason | | | |
|---|---|---------|--|
| for this reason, ... | for | because | as a result of because of due to |
| To give a result | | | |
| accordingly, ... as a consequence, ... as a result, ... consequently, ... for these reasons, ... hence, ... therefore, ... thus, ... | so | | the cause of the reason for to cause to result (in) to have an effect on to affect |
| To add a conclusion | | | |
| all in all, ... in brief, ... in short, ... to conclude, ... to summarize, ... in conclusion, ... in summary, ... for these reasons, ... | | | |
| To show similarities | | | |
| likewise, ... similarly, ... also | and both ... and not only ... but also neither ... nor | | alike, like, just like as, just as as well as well as compared with or to in comparison with or to to be similar (to) too |
| To show differences | | | |
| however, ... in contrast, ... instead, ... on the contrary, ... on the other hand, ... rather, ... | | | instead of |

(Oshima & Hogue, 1999, pp. 296-299)

Appendix 04
EFL Learners' Corpus
- Level A -

Essay N° 01: 16/20

Reality T.V shows have taken a wide range of TV fans recently. They first started in U.S.A, such as Big Brother and Star Academy, and then stretched all over the world and the idea propagated everywhere. They tend to expose many details of private life with personal issues in the public eye, which is more likely to degenerate moral value and destroy the coming generations. Therefore, I believe that these shows have to be prohibited.

My opponents argue that showing full life details is of great benefits, for the followers, to learn from other people way of facing daily issues. I strongly disagree, because how would an American TV show be useful to an Algerian teenager? They are from different societies, life styles and above all they belong to a different religion of preservative values. For example, an American girl of 18 years old, who lives alone with a boy friend does not experience the same life of an Algerian girl, who still lives with her family, and if she does, then the Algerian one is getting farther from her principles while she acquires the American way of life.

They also might argue that people showing themselves in front of T.V cameras are brave and this leads to more self esteem. This is partly true, but it is not always the case, because popularity does not guarantee high self-confidence and it can even play an opposite role which can destroy the private life of the participant.

Reality T.V shows producers are looking for money, they invest in people interests. The human being is, by nature, curious to know others' secrets and details. Therefore, they created

those programmes along with many breaks of ads and they involve the spectators to make expensive calls and high rated short messages-sms in order to get the maximum benefits.

Reality T.V shows are having very bad impact on our society especially teenagers, by changing their moral values and expanding various lies through other cultures and ads in addition to taking their money. I believe that this kind of shows must be stopped.

Essay N° 02: 14/20

The most popular programmes are the reality TV shows. They have a high rate of watching because people support this kind of programs but there are others who see that these shows have a negative impact on viewers and the whole society. For me reality TV shows have bad effects on all the parts of the society.

Some people like this kind of programmes. The first reason that make these shows popular is that people find them attractive and somehow interesting to follow the daily life of persons detailed. Secondly, producers and creators of these programmes make the candidates believe that these shows will open for them the door of fame and give them the chance to become rich and of course those what the candidate are looking for. Finally, reality TV shows are the most interesting programmes in the world of entertainment because of their benefits.

However, those people forget the bad side of these programmes and the negative impact on viewers and society. First, these TV shows are spreading the immorality in the society, viewers are imitating those people and especially teenagers. Furthermore, reality TV shows means no-privacy any more, the personal daily life is showing for all the world. Additionally, these programmes are a kind of stealing viewers' money because, generally, they are made to get and win money from voting or chatting in the programme and this is a kind of wasting money for no-sense.

In conclusion, people should be aware of the bad impact of reality TV shows and try to keep looking for the good and beneficial entertainment programmes though the reality TV shows are enjoyable and somehow funny to watch.

Essay N° 03: 14/20

Nowadays, a new kind of shows appears on T.V, in which you as a watcher you can live with the actors or people their for the whole day and the night. They are called reality T.V shows. Some people say that it is a kind of freedom and when exposing individuals personal issues, people can learn a lot from those experiences. Personally, I believe that those shows lead to a moral degeneration of our society.

My opponents agree that people are free to decide if they appear on T.V for all the time or not, like the arabic version of "Star Academy". But they forget that we belong to a preservative Society, in which each one has its own secrets that cannot be exposed publically. If the American Society accept that, we can understand that their customs and ways of life are less preservative than, the Islamic ones. And exposing the way of sleeping or how to spend the week end or how being in close relationship between a male and a female; all this do not belong to our principles and values. So, what kind of freedom are they talking about?

Others believe that those shows expose some individual personal issues, and they encourage people to think about the problem, and being out side the problem lets them thinking in a good or a correct way and take it as a good example or experience. But what makes them sure that it will be the case? Teenagers who represent the big pourcentage of the followers of those shows try all the time to imitate actors blindly; they take only what is on the surface: the way of wearing, the way of talking and most of the time even the wrong behavior is taken as an example. And we can see that clearly in our society and it leads to a degradation of teenager's behavior.

So, taking into consideration that we belong to a preservative society and some scenes and behaviors in those shows are not acceptable, And that the majority of teenagers do not take the positive side of those shows, we accentuate on the disagreement about exposing the individual personal issues publically.

Essay N° 04: 14/20

Reality T.V shows which expose the life of people and how they manage to live their lives to others, are increasing in a very rapid rate. While some people might agree that those shows are helpful for us. I certainly, believe that it's negative impact on society is huge.

Some say that reality T.V shows allow us to see the human nature as it is. And this is true at least in some of those shows. But we must agree that a lot of these T.V shows try to show an ideal life which does not exist in reality. Furthermore, many people argue that what we see are scenes made by a crew to create an atmosphere of suspense or as they say: "to spice it up" in order to increase the viewing rates. And as a concrete example we may mention the known E! magazine which discovered that a reality show was hiring professional actors to do the job.

Others believe such shows help us manage lives. And it's true that we can learn from others mistakes. But, in the some time, it has more disadvantages than it's advantages. And it shows the vices and mostly the dark side of hummanity, as it creates sever psychological problems of people. And in that case we might mention the husband of one of the "Beverly Hills moms" reality show, who couldn't take the pression and this lead him to commit suicide.

To sum up, I must say that those shows hurt people more than they do help them. And they are of a big negative impact on society.

Essay N° 05: 13/20

Nowadays, satellites are widespread especially those concerning mass-media. They show several various space channels which present different programme and shows. Among of them

we find reality TV shows, which are the newest. Some people believe that reality TV shows make persons open minded and assist them to get a fame. Personally, I see that reality TV shows influence negatively on society, because they promote to exposing individuals' issues publically, which can lead to more dead generation.

Supporters of reality TV shows, say that they are looking to encourage people to be frank, open minded and enable them to get rid of case of complex, as the show of "the big loser", which encourages persons who are overweight to loose their weight and feel better. Furthermore, some people consider the reality TV shows an opportunity of fame, as in the famous show "Star Academy" which cares about singers youth. As well as, these shows surely provide a fortune for its owner.

Though that; reality TV shows is a new way to emerge talents and skills, besides to offering people fame and wealth, as "Arab Idol", "Survival" and "Star chef", but that does not negate that they interfere in private life of persons, as they serve to publish strange ideas to the community. We can say that, reality TV shows attract more teenagers and silly persons who have poor knowledge and culture. Moreover, following up reality TV shows increases the curiosity for people, and wastes their time in controlling the others. Not only that but, persons who become famous through reality TV shows as "Star Academy", may become arrogant and cocky.

We agree that reality TV shows are the newest way of mass-media, especially those concerning entertainment. They provide a large amount of money for their owner, and achieve people's fame dream, but only mature and elderly persons can notice that reality TV shows lead to dead generation, because it is foreign and abusive culture especially for muslims people.

Essay N° 06: 13/20

Television is becoming a great means of entertainment and fun; we can find a diversity of channels from kids to adults ones, they broadcast a variety of programmes one of them is reality T.v shows which are considered by some people as good shows, but I think that these shows are having a negative impact on society because they are humiliating, and are not presenting reality as they pretend.

Reality T.v shows are promoting for humiliation of people, They expose the participants of these shows to humiliation for our amusement and fun, and gain our attraction by very bad ways, this contributes in the debasement of popular taste and even can change values of society this means that good can be considered as bad and the opposit.

Those reality shows pretend to be real while they. the truth to suit the programme and it happen most of time because the producers of these shows are promoting for something and thereby they may fake facts to make them interresting for the vieurs and reach their objectives and this makes them irreal T.v shows.

However, other people argue that reality T.v shows are not corrupting They, they reflect the society which is not always perfect so it is just a harmless fun and they say also that if we beleive in freedom and free speech we have to accept them as an expression of the popular taste and for those who dislike such shows have other channel of news and movies to watch.

If we take a look at the opponents' arguments we will notice that they consider such shows as a way of freedom of expression but everything has limitts we have to respect and to do what suit and goes with you society's values.

To conclude, reality T.v shows have more negative effects on society that good ones, it should be controlled and fit the society general taste; values and morals otherwise it will lead to the debasement of people's morality which can be serious problem.

Essay N° 07: 13/20

Television as a means of communication presents many different programmes and shows which are either real or fiction, but many people believe that a type of T.V shows which called reality T.V shows have a negative impact on society because they promote to exposing individuals person issues publically which can lead to moral degeneration. I admit this would in one way has a negative effect on society and especially young boys and girls, but in other way I still oppose that, because television shows provide us a good entertainment.

Many parents are disagree with such shows because they are always afraid of their children's reactions and the changements of the personalities, so they start thinking that they can imitate them in a wrong way. It is true that this may affect them badly, but parents have a big role of correcting, paying attention, and showing what is good and wrong for them. They must make mistakes in this life and that's to learn more in the future. In addition, there are a lot of people who have a good personality and self confidence that nothing could change them.

Others think that these reality T.V shows are just a waste of time. It is true that time is as gold, so we must not waste it in watching such T.V programmes and especially the silly ones, but what about watching the television with limits, for example; a half an hour per day, this would really entertain anyone in his free time. We could not live our life without enjoying it but if parents think that they have bad effects on their children, so they must be aware for everything, because they are the future of society.

- Level B -

Essay N° 01: 12/20

Real TV shows nowadays are hitting a big time in the T.V scenes Many people believe that they have a bad impact on society because they expose individuals personal issues in public and this can lead to moral degradation. Other people prefer to watch real T.V shows for entertainment, pleasure and satisfaction. So, reality T.V shows may be positive to some audience, but it still have a very bad impact on viewers and on society in general.

My opponents say that reality T.V shows give the audience a connection with the shows' stars as they feel that they are real and normal people representing them. But, unfortunately, this is also why they have a negative impact on the audience because they tend to think, act and feel like the T.V shows' star and in the process lose their own sense of critical thinking and real emotions towards certain situation.

People who like to watch reality T.V shows believe that these shows can teach them that they can overcome through obstacles with family support, determination, hard work and confidence. For example some shows give viewers stories of people from different background who suffered in their lives, but who eventually succeed in overcoming through their problems. That is right, but there are some reality shows which encourage poor and bad behavior which are totally forbidden in our society, our religion and our tradition and customs. This affect especially teenagers since they are not mature yet.

More people enjoy a certain sense of pleasure and satisfaction when they watch these reality T.V shows. So this is a waste of time and what makes it worse now is that viewers get

entertained by the sadness, depression and frustration that reality stars feel and experience in the show.

So, reality T.V shows which are popular among viewers nowadays can have a positive impact depending on the desires of the audience. Although, they have a very bad impact on the society

Essay N° 02: 12/20

Reality TV shows has become very popular with audience of all ages and types and make a lot of money for broadcasters. Most viewers want to be entertained and to escape for a while from their daily life. But some people believe that these shows are worthless and bad for the society because they send bad messages that have a negative impact on people. For this people should stop watching these shows.

It is true that reality TV shows are popular and getting big audience. They may not be high culture because most people do want that from television so there is no harm in giving people what they want. But reality shows are bad because they mostly show ordinary people with no special talents doing things Such as: singing or dancing in a bad way. TV bosses like these shows because they make them wealthy but they should be aiming at excellence, giving their viewers programmes of good quality which expand their culture horizons.

Many people argue that some reality programmes are bad, exploiting people in nasty way, but many are good. It is wrong to say that all TV shows are bad because of a few shows. But there are shows which send bad messages to people such as "Big Brother" programs have shown men and women having sex on live TV, others have involved fights and racist bything. People who watch these show will get the idea of doing any thing without caring about the others.

In conclusion, people should stop watching TV shows since they have a bad impact on the society.

Essay N° 03: 12/20

Nowdays, television became a daily life habit. It is one of the best way to share informations with a very wide public. According to that, TV shows reality are created on order to let the public live others daily life problems and learn how to resolve them if these problems happen to them. Some people believe that it (TV shows) has a negative impact on society because they promote to exposing individually personal issues publicely and can lead to moral degeneration. But as far as I am concerned TV shows reality have a good impact on society.

TV shows reality are used to moralise the society. People feel more concern with what is said in television when it is not a fiction because they know that it can happen to them. So to use this aspect of the public, TV shows promoters decided to put out moral through it. For example the TV show "teenagers and mum" on MTV channel is a promotion of individual and personal issues of teenagers who are already parents in order to prevent and moralise teenagers according to the risk of early sexual relation.

Some people believes on the negative impact on these tv shows reality because on the personal issues exposed publicely and the moral degeneration they can lead. In a certain part I understand them but the real aims or goals of tv shows reality is to make people learn from others mistakes and make them be prepared when it will happen to them.

To summarise, we can say that TV shows reality are not made to have negative impact on society but to teach them varieties of others experiences. We can not totaly put the blame on TV shows reality if there is a moral degeneration.

Essay N° 04: 11/20

In the Past few year, Television has dominated by reality shows, These shows have become weird. Personnaly I am not a fan of these shows but there are some shows that have caught my attention like mission fashion, Singing Conests and perenting shows "Supernany".

Some of these shows have bad influence on our Community and for that we should wonder if they should be banned.

I believe that reality shows has bad influence on watchers, on Cultures and beliefs because people Can be convinced that what they are watching is better than their original attitudes, They can also imitate them in many things such as the way they dress which is Completely inappropriate to our religion, they can also become femeliar with things until they'll seem like they are the right things to do like hugging on star academy, it'll become something normal over the years, these are some of the things that can effect Our religion.

Some others believe that reality shows are a kind of entertainment and they brake the serie of routine. They make people famous even regular people not celebrities, they can also make people develop their talents or even discover them for example people who likes designing when they watch shows like mission fashion it motivates them and makes them more Passionate and abble to explore their talents. They can also give people self confidence like the ones who are over weight and watch programs like the biggest looser, it'll motivate them and they'll imitate them in a good way.

Although reality shows has good Benefints but with our mentality we'll always imitate and focus on bad sides, only a few people who are effected in a good way and because of that some of reality shows must be banned like the ones which are based on Commercializing, fame and spreading bad reputation such as reality shows of married Couples and so on....

Essay N° 05: 11/20

Most viewrs prefer to watch and enjoy reality TV shows. But watching these shows has effects on the viewrs and the society but it also affects negatively to many others, depending on how viewrs take the essence of show.

Many people say that reality TV shows have a positive impact on the viewers. The first positive impact is that viewers enjoy what the TV shows, they find it attractive, such as "Star Academy Show", the program that enables people to know the daily life of the contestant, and this is why they are interested in. Another positive point is, people while watching reality TV shows, it will be easier for them to be aware of the fashion modernity technology and many other things.

However, others see that reality TV shows have a negative effects on viewers, especially, when audiences, while watching show's stars they will think, act and feel like them, that is to say, they will imitate stars and lose their own sense of thinking and real emotions towards certain situations. Add to this that these shows pollute the viewer's mind with distorted pictures of reality by giving false reality to them without forgetting the immoral side, this means that many reality shows spread immorality by showing bad behaviours.

In conclusion, reality TV shows can effect negatively on viewers inspite of being enjoyable. It is probably better to think carefully about what we watch and our reasons for watching.

Essay N° 06: 10/20

Today's tv's channels show many reality TV shows. There is who says that they are a good entertainment shows, and there is who says that they are not. for me I can say that they are not good because they have a negative impact on the society.

Some people consider reality TV shows as a good shows because they show the life of others and their problems and this helps the watchers and their problems and this helps the watchers who may have the same problems of them. for example; if there is a couple on the reality TV show who have a disputation then they find a solution for it, this can help other couples who may have their same problems. However; reality TV shows expose the private life of

individuals. for exampal; if there is a family in the show all the watchers will know their style of life and they will know all thiers sicrets.

It is true that reality TV shows can give the watchers ideas and solution. for exampal; if the show is about teenagers they will expose hour teenagers behive and think and this will help the parents to deal with thier children who are teenagers. but me should take into account that reality TV shows may have a bad impact especially on teenagers because sometimes they show things that me can not get them easly and even things which are forbbiden in our society. for inctence; There are some reality TV shows that expose the life of rich families and this can make the teenagers want to live like them. also there are some shows that show a group of boys who are living with a group of girls in the same house and this is forbbiden in our society.

In conclusion, reality TV shows are not good shows because thier negative effects and bad impact on the society and they can creat issues for the watchers and even the persons who are the reality TV shows.

Essay N° 07: 10/20

Nowadays, most of the channels show different programmes such as movies, cartoons, series and music to attract the people's attention. Reality TV shows such as "Star Academy", "Big Looser"...take the big part in some channels. Where we see group of people from different countries live together in a home, they sing, dance and the best one will win the first place. However some people beleive that reality TV shows have positive impact in the society. Personaly, I think that it is the opposit. It distroy some habbits of certain society.

Many people concedered reality TV shows as a good device to propagate products. Since reality TV shows become the most popular, business men, salors, publishers, companies propagate their products and goods by advertising them before, during or after the program. for example in the advertisement they say that if you by this product you collect ten papers from

that one you send them and you will win a trip to meet the stars of this program. And of course they show this advertisement during, before, or after the program that is so popular.

Also, people argue that thanks to reality TV shows we have discovered talents who were neglected by their countries. In addition to that, reality TV shows make them wealthy and famous. The one who wins the first class will gain a lot of money and even the companies that sponsor the program will offer him or her a car, flat, trips...

It is true that reality TV shows become the device of propagating the products and the goods for some business men and companies and also thanks to them some talents have discovered, they forget that it is a waste of time and money, It is better to invest money in other fields like helping the poor or making programs that focus on knowledge and give the winner money like the program of "who wants to be a millionaire".

Moreover, Those people they do not show their life during the program, they just try to imitate some actors, singers who have different habits and beliefs from them, So, those people will not act spontaneously. Also, they show that they are open minded but in fact they are not. For example the father doesn't accept that his daughter hug a boy but in they do in such kind of program.

Reality TV shows have a negative impact on the society. It may destroy one's personality although thanks to these kind of program we have discovered talents.

- Level C -

Essay N° 01: 09/20

In our time all the teenagers prefer to watch the reality of TV shows just for entertainment. this shows is very spread and very useful by television Net works because it makes them wealthy. there are a lot of shows thare very famous such as: Arab got talent or star academy the majority of people especialy teenagers think that those shows are so beneficial but in Contrast I believe that reality TV shows have an negative inpact in society and individuals.

The majority of Teenagers prefer to watch Reality TV shows because they are very famous nowadays and they became favorite programs. Viewers say that those programs can help them to relax and to feel well they watch them for intertainment moreover participants also enjoy when they participate in it especialy if they win. they will became very famous and they will live a happy lofe with money and something else. also those shows Can give the apportunity to those people who have diffirent talents to try their chance, in addition those shows can make participants more Civilized and more socialized.

In another hand reality TV shows have a lot of disadvantages more then its advantages, they have a negative inpact on the society, not only on the other participants but also on the viewers who like watch those shows. Firstofall Reality TV shows are wast of time and they are not a beneficial program we can watch another shows that helps us in our life. also those shows can make the viewers very open mind they will ignore their tradition s in addition of that they will have mal behavior, they will immitate theme gradually,the way they wear cloths the way they speak. and all that are not good. Then we move to the negative impact on the participants,

many analysts find that participants can be harmed physically performing various stunts or humiliated and emotionally abused when they fail to win.

In conclusion reality TV shows have a negative impact and their disadvantages are more than their advantages and it has a big influence not only on the viewers but also on the participants it better to put another programs that helps people in daily life.

Essay N° 02: 09/20

Most of people think that reality TV shows have a negative impact on society and indeed they have, because they promote to exposing individuals personal issues publically. personally, I think that these shows have a bad effects because of many reasons which I am going to discuss below.

First reason of being reality TV shows have a negative impact on society is that these TV show take more time i,e instead of doing an interesting or benefit things, they stay in front of TV watching and wasting their Time, may be all day because there are many channels which are 24^h.

Second reason which makes these TV shows have a bad impact, these reality TV shows make the person loose his/her personality, because when they watch these kinds of shows, they begin to imitate them either gestures or bad actions and the famous reality TV show we have is "STAR ACADEMY" which makes a fortune in our Arabic world because it effects even children, teenagers specially. For example, girls cut their hairs in a strang form, they paint their hairs with strong colours, they wear accessories like: put a metal pieces in their nouses or even in their Tongues and here the negative impact appears in changing the person's montality.

It is true that Reality TV shows have negative impact on society because they promote to exposing individuals personal issues publically which can lead tomorrow the generation but, we can not neglect that they have also positive impact. the reality TV shows make the person open

minded i.e He / SHe learns from them new things which were strange besides, they encourage people to carry out their Hobbies such as simple exercises: Dancing, playing with musician tools, TV shows have such as role of making people dispose freely in practising their preferable things.

Finally, Reality TV shows have bad impact in changing the morality of people because they make them very different from they were such changing their personality. it is like to be artificial and they still have a positive impact which is making people dispose freely and open minded.

Essay N° 03: 08/20

- Now a days, entertain-ment programs take special place in people's heart. Especially reality shows which are the most preferable by people. because they may find them pleasurable and funny. I personally consider that reality shows have two sides; A good side and the bad side.

- On the one hand, reality shows may be considered to have many advantages, first of all it can make the participant be famous in very short time, Thus he will find a good jobe lateron Quickly. Secondly, the participant may have a great chance to win money which it can help him to live a good life and make His dreams became true. finally, the participant will test his own strength and ability to live in an extreme conditions, then he can use his experience in the future life.

- On the other hand, reality shows have also some disadvantages; firstly, the participant will loss his privacy, Therefore every person who watches the show knows every thing about him (cicrets, problems), The show of HIA / HOW in MBC₄ is just one example. Secondly, during the program, the participant will face stress - and we all know that stress is not good to any body, and it can causes many deseases - because of many reasons: facing cameras almost all

the time, conflicts with other participants; like what happened in Star academy show. And feel isolated and sad as a result of the separation from home.

- To sum up, neither of two sides seems to outweigh, but If the person decide to participate in one of those reality shows he should take his time to think about the advantages and the disadvantages of each reality show.

Essay N° 04: 08/20

people Use TV every day watching different programmes non real such as films, cartoons... or real like reality TV shows which considered as an additional programmes because they have negative impact in person's life and society.

When a person stays in front of TV and watches a reality show what s/he can learn in only bad things which have a relation with the deep life of society, s/he sees what is secret in personal life of others this lead a person to another world where every thing is good to make, s/he becomes addicted to watch secrets of other people publically and try to imitate what is shown in those programmes.

Reality TV shows such as Star Academy, Arab idol and Big brother make society live without soul we find even children and old people affected by realities which make big conflict in the one family, in addition to moral degradation which take the share of lion regardless of wasting time every day.

It is true that reality TV shows have some negative impact but there are also good things that we may find or learn new ideas and informations about how other people live and interact in public life.

As a final point we can conclude by saying since Reality TV shows more and more negative impact in society and personal life people must avoid them and try to watch other programmes which have a reality to show not a reality shows.

Essay N° 05: 07/20

The developing of the world is getting bigger and bigger due to the need of people. Most people that reality Tv shows have positive impact in society, But it is interesting that some of them think lik that. Although a minority of people agree with statement, to my mind, it is not true.

To begin with, we cannot deny that the reality Tv shows have positive impact in our life. I agree that it is a tool using to degenerate people's morals. Therefore, it is a commonly stated that it educate human being a lot of degeneration. For instance, STAR ACADEMY, ARAB IDOL and She and he it make our children and teens emitate fame persons in a way of wearing and the dealing also the way of speaking.

Then, we prave that the reality Tv shows is a wast of time. I assert that it mak us not awarness about our duties and what happens in our life. Thus, it is generally obvious that these bad programs have negative influence. Besides, it appeal to our accomplishments. Also, These several programs regards to attract us by exposing individual personal essues publicaly that actually bereave us living in the enjoyable life. Inaddition, it motivate people to know what should happen in the futur and they stay watching.

In spite of these facts, some people may claim that the reality TV shows is a tool that help them to get a lot of money and they success in their life. However, I think that this may be true as they think that it is a fast wine. But, I still say that reality TV shows are bad. Also, it work to break down people's personality. For what they argue, our world is full of demands that help them in their business.

To sum up, for most people it might be the getting of Wealth. However, the best way to became rich and getting a money is to work in the beneficial once. I firmly believe that the reality TV shows has negative impact and dengerous on our children's futur. So if we want to

live full and accomplished life we must watch beneficial programs and we must take care about our Kids.

Essay N° 06: 07/20

In fact, every house has at least on TV, which contains many different shows, but recently people prefer to watch reality TV shows. Actually, I found a positive impact on society in these shows, even they promote to expose individual personal issues publicly.

First, let us expose some examples of reality TV shows. if you look over in the TV show of "I used to be fat", I think that you will find it a very helpful show, especially for fat people, it helps them to try lose weight by many ways and make them gain self-confidence.

Another good example "If you really knew me", this reality TV show make people know and respect each other, this helps people to make a strong personality and to share their own problems.

My opponent argue that reality TV shows are bad for some reasons and have a negative impact on society, may be because these individual personal issues are publicly which can lead to degeneration or to bad imitation.

This is true, but it is not always the case if we focus on the good, helpful and constructive shows which make society satisfied about itself

Essay N° 07: 06/20

TV is one of the most powerful means of mass media we are exposed to watch different TV Programms and shows every day. Among those shows, there are some of which that are concerned about "showing People's life" or which may be often called reality TV show. Some people are strongly against those shows, because they think that it is a wasting of time, but As far as I'am concerned, I believe that these shows are beneficially of the following reasons

Reality TV shows helps us to understand different characteristics, we can see how people are reacting with each other, how they help each other. And this may give us the impression to be more open minded and more comprehensive toward people attitudes and their way of thinking in short, we can discover new and interesting action in those shows

Reality TV show give us the opportunity to see others Personal life especially famous actors, singers and foot ballers. We can have a "close glance" we can see them how they are living their life with their family members. In addition most of us are ignorant about how "Super stars" Personal life, how they are living and how they are thinking. In addition it helps "Super Stars" themselves to be honest and modest with their Public

Many People don't like those shows, by arrguing that it is a wast of time to see other life, but the significant question which may arises here is how could People critisize these shows while they themselves watch them, and Before and after all it is a "Personal choice"

Reality TV show have many benefits or many positive impact on our daily life

- Level D -

Essay N° 01: 05/20

In today's Society, reality television shows plays an important position in people's every day lives, the reality of TV shows programs of today's are very popular so, Most of viewers prefer to watch and enjoy it, different viewers have different reasons why they do so. Thus participation in these programmes has effects on the audience so negative impact.

Some people said that: "we live in an age of mass culture, and there is nothing wrong in giving people what they want, i.e, this is the way participations find themselves gripped by big brothers and other reality TV shows.

My opponent believe that Reality TV shows allow participants to appear and develop their talents. For example. The programme of Arab's got talent, or arab idol allows teenagers to be free and present to audience what they had in the field they want to be in, they receive specific lessons, constructive criticism and encouragement.

However I strongly think that: "reality Television shows are have a very Bad impact on the audience because they tend to think, act, and feel, like the show's stars "STARAcademy", and in the process lose their own sense of critical thinking and "real", "honest", emotions towards certain situations, so, believe that each reality TV portray and fulfills certain desires-like power influence, survival and outwitting, beauty & satisfaction...etc.

All of all, reality TV shows have a negative impact on society, the viewing audience doesn't realize that these programmes are reflected on how people compromise their well-being and self-worth So, I totally disagree this idea of participation in reality tv shows because of effects as I said before

Essay N° 02: 05/20

The television is a tool of entertainment is found in every house and the programs which are showed some of them are good and others are bad, and the most programs followed by people and specially by the young are reality TV shows, Some of people consider that it good and interesting, but I think it is not good.

The reality TV shows are demanded by many people in this Days, it have a popularity among the young specially because it shows Real experiences those people passed then and enables The spectator learn from them, moreover those people may Falling in Broblems make the young avoiding them.

The reality TV shows making adults practice whatever they seen And all we know that those programs shows many principles far away our Customs and religion, so it can lead adults do bad things and this can make struggle between parents and their children.

Also the following of reality TV shows making adult don't like their parents pieces of advice because they admire people of reality TV shows and followed them without fear because they saw them as Angels don't making fauts.

The reality TV shows have disadvantages more then advantages because it shows bad morals destroys the society and separate children from their parents. thus must avoiding showing this programs.

Essay N° 03: 04/20

The technological revolution was created a developement in TV programmes. It is clear that TV programmes becomes bigger and bigger; There are programmes which is interrested on comedy, economy and the reality TV show. lot of people consider it as good show but, many of this reality TV show are bad. I think that this reality TV show have negative on fluence on society.

A Lot of occidental TV channels Expose various programmes during the day; such as TV show interested in choosing the best sanger or dancer and other programmes show us an Experiment or day life of a cinema star or a famous foot ball player. That programmes has a bad influence on human society, first of all, it is a kind of wasting time. secondly, The most of This TV show programmes things which is against our traditions and religion; because The Arabs and Muslims don't like to see people wearing bad clothes or listen to a music is not accepted in our society. finally, these programmes which are programmed on our tv channels considered as a new period of colonisation of culture and tradition. In other hand, there are people who think that this reality TV shows aimed to cultivate people and to follow their Experiment in order to succeed and become like them; but in real it educate as a moral degeneration expicialy for teenagers and children.

we can see that this reality TV show have a bad influence on society, and it hasn't no positive sides.

Essay N° 04: 04/20

Reality TV shows a very fashionable issue that submerged all countries knocked the doors of all people from various races and religions, because of their honesty that overrun all kinds of bounds. Some people think of that kind of shows as very beneficial for society and individuals, but they are mistaken. I think that sort of shows imply other aims such as: families distruction, moral degradation, money worshipping.

Starting with the idea of making such kind of exihition shows is wrong itself, because of the principle set up on which is gossiping about others private life. Not only asking acceptable questions but going further to a very embarassing personal questions which are almost immoral, and overrun to people who are related to the condidate envirnment. Some people may say that since dare to go on the stage of these shows, screaming their private life, they are free. My

answer will be: "If there were no incentives and motivation which is "money", no one will do that". So, they are exchanging their whole life, family, acquaintance, friends for nothing but for the sake of money, which is totally wrong, starting from the idea till the application.

To sum up, reality TV shows are far from our values, culture, and religion, it would be better to keep away from them.

Essay N° 05: 03/20

It is a truth that what ever is shown on TV have a result on society. Many people believe that Reality TV shows have a negative impact on society, because they promote to exposing individual personal issues publically, which can led to more degeneration. And for me it is anjustice to get benifit or to give entertainment from the crises of others.

The reality TV shows persons with their propre names and their figures. At result of that their feelings to society and their thinks will be affected through a wrong way, they will think that there in society which unlike them because every one know them. This also will affect psychological health of persons who are shown.

Because of the majority of subject shown are crime. This help the criminals ideas to spread within society like shags, thief, kills...etc.

Also the reality TV shows spreads the feelings of feat, untrust, hate, dought between people, and makes the situation of society worst.

As a conclusion, The Reality TV shows must treate society otherways, like to give advices of to educate children to make the society in the best situation.

Essay N° 06: 02/20

The world come more bigger and bigger and everything changes by the time even personns. The Media and the developmentin the communication means has the big hand in this if we take for exemple: the TV shaws and to be more precise the reality TV shows have a

negative impact on society and on the behaviour of people. In my Point of View if those shows make us open mind and shows us the whole world they are good Programs.

Although, the reality shows have a negative impact on society and persons but it has also a great role in making people open minded and know what happening out side and how animals and plants live and die if we take some documents, they may be very interesting and helpful ones, like the birth of some rare group of animals and how it can survive in very hard conditions also we can discover new plants and its benefits all this from TV shows.

Then, also the reality shows which became very famous recently, like Opera, The Doctors, Doctor OZ, they became very important and helpful Programs in our daily life because they treat very sensitive and real issues that we can face it, if we take for exemple The Doctors sometimes talk about some disease that I'm personally it is the first time that I realize that the person can get it quickly and simply without even know that.

In fact although, those advantages and benefits but the negative side is always bigger than the positive, because if we look at the other side i.e, the other reality shows like: Star Academy, American Idol, also my sweet 16, all those are reality shows in foreign country and with different Culture and ethnics, so, it can influence on over people especially the youth and about it is wast of time, if I take my self I cannot go to bed or study before I watch them like: "How to be a friend with a star" and other shows on MTV, it becomes a habit, those shows made me an oppsessed person about the clothes, The Jewels, the way they talk, walk and even their bad room. but in our society we cannot do that and we haven't the capassities to do it, So, I'm suffering because of the bad impact of those shous.

All in all, the world Progress and also people, so, if those reality shous lead to enhance our mentality and our behaviour and also enrich our Knowledge it's ok to watch them but only to take the good things not the bad ones.

Essay N° 07: 02/20

In our days, technology shows a lot of inventions, such as television which is very popular and the most used one in society. But, it is an invention with two sides; positive and negative side, as some people said. But I believe that television has a positive impact on society and for the new generation.

Everybody considers television as a means of entertainment, especially for children, with the new programmes which present everything about them, and their desires, and what they need to enjoy and learn in the same time. Just like "Baraim TV" which is truly a channel for learning with a funny way.

More than that, television presents not only entertainment, also it can enrich us with a great deal of different documents in many domains, science, culture, literature, with visual and listening ways, without doubt it is the best technique to memorise information, as the channel of "National Geography" it is the famous channel which presents different documents.

All that is said is true but, many people believe that these advantages are few in comparison with its disadvantages, because of the unethical shows which separate families and their bad influence on children.

In conclusion television. Television has a good impact on our society, and on their children, and the opinion is changed from one to another, among all that is written we can say that television has positive and negative sides.

Appendix 05

English Native Speakers' Corpus

Essay N° 01:

There is more to Life than just Reality TV Shows

In the world that we live in, there are various forms of communication methods used worldwide. TV is widely known and mostly used by anyone of any age for our benefits. It informs us with news, weather, and anything we need we can receive information within click of a button. TV is meant to be good for most people, but there are times that it could be used against us and do us more harm than good. For example, TV changes our lives dramatically, it affects behaviors, affects physical health, and it wastes everyone's time.

TV is well known for influencing our behaviors and our minds not only adults but especially on our children's. Indeed, children or teenagers are the most vulnerable objects who are easily affected by bad programs. Moreover, there are many movies and TV shows out there right now that includes many sexual materials, violence, and adult language that are definitely not good for our children's growth. In addition, without the supports and supervision of our parents, this can corrupt our kids in many ways in their behavior, relationships, and possibly ruining the life.

After work or dinner, spending rest of the evening parked front of the TV does not help burn calories much at all. In addition, people consuming high calorie snacks during TV time can cause health problems in the long run. It's also been a problem that more and more of younger generation consuming too many hours TV causes obesity, and obesity has been proven to be the one of leading causes of death in the United States.

Lastly, watching TV for certain period of time can be relaxing, help you relieve stress from work and home. Well, this is where the problem starts. Once people get hooked on TV, watching countless hours' front of the TV is just waste of time. Furthermore, just realizing that people had been watching commercials half of the time most definitely makes you realizes its waste of time. They just might discover there's more to life than what's happening on the latest reality show. You can bet when people come to the end of their life they don't regret not having watched more TV.

In sum, TV is most important source of communication we have nowadays. Many people had gain from watching TV but in my opinion, there is more loss to watching TV than what we can gain from it. TV is capable of changing our behaviors, mislead our children into wrong path, and affect our health in many ways. If only we learn to consider moderate usage of television can help many people with their health, to have better life, and help many people realize that there is more to life than just reality TV shows and having hobbies and play sports also help fulfill our lives.

By *Jenny Kang*

Essay N° 02:

The Negative Effects of Television Essay

Television has become a “member” of almost every single family on our planet. And not just an ordinary member, but a very important one, because the time spent next to it exceeds the amount of time spent together with any other family member. You do not have to apply any efforts to talk or listen to complaints while “communicating” with it. You do not have to play with your little son after a hard working day. You are SO tired! Can anybody respect that? You can simply turn the TV on and everything is done: kids are quiet, your wife is not complaining and you feel absolutely happy. It is so simple that it has become an integral part of the culture of

every family. It is the only time, when a person can forget about all the family troubles and the failures of the day. The sofa opposite the TV set has become the place of “reconciliation and spiritual unity” of the family. And instead of playing together and having emotional talks people prefer to watch an episode from a thriller. It is senseless to deny the all-embracing negative effect the existence of television has brought to our lives. But to make our point of view ultimately convincing we will introduce to your attention certain facts that people do not want to accept and often try to justify. The base of the tomorrow’s society – are children today. And on the way they develop depends how are world is going to look like tomorrow. The television negative effect facts that are well known to every single parent, but are ignored by them in order to put the responsibility for bringing up kids and showing them examples through interaction on the shoulders of somebody else.

Contemporary parents work a lot, but when they come back home they are not eager to spend time with their child, the consequences of this fact are the following: kids are given to themselves and watch everything they want or TV plays a role of a babysitter. Therefore children learn moral principles from the television, where by the age of 16 they observe 100,000 violent acts and 33,000 murders. The models of life interactions given in the television are very exaggerated and garbled. Children learn that they can gain what they want through being stronger and subordinating other people that they can become popular through killing and that even if you are a “good” guy killing is o.k. Statistics have proved that the growth of time spent next to the TV-set scales up the development of aggression. Many years before the examples of imitation for children were their own parents; now these examples come from hit-thrillers and violent films where the personages imitated are cruel, impartial and often purely negative personages. Nowadays, resulting this phenomenon, children instead of playing leap-and-frog on the open air pretend to be “terminators” and run around “killing” each other. The fact of child’s

identification with a “negative” destructive image has a vital impact on the development of his or her personality. Violence becomes an ordinary way of interaction, alongside with anger. Early exposure to sexual scenes may lead to early sexual contacts, with destroy the healthy development of a child. Young people are pressured by such an amount of sexual scenes and these scenes normalize casual sexual encounters. They do not to evaluate what they see – they take it as the reality. All the listed above may cause a trauma to a young consciousness and in combination with the violence may produce an unbalanced and unhealthy conduct. We do not have to go far away for examples when kids get guns and go to their schools shooting their teachers and schoolmates. This becomes a call to get somebody’s attention on them, the result of the TV violence and examples influences that overfills their minds. Television has also a great influence on the self-image of people watching it. We see perfectly shaped bodies hundred of times per day. All the men shown on the TV screen have big muscles and are handsome, and all the women shown are very skinny and their faces and bodies look like a complete perfection. This has caused numerous eating disorders, especially in the teenage group. Such things as bulimia, anorexia and self-mutilation became a well-spread phenomenon.

A person, especially a child that spends a lot of time next to the TV-set has a very high probability of damaging the eye mechanics and the ability to focus and pay attention. Another negative influence that is connected with the sight is the spoiling of the hearing due to the shortage of auditory stimulation. Even if the programs watched are not violent, if they are watched per hours may have a deep impact on the personality, causing psychological and physiological problems. All the hidden effects in the films and commercials subconsciously depress children and grown-ups. Another reaction of a child to the TV violence besides his aggression is fair. A child, or a person may become so much scared of what they had observed in the television that it might cause their depression and emotional misbalance. Television

prevents children from doing their homework and adults from completing their work, influencing in a very bad manner the school grades and work productivity. It lowers the overage level of physical fitness of a person, breaking the coordination. Children being attached to the TV-set loose the possibility to learn the world through real nature, games, sports, etc. They do not feel the world with all its colors and peculiarities. They do not read, and get acquainted with the unforgettable characters of Robinson Crusoe or Tom Sawyer. They do not learn the messages that a book carries inside. Due to that the personality of a person looses a very important piece and may not by called complete.

In conclusion, television has converted lives into a nightmare. A nightmare where children kill not only on the TV screen and adults loose their will sitting next to the TV-set eating “junk food”. A nightmare where the time spent by a family next to the TV-set watching a soup-opera is considered to be “family time”. It is a nightmare where violent television performs the role of the parents. What else can be said to show that television destroys the healthy development of a child’s personality. All the negative effects listed above concern grown-ups as well, but through the special sensitivity of children towards the influences we wanted to show to the full the destructive power of television. It has turned our lives into an addiction that suppresses the beauty of our real life by the violent substitution. And can without any doubts be called one of the worst inventions of modern times.

Essay N° 03:

Reality Television Do More Harm Media Essay

According to the American Time Survey 2011 conducted by the Bureau Of Labor Statistics U.S. Department Of Labor, "The average American spends 2.4 hours everyday in front of the television screen, this means he spends 16.8 hours a week and 873.6 hours a year watching television." Seven years of our lifetime in front of the idiot box can surely have a great

influence on us, especially a negative one. One of the most prominent genres of modern television is the unscripted reality-based television program or commonly called "Reality TV" by the viewers. So what is reality television? Annette Hill in her article "Reality TV: Audiences and Popular Factual Television", describes reality television as "a television programming genre that presents purportedly unscripted melodramatic or "humorous" situations, documents actual events, and usually features ordinary people instead of professional actors, sometimes in a contest or other situation where a prize is awarded." Reality TV programs like "The Bachelor", "Fear Factor", "Here Comes Honey Boo" and many more have overtaken the prime television slots and have become an integral part of the American family-couch time. Although reality television may be popular source of entertainment, it is doing more harm to the society by corrupting its thoughts; and therefore the harms of reality television outweigh its positives.

First of all the content which is aired on the reality television programs is highly sexual and violent. Social cognitive theory suggests that people can discover meaningful sources of identity in their teens that feel "connected" to what they're viewing. (288) According to the reports of attorney of law, Patrick A. Truman, teens exposed to sexual material on television were more likely to be subject to premature sexual activities. America's Next Top Model, a model hunt, has been repeatedly criticized for promoting poor body image of women results in low self-esteem and eating disorders among the young viewers. These shows also play a major role in creating stereotypes in the minds of the audiences. The audiences relate the actions of the participants to the ethnic or regional background they belong to. One such show is "Jersey Shore", a reality television series that follows the lives of eight housemates spending their summer in New Jersey; the highly sexual and abusive content aired on the show has created misconceptions in the minds of the people regarding the residents of New Jersey. The show portrays a negative image of the American youth to the world as that of disturbed and

unsophisticated. Omarosa Manigault a participant on the show "The Apprentice" stated, "A friend of mine said, 'The fabric of reality TV is conflict, so make sure that you're either in the fight, breaking the fight up, or starting the fight.'"

The harms of reality television are not only subjected to the audience but the participants and the crew in these shows too are pushed to the brink. The crews are made to work under unacceptable working conditions and are paid "dimes" for it. Three former employees of reality television shows, including "American Idol," claim in a lawsuit filed that the producer forced them to work under "sweatshop" conditions and failed to pay for overtime hours they worked. The employees say the producer, Fremantle North America, forced them, to work up to 20 hours a day, seven days a week, sometimes without meal and rest periods, and that Fremantle falsified payroll records.

Essay N° 04:

Reality TV Shows Controversy

With everything from Survivor to American Idol, reality TV shows have been capturing the attention of not only the United States, but the rest of the world, as well. Some of them aren't negative influences, but many are. There may possibly be some educational values in a few. Want to learn how to stab a best friend in the back? Watch Big Brother. How about how to raise a child in high school? Teen Mom and 16 and Pregnant are there. Reality TV has been around since 1950, but these shows just leaped in popularity in 2002, with the first season of American Idol, as well as Survivor. Shows such as Extreme Makeover and America's Next Top Model encourage a perfect body image—if these people are real, normal people like the audiences, why shouldn't they look these stars? Reality TV shows have impacted society negatively because they uphold bad morals, destroy relationships, and exploit their stars.

One reason reality TV shows have negatively impacted society is the way that these TV shows uphold bad morals. For example, on Jersey Shore/Jerseylicious the stars saw how they get better ratings for cheating on their boyfriend or girlfriend, getting plastic surgery, and getting into fights and arguments with friends or enemies. In order to get better ratings, they'll cheat, get implants, and get into fights more often. Another example of this is Teen Moms. A study has shown that there are many girls aged 13-18 with low self-esteems, who have thought about getting pregnant in order to get on TV. They thought that it would increase their popularity at school, and give them a chance at their own reality TV show. Though, many of the girls who did end up pregnant didn't get on TV. The girls just got a kid, and the issues that come with raising a baby at a young age. On The Real Housewives of Orange County, the men and women who get everything are gorgeous, yes, though most of their body is made out of silicone and other plastics. They aren't exactly the kindest folk, either. The women gossip about each other, and intentionally tell the other women's boyfriends or husbands about what they had supposedly done. One of the biggest Reality TV icons at the time is Snooki. I've talked to girls who think of her as a good role model. But, if you look at Snooki, she's impure, rude, all about outer beauty, and makes Italian-Americans (especially those living in New Jersey) look self-centered. If you showed Snooki to your parents, would they want you to end up like her? Once the Jersey Shore and Jerseylicious shows become outdated, what do you think the cast's life is going to be like? Just look at what happened to the former stars of Teen Mom and other reality TV shows. Austin Cline, on About.com says: "If a production companies creates a show with the explicit intention of trying to make money from the humiliation and suffering which they themselves create for unsuspecting people, then that seems to me to be immoral and unconscionable. I simply cannot think of any excuse for such actions - pointing out that others are willing to watch such events does not relieve them of the responsibility for having orchestrated the events and willed the

reactions in the first place. The mere fact that they want others to experience humiliation, embarrassment, and/or suffering (and simply in order to increase earnings) is itself unethical; actually going forward with it is even worse. ”

Reality TV shows ruin relationships. It is not just one person saying this, it is actually happening. Teenagers see what someone’s girlfriend or boyfriend is like, and raise their standards on how they want him or her to be good looking, wealthy, and completely submissive. They expect something more out of the other person. When this “more” might make the other person in the relationship completely lose confidence in them, and become more self-conscious. They see what their boyfriend or girlfriend wants out of them, and strive for that. Maybe their partner never said anything? The person watching the reality TV shows saw what someone expected out of their boyfriend or girlfriend, and decided that theirs wanted the same thing with them. This may not only ruin the relationship between couples, but families as well. When children are stuck on shows with their families, they may be pressured to act well behaved, or pressured into not behaving at all in order to get more views. Jon and Kate Plus 8 was a smashing hit. With all that time on TV, Jon cheated on Kate, and therefore they ended up getting a divorce. Just because the family is famous doesn’t mean a divorce isn’t hard on them like it would be with anyone else. Reality TV tells us that we all need to look a certain way in order to please someone. But God created us all to be diverse. He doesn’t want everyone to be exactly like J-Lo, as talented and good-looking she might be. (Luke 12:6-7)

Watching the news, seeing a celebrity feel under attack about a picture may seem uncalled for. It appears that man was overreacting over a picture of something that he shouldn’t be doing in the first place. Reality TV contestants or stars sign a contract that makes them agree to allowing anything that they do or say on camera can be put on TV. There is nothing to prevent some words they let slip from going out to the public. Returning to Jon and Kate Plus 8, how did

the children feel about all those strange producers and creepy microphone guys around their house and other places they went? Child exploitation has been an issue with not only people on reality TV, but other child stars as well. Not only can these TV shows show any of the star's actions, they can also leave out what they said/did before hand, making it look like he/she was doing something completely insane, when you weren't. Once something's on TV, no one can exactly permanently delete it. It's out there forever, and if it's on TV, there's a high likelihood that it is also on the Internet. From there, anyone can see it. This may prevent whoever the celebrity is from getting a certain job, or even get them into law trouble.

Reality TV shows set a new standard for what the "average" person should look like. It makes people really think about their body image; real celebrities are one thing, but if a whole bunch of girls on Teen Mom look like they should be on Teen Models, then why can the average person not look like that? What people don't realize is on TV; the appearance of others can be altered by computers with the click of a mouse. Not only that, but beforehand they put on layers and layers of makeup, even if the viewer cannot tell it's there (that means its working). The makeup that makes whoever looks good is also a way of advertising the product. That leads me to the next subject. With all the advertising on reality TV shows, people might as well be watching a half-an-hour long commercial. Those earrings the one girl keeps talking about looking great? Doesn't it just make the persons targeted want to buy them? Most of these ads are targeted at teens, the audience that is viewing the shows. There is constant drug use in Jersey Shore especially, and it seems to happen without consequence. The stars have SO much fun while drunk, and then afterward the worse thing they get is a headache! How bad could it be? It could very much be worse. Do the viewers ever wonder about the effects that they don't actually show them on TV? The bits and pieces they edit out? These people are darn lucky to still be so well. Their livers must hate them for all the alcohol use. But yet, watching the people's

popularity increase sort of makes us want to go out and buy these drinks and try it for ourselves. Ripley's Believe it or Not gives people fame for doing ridiculously outrageous things, whether it is piercing every piece of skin they have, or growing their nails out until they reach the floor. There are people who try getting into the book and on the show, only to find out that they don't have long enough beards or enough piercings. What do many people do? Go out, get more piercings, grow their beard out longer, and see if they can get in again. Ever thought of all the health problems the girl with the freakishly long nails might have? How do others expect her to scratch her back when she might need to get stitches afterward? What about the man with the beard? It's dragging all along the floor, picking up dust and other garbage...Disgusting!

Despite all these things, take a look at what people are saying about reality TV shows: "I think that it's really cool to watch people eat bugs, and other gross things!" Male, 16 "The characters are real people; not just made up characters, and they're really easy to relate to." Female, age 18 what do you think about reality TV? Do you want to be on a show? Don't worry, 47% of teens who were asked said that they did as well. Do you want to look like one of the stars? You're not alone with this either; 62% of the teens said so. How about wanting to be like one of the contestants? 42% of teens said yes (Reality TV, Suzanne Martins).

It's good to remember that JUST because something is common, it really doesn't make it okay. Not that it is not okay to want something like what was mentioned above, that is perfectly fine. Though, just because every other girl is going off and getting pregnant before they're eighteen doesn't mean it's alright, and everyone can do the same thing. Reality TV makes it seem that way, as does other media. There are many "common" things that are considered okay, even though they aren't truly okay at all.

After reading the facts above, I believe that reality TV shows are ruining society because they destroy relationships, exalt bad morals, and exploit their stars. There are many other places

to read up on this. I'm just trying to persuade you to look at this, and what you think it's doing to the world. The next time you decide to turn on the TV, what will YOU watch? What's going to be absorbed into YOUR brain? It's completely up to you, but take the previous to mind.

Essay N° 05:

Reality TV Affecting Our Reality

Reality Television has been dominating the ratings on television ever since 1999 with shows like Big Brother and Survivor (Hill). Because most viewers actually believe what they are watching is indeed "reality," viewers make a connection with the actors on screen, thus acting like them. Some reality shows are semi scripted. Although the actors are not given scripts, the producers have creative control to edit certain situations to alter the actions of the actors. So this question comes to mind does reality television affect people realities? I believe it has some type of effect on people's realities whether people want to believe it or not. Many young females keep sending their video to the producers of the Bad Girls Club because they think their "Bad enough" to be on the show. But on the other hand many people who are overweight may start to excise and eat healthier after they watched the Biggest Loser. Although reality television may be viewed as being negative, not all reality shows are ruining our reality today.

Reality television may be affecting people negatively, by persuading them that it's fun or its right, or should I say necessary, to act the way they act. But in reality their not fighting all the time and throwing bottles. Most of that stuff is scripted. I feel like they are manipulating the public. Millions of people are tuned into shows such as Mob Wives and Jackass to see the outbreak of drama or a group of men doing silly tricks and hurting themselves. And I get it these shows are entertaining, but what I don't get is how people are thinking it is okay to be that way. Just like television shows like Extreme Makeover, which is a show about Individuals who lack confidence in their appearance, get plastic surgery and other help before they go home. This

show is convincing people with low self-esteem to go and get surgery if you're not comfortable with yourself. "Overall, four of five patients reported that television influenced them to pursue a cosmetic surgery procedure, with nearly one-third feeling "very much" or "moderately" influenced." I don't feel a show should persuade a person into getting a major surgery. And shows like *Flavor of Love*, and *The Bachelor* makes it seem like you have to fight to get the man you want. Recently Daniel Beck, an author, did a study on reality TV shows and how it affects women and 78 percent of the women felt that women have to compete for guys attention after watching *The Bachelor* (Beck). It's a little unsettling to see how much negative power these shows have on the way people think and react.

Reality shows like *The Bad Girls Club*, projects a group of young women that are spending three months in a mansion. They go to clubs almost every night, drink until they are throwing up, and fight each other to get one another out of the house. Most of the girls on the show think they are rebellious and think they rule one another. Some people watch this for entertainment, but some females think they can be like this too. Like the people who are on the show they audition to be on this show because they thought that they were really bad. I think *Jersey Shore* have a negative impact on people. *Jersey Shore* is a show about a group of adults living their life in Jersey Shore. The show depicts relationships, partying, sex, and fighting. I feel a lot of their viewers are easily to be inspired to do such acts because it looks appealing. Impressionable viewers who watch *Jersey Shore* are 38% more likely to have negative opinions about Italians, young adults, people who exercise, women, idiots, men, alcohol, New Jersey, coastlines, human beings, and the prospect of our continued existence (Rose). Now why should reality TV shows affect your opinions about Italians, and etc., the whole purpose of TV is to entertain not alter your opinions? *The Housewives* series affects people's actions as well as people's mentality. This show focuses on a bunch of high profile females who are living their

lives and being spiteful to one another. This show is portraying to their viewers that it's okay to get plastic surgery and it is okay to fight one another and then make up. I believe this show makes it seem okay for people to alter their appearance if they have low self-esteem. The reason I say that is because they make the part of the surgery seem so effortless and like it was just another daily activity. This show is a representation of housewives and it makes them seem rowdy and out of control. So there are housewives out there probably trying to get on the series and they obviously feel like they have to act in this manner in order to get casted. A Reality television series like *Basketball Wives* is entertaining, but also has a negative effect on our reality. The main purpose of this show is about women who are wives of basketball players and the cameras follow them around to capture their everyday lives. A lot of these women are very hostile; they seem to believe that they rule each other. A lot of people who watch the show seem to use the phrase, "you're a non-mother f**king factor" when they are verbally abusing another person. Also the people who watch their show, mainly females, start to dress like them as well. Especially with these big hoop earrings with crystal ball that became fashionable.

But not all reality television is negative. There are some television shows that inspire people. Reality television has given many people inspiration through watching television shows such as *American Idol*, *The X Factor*, and *The Voice*. These shows inspire people to become professional singers. It also inspires them to follow their dreams. A show like *American Idol* teaches people to go and audition no matter if they are horrible or have a voice of an angel. Reality shows like: *America's best dance crew*, *America's Got Talent*, and *So You Think You Can Dance* are inspirational to people who want to become dancers or performers. It shows what type of background they came from and what inspired them to follow their dreams. This is very inspirational. A reality show such as *America's Next Top Model* inspires people to become models. It shows different phases of becoming a model. Even if the person is plus size or if the

person is short it gives them a boost in their spirit to make them feel that they are able to do whatever they need to achieve their dreams. A reality show like *Project Runway* inspires people like my friend Kevin Carter who has clothing called Kevin Vain. I recall him saying that he loves the drive these designers had and how they would improve throughout the show. Reality shows like *Top Chef*, *Hell's Kitchen*, and *Cupcake Wars* inspires people to become chiefs and bakers, it showcase what measures you have to go through to accomplish that art. It showcases self-determination, talent, and their drive. Aspects like that would inspire people to achieve their goals. A reality family show like *Run's House*, which aired on MTV, inspired people to spend more time with their families and how important it is to work for what you want in life. Rev. Run did not give his children everything they wanted, he made them work for it whether it was making his daughters come up with a business plan for their clothing line or if it was making his sons make their own mix tape and take it to record labels. Lastly the show that truly inspires me is *Extreme Makeover: Home Edition*. The remarkable stories about families have moved me to want to become a better person and to be grateful of what I have and achieved.

A thing about reality television is viewers allow other people to determine their reality for them. Reality television takes a lot of flak, with studies and parenting experts pointing the finger at the likes of MTV's "Jersey Shore," E!'s "Keeping Up With the Kardashians," and Bravo's "Real Housewives" franchise for promoting promiscuity and bad behavior, and having an overall negative impact on impressionable viewers. Some people watch reality shows and learn from it, while others try to act like those on the screen. Such actions can lead them into acting like someone they're not and can be very negative. Negative effects would affect people's attitudes, their behavior, and their emotional stabilities. But not all reality shows are ruining our publics reality; it can also positively affect people by giving them a reality of what they can aspire to be.

Essay N° 06:

Persuasive Essay for Reality TV

People who are against Reality TV should take a moment and thank again about Susan Boyle also known as “Subo?” Before her appearance on Britain’s got Talent 2009 she was an old woman living in a council flat with her cats, she spent most of her day sitting at home watching T.V. and through her little eyes lied a big dream, which was to be an international singer and a reality T.V. show made this happen when she first went on stage, people mocked her but when she opened her mouth and sang people gasped with amazement and gave her a standing ovation. So what does this prove to us? It proves that Reality T.V. can benefit society as it can transform people lives for the better, making them rich and famous almost overnight.

To start us of is my first argument about Reality T.V. and that is it can broaden viewers horizons as it gives valuable insights into people and cultures we wouldn’t normally get the opportunity to meet and has a positive impact on our society for example “My Big Fat Gypsy Wedding attracted more than 8 million viewers. It has been the breakout T.V. hit of the year so far”, this statistic shows clear indication that people got grasped into this reality show because it could of intrigued them for enjoyment purposes, time passing or educational purposes but whatever it was clearly indicates to us that people got drawn towards it like honey attracts bees. My second argument on Reality T.V. is “17.2 million people watched X Factor Final 2010” Now does this fact clearly show us evidence of how Reality T.V. is so popular in our society? Yes it does clearly show that Reality T.V. is so popular in our society, I mean just look at the amount of people that watched “X Factor Final 2010”, it was 17.2 million people, 17.2 million is not a small number, it’s not in its hundreds, it’s not in its thousands but it’s in its millions! This fact gives us an idea of why so many people wanted to watch it? There are so many possibilities to why but here are some: it might be because they want to see how people give a

chance to prove themselves to everyone, a public forum? It could be they wanted a major boost in confidence because they could have the same dream or ambition? Or it might be purely down to entertainment purposes only? Last but not least is my third argument on Reality T.V. and that is “Reality T.V. draws on a variety of age groups as audiences of all ages tune in at least an hour every night”. This statistic gives us evidence of how popular Reality T.V. is stating that it draws people in varying on there age group, furthermore linking into my second–argument it could be they just enjoy watching reality T.V. and can sometimes wind down to it, relax!

Swiftly moving on to my opposing argument and that is “It can influence bad behavior as people might try to imitate what they screen on screen and think it is normal” I disagree with this statistic completely because I think it is up to the people in the society to make a decision for themselves to take upon them if they want to go down the good path or bad path moreover they shouldn’t take it portray it on themselves because its only giving you an insight on other peoples and celebrity lifestyles. My second opposing argument is “Reality T.V. humiliates people and can ruin lives” This statistic is saying that Reality T.V. puts down people and can mess up there lives but I don’t personally agree with that because like i said its up to the person on how they want to live their life as well as not follow other people or celebrities in there foot steps just to catch the media eye. My final opposing argument is “In 2004 more people voted for the winner of American Idol than the President Elections”. Now I would say that this is an advantage for Reality T.V. because people are much more interested in that than elections and the fact to facilitate it shows that people are getting influenced by Reality Television!

In conclusion, you should have most defiantly have guessed that I am for Reality Television as I have proved my point throughout this essay in addition to I generally think Reality T.V. is a source of enjoyment and educational for myself and it inspires me most of the time. The opposing arguments show signs of weakness because the factual information and

statistics prove that Reality T.V. has taken over society for the better good, along with the strength of my arguments are they are all backed up fully, clearly and have got facts and statistics to prove them. Reality T.V. is good because of its sheer entertainment value unties viewers of all backgrounds who are fans.

By Simran Kaur.

Essay N° 07:

Reality TV Shows are Good Entertainment

Reality shows are a very popular form of entertainment on TV nowadays. There are dozens of different types of programmes such as singing contests, cooking competitions or going to live in the jungle.

Firstly, I think that there is a lot of variety in reality TV. People at home can choose which type of programme they want to watch depending on what they are interested in. Some people like watching singing or cooking competitions while others prefer watching programmes about building houses or travelling around the world. In addition, reality TV programmes are a great opportunity to discover talented singer, dancers or chefs. Several people who take part in these programmes get jobs as a result of being on TV. Another advantage is that the people on the shows have interesting experiences and meet new people.

On the other hand, some people think that reality TV is an easy way for them to become famous. However, most successful singers, actors or chefs have worked hard all their lives and are good at their job because of their hard work. Also, sometimes the people on the shows have to do really difficult or dangerous things. The competitions are very hard and there is only one winner. Another disadvantage is that some programmes always follow the same format and this can be boring to watch. To sum up, I think that reality TV is good entertainment. There is lots of variety, which means there is something for everyone and they are interesting to watch.

Appendix 06

Arabic Native Speakers' Corpus

Essay N° 01:

عرفت وسائل الاعلام في الآونة الاخيرة ظاهرة تنافسية و ذلك بين مختلف القنوات العالمية بوجه عام و العربية بوجه الخصوص و ذلك من خلال التنافس على استحداث عدة برامج قريبة بالواقع المعاش. و ذلك من خلق تنافس في هذه البرامج و يكون مفايز بها نوع من المكافئات و تكون في الغالب مادية. فهل تعكس هذه البرامج الشخصية الحقيقية للمشاركين؟ و هل أثرت بالسلب أم بالإيجاب علي المشاهد العربي؟ هل تتوافق مع العادات و التقاليد العربية و الاسلامية؟ ما حكم الدين فيها؟ و ما نظرة المجتمع اليها؟

تعد هذه البرامج و بجميع انواعها من ابرز البرامج الترفيهية التي يتم عرضها علي جميع الشاشات العربية. و ذكر منها "ستار اكاديمي, ستار اكاديمي المغرب, اراب ايدل, الحان و شباب" بالإضافة الي برامج فنية و غنائية كثيرة. فمنهم من ينظر الي هذه البرامج انها تعكس الشخصية الحقيقية للمشاركين و أنها عبارة عن حرية للرأي و أنها نوع من انواع التقدم و التحضر فمن خلال احتكاكهم ببعض البعض يحاول كل أحد من هؤلاء إبراز شخصيته و عن الحلة التي كان يعيش فيها. و نجد دعما كبيرا لها و ذلك من خلال الرعاية و المدعين. فمن الجوانب التي تحيط هذه البرامج الجانب الاشهاري فهي تدر على أصحاب الشركات الراعية أموال طائلة و هذا هو الهدف منها.

فهذه البرامج لا تأتي بالفائدة على المشاهد العربي بل العكس تماما, فالغرض منها تجاري بحت, غرضه مادي فقط. و نجد في الغالب مدعمة من منظمات غربية ضد الاسلام بشكل خاص, فهم يسعون من خلالها الي هدم القيم الاخلاقية للمجتمع الاسلامي, و ذلك بالتقليد الاعمى للدول الغربية و يحتجون في ذلك أنها نوع من أنواع التقدم و التحضر. فالتقدم و التحضر لا يكون بالاختلاط و التعري و ابراز

المفاتيح للعامة و ذلك دون مقابل. فديننا الحنيف يحارب مثل هذه البرامج, و المثال على ذلك أننا شاهدنا الكثير من مظاهر الحب و العشق على الهواء مباشرة, أضف إلى ذلك التبذير للمال العام و هذا ما نجد في البرنامج "ألحن و شباب" فقد صرفت الملايين من أجل برنامج لا يغني و لا يسمن من جوع. و يصفون هذا بالثقافة أي نوع من هذه الثقافة. و الهدف من هذا تضليل الرأي العام, إلهائه بأمور تافهة لا فائدة منها, معايشة ثقافة تمت بصلة لثقافتنا الإسلامية العربية.

فهي منبر لتسويق الفاحشة و الفسق المقننة, فقد بثت أحد القنوات صور للفتيات و هم بالمسبح جنباً إلى جنب مع الذكور في ازدياد للمشاهد العربي و قيمته. و بالتالي فمثل هذه البرامج تلفزيون الواقع من خلال تصوير الشخصية للناس على أرض الواقع إنما هو تقليل من مستوى المشاهد إلهائه عن القضايا المصيرية التي تعيشها الأمة الإسلامية.

Essay N° 02:

هناك بعض البرامج التي تعرض على شاشة التلفاز، تلجأ الى وقائع من الحياة الشخصية، لجلب المنفعة وكذلك جلب اكبر عدد من المشاهدة، في اطار هذا العمل على التعرض لحيثيات حياة أي شخص ولو كانت هذه الحيثيات جد سرية، الا ان هذه البرامج تعمل على نشر اصغر معلومة ،المهم المنفعة فقط .

وبالتالي فانا ضد البرامج التي تعرض الحياة الشخصية للناس في العلن، و كيف هؤلاء الناس الذين يفضحون اسرار منازلهم للعلن دون حرج او حياء لحكي مثل هذه الامور في العلن . و هي تعتبر مسائل جد سرية و يعتبر الافصاح عنها جد مخزي بالنسبة لهؤلاء الناس التي ليس في وجوههم أي حياء. اما بالنسبة لهؤلاء البرامج التي تعرض الحياة الشخصية في الظاهر انها تعمل على الاصلاح و التسامح بين هؤلاء الناس اما الشيء المخفي عن هاته البرامج هي جلب المنفعة فقط دون أي شيء اخر ولو كانت تهتم بأحوال الناس لما قامت على عرض الحياة الشخصية .

ان مثل هذه البرامج و كذلك عرض الحياة الشخصية يؤدي الى انحلال خلقي في هذا المجتمع ونحن مجتمع عربي اسلامي، حيث من الاضرار التي تلحقها هذه البرامج بالمجتمع عامة و العائلة

خاصة حيث يصبح أي شخص يريد ان يفعل ما يتفرج في التلفاز لغياب الرقابة التي تعمل علي الحد من هاته البرامج. وتؤدي ايضا الى حالات الشك بين الازواج و كثرة الخيانة الزوجية لأنه عندما يرى أي شخص في شخص قام بالخيانة الزوجية و سمح علي فعلته فتصبح هذه الظاهرة حلال ومباح و ايضا قضية المخدرات و غيرها من الاعمال و كل هذا بسبب هاته البرامج التي تعمل علي الانحلال الخلقي .

اما عن هاته البرامج علي سبيل المثال “عندي ما نقلك” و كذلك “المسامح كريم” وايضا “جاك المرسل” وكذلك “قصة الناس وبدون حرج” وكل هاته البرامج تتطرق الى عرض الحياة الشخصية للناس في العلن و التي بدورها عملت علي فساد المجتمعات العربية. التي كانت من صفتها المحافظة علي العلاقات العائلية وكذلك الشرف اما الان وبسبب هاته البرامج انتشر الانحلال الخلقي، و خاصة في بعض الاوقات يتم عرض قصص للناس يصعب لك الجلوس مع العائلة ومشاهدتها نتيجة لدناءة هذه البرامج، وفي الاخير نتمنى ان لا تعرض مثل هذه القصص .

Essay N° 03:

تعددت وسائل التواصل الاجتماعي و كثرت من تلفزيون و انترنات، فشاعت البرامج و اختلفت، ومن بين احدث هذه البرامج، برنامج تلفزيون الواقع الذي يعتمد الواقعية و الطبيعة في تصوير تسلسل الاحداث بحيث لا يحتاج الى اعداد او تحضير. و هذا الامر يستهجنه الكثير من الناس في مجتمعنا فيما يعتبره البعض الاخر امرا ايجابيا من جهة الاعتبار و العظة و تفادي تكرار هذه الاحداث و المشاكل .

ولكن الاشكال المطروح هو هل تصوير حياة الناس الخاصة امر ايجابي و مفيد للناس و المجتمع ام هو امر مضاد للعرف و الواقع؟

تلفزيون الواقع برنامج يعتمد اعتمادا كلياً على مخاطبة الغرائز و العواطف و استنهاض الفضول لدى المشاهد، هدفه الرئيسي هو اشاعة الفاحشة في الاوساط الاجتماعية و بالخاصة في فئة الشباب، و ارادة اللامبالاة لامة سارت في منهجها على سراط مستقيم، و هو مشروع تفويضي لمكتسبات الامة يمثل فيها اولئك الشباب الطعم بكسره للحواجز و الشباب المشاهد الهدف.

ومثل هذه البرامج غزت كثيرا من البيوت و سعت على سحق الفضيلة و الاخلاق الكريمة

الفاضلة من نفوس الشباب المسلم كما سعت الى ترويح مفاهيم تزيل حواجز النفرة بين المرأة و الرجل
الاجنبي عنهما: و خير مثال في مثل هذا الصدد البرنامج العربي المستوحى من عند الغرب ستار
اكاديمي الذي يقوم بتسليط البث على لحظات الاختلاط و الاختلاء وهم تحت المراقبة كما انهم على علم
بانهم مراقبون و تبدأ حياتهم التقليدية المزيفة .

مثل هذه البرامج تجعل هؤلاء النجوم قدوات يتأثر بها الشباب فتخلخل المثل العليا عند اجيالنا
فينقل بالصوت والصورة سلوكهم الرخيص الغير هادف .
ومن جهة اخرى نجد في مثل هذه البرامج فائدة من حيث تصوير مشاكل الناس يحدد دراستها و
معالجتها و العمل على توضيح الافكار للمشاهد الذي يبقى الهدف. ومن امثلة ذلك نذكر موضوع تعنيف
المرأة و ضياع حقوقها, حالات اثبات النسب, الخيانة... وغيرها .
لكن وعلى الرغم من ان لهذه البرامج لشيء ايجابي فان سلبيته اكثر من ايجابيته ومهما يكن
الامر فهو نوع من انواع الغزو الثقافي موجه الى العرب و نحن نعنا بسوء استخدامه و نقله عن الغرب
بدون دراسة له .

Essay N° 04:

إن تلفزيون الواقع يأتي بالعديد من القصص و الحكايات التي تخص الناس و تحكي حول حوادث
حدثت لهم أو بالأحرى مشاكل صادقتهم في حياتهم الخاصة, و لكل إنسان منا مهما كان مستواه الثقافي
سواء كان متعلما أو جاهلا مشاكل تقابله في حياته و مهما كان مستواه المادي سواء كان غني أو فقير
فهناك حوادث ربما يكون السبب فيها العالم الخارجي حيث يتفاعل الشخص في حياته اليومية مع أحداث
خارجية متصلة بالعالم الخارجي, و أحيانا تكون حوادث نفسية لا نشعر بها لكنها تؤثر في سلوكياتنا
بشكل غير مباشر كالرغبات المكبوتة. و ربما كانت مظاهر هذه الحوادث تجارب الشخص في حياته
اليومية و الصراعات التي يعيشها. من هنا يمكننا طرح بعض التساؤلات: هل أنت مع أو ضد عرض
حياة الناس في العلن؟ و هل في ذلك ما يؤدي إلي الانحلال الخلقي أم لا؟

من جهة أنا مع عرض حياة الناس في العلن, لأنها تؤدي إلى تسليط الضوء على جانب كان

غامض من حياة الإنسان و تقو بتوضيحه و تبيينه كي لا يبقى مبهما, و كذلك تؤثر في الكثير من الأشخاص خاصة المسؤول عن الحادثة التي وقعت أو المتسبب في ذلك المشكل و يعترف بما قام به و يطلب السماح. و بهذا تحل المشكلة و ينسى الأمر كحصة “جاك المرسل”.

و من جهة أخرى انا ضد هذه الفكرة عرض حياة الناس في العلن لأنها في كثير من الأحيان تؤدي الى الانحلال الخلقي خاصة عند المراهقين و المراهقات. فمثلا من خلال بعض الحصص التي تبث على شاشتنا الجزائرية “المؤشر”, و كذلك من خلال حصة “ عندي ما نقولك” التي تعرض على الشاشات التونسية, تأتي بمختلف المشاكل التي تحدث للناس في المجتمع التونسي و التي يمكن أن تؤثر على مجتمعنا الجزائري.

فهناك مشاكل تحدث بين الأزواج, أو بين الآباء و الأولياء خاصة هذه الأخيرة, مثلا فتاة تهرب من المنزل إلى الشارع بسبب بعض الضغوطات التي تواجهها في البيت, تتوجه إلى الشارع الذي لا يرحم خاصة الفتاة في اعتقادها أنه الحل الوحيد و المنجى الأول. قصة كآهته في نظري أنا ربما لا يمكن أن تتفرج عليها الفتيات المراهقات لأنها تؤثر عليهن بطريقة سلبية و تدخل في رأسها فكرة تجريب مثل هذه الواقعة. و كذلك الأمر مع المراهقين إذا ما تفرجوا على حصة تخص أصحاب الآفات الاجتماعية فيمكن للغرور أن يسيطر عليه و تأتيه فكرة تجربة إحداها. كذلك بالنسبة للأطفال الصغار يجب أن يمنعهم الأولياء و يبعدهم عن مشاهدة مثل هاته البرامج الحساسة.

و أخيرا أنا لا أستطيع القول أنني مع الرأي الأول عرض حياة الناس في العلن أو مع الرأي الثاني الذي يعارض الأول. و حتى لا أكون محايدة, فلكل من الرأيين إيجابيات و سلبيات, هذا في اعتقادي فقط, و لكل واحد منا رأيه الخاص فيما يخص قضية حساسة كآهته القضية.

Essay N° 05:

لقد تعددت البرامج التلفزيونية و تنوعه مجالاتها من برامج سياسية و اقتصادية و اجتماعية و رياضية ترفيهية فلكل منها تعرض جانب من حياة الإنسان سواء أكانت الخاصة أو العامة. و بهذا تنوعت الآراء و الأفكار حول هذه البرامج منهم من يرى أن هذه البرامج التي تعرض حياة الناس

الخاصة في العلقن على صواب و البعض الآخر يرون بأنه على خطأ؟

و من كل هذا يمكننا القول أن هذا العرض لهذه البرامج التي تكشف حياة الناس الخاصة في العلقن هي برامج على صواب ذلك أنها: تعطي لنا تجربة حياتية يمكن أن تكون عبرة للناس يمكن الاتعاظ بها. و بواسطة هذا العرض نكتشف حياة الناس و كل ما يحدث فيها بصفة خاصة، و كل ما يحدث في مجتمعنا بصفة عامة. و أيضا التطلع على حياة الأشخاص فنقوم بمؤازرتهم و لو بالقلب و الدعاء لهم. و حتى تمكن في بعض الأحيان مساندهم و مد يد العون لهم. و من الحصص و البرامج التي تعرض لنا حياة الناس و مشاكلهم نذكر على سبيل المثال "المسامح كريم، جاك المرسل، بدون رقابة، ... إلخ" و كل هذه البرامج تكشف لنا عن جوانب مهمة في الحياة البشرية و تعرض لنا مشاكلهم و العقائل التي تواجههم.

و في الختام ما علي إلا أن أقول: أدعو الله عز و جل أن يفرج هم كل شخص، و أن يبسر طريق كل عبد.

Essay N° 06:

تعد المحطات الفضائية من أحدث وسائل الاتصال الجماهيري و أخطارها في الوقت نفسه حيث تتميز بقدرتها الفائقة علي جذب الجمهور حول شاشتها و التي تجمع ما بين الصوت و الصورة و الحركة. و باعتبار تلفزيون الواقع هو بث مباشر و نقل حي لكل ما يحدث في العالم من تطورات و تغييرات على جميع الأصعدة و ربما من أكثر البرامج التي كثر نشرها و إيداعها في الوقت الحالي هي تلك التي تعرض انشغالات و مشاغل الناس بالأخص على المستوى الشخصي، فكما يبدو أن هذه الحصص قد نالت حصة الأسد في المشاهدة و في إعجاب الكثير من المشاهدين بها نذكر منها على سبيل المثال: "حصة المسامح كريم، جاك المرسل، عندي ما نقولك".

هناك من ينظر إلى هاته البرامج على أنها حصص ثقافية مسلية و معبرة على قدر كبير من التوعية. تحمل في طياتها الكثير من المصادقية و الشفافية، كما أن هناك من يرفضها و يرى أنها غير مقبولة من حيث المبدأ و الفكر، و باعتبارنا مجتمع عربي شرقي متحفظ فمن الطبيعي ألا تلقى مثل هذه

البرامج ترحيبا كبيرا في بيوتنا لأنها تعارض قيمنا و عاداتنا فهي لا تمت لمجتمعاتنا العربية بأي صلة لأنها مقتبسة من برامج غربية، كما أنها لا تمثل رأي الشارع العربي. لكن هذا لا يمنع من وجود أشخاص يشعرون بالحماس و الرغبة في خوض التجربة و يرون أنها مفيدة.

بالنسبة إلي أعتقد أنها تحمل الكثير من الإيجابيات فكثير ما نشعر من خلالها بأحزان الناس و معاناتهم و صعوبة الحياة و قسوتها و ظلم البشر كما أنها لا تخلو من بعض المبادئ و القيم الجميلة كالسماح و الصراحة و الحب و الطيبة، فكل من يحمل فكرا علميا بإمكانه الاستفادة منها و استخلاص أهم أهدافها. و على الرغم من إيجابياتها لا يمكن التغاضي عن سلبياتها. فلا يخفى على أحدنا أنها و في بعض الأحيان تنحدر إلى مستوى أخلاقي ضئيل حيث يختفي وشاح الحياء و يسود مبدأ الإباحة بما هو غير أخلاقي و هذا ما يحدث خاصة في برنامجي ”عندي ما نقولك و ستار أكاديمي“ حيث أننا نعيش أحداث غريبة و سخيفة لا علاقة لها بالأخلاق و هو ما يؤثر سلبا على ذوي النفوس الضعيفة و العقول الفارغة فيؤدي إلى انحلال خلقي في المجتمع خاصة و نحن مجتمع عربي مسلم و من أمثلة ذلك: المشاكل الزوجية بتن الزوجين فعلى الرغم من تقديس الله لهذه العلاقة هناك من يقل من شأنها و يجعل منها مسلسلا للغير. و بما أن الشاشة الصغيرة هي العقل المفكر للإنسان فهي ذات أهمية كبيرة و كل ما ينشر و يبث هو بمثابة رسالة غلى كل المجتمعات. من بين أهم هذه البرامج برنامج ”المسامح كريم“ فهو يعجبني كثيرا مع أنني أعتقد أحيانا أن هناك مبالغة.

و في الختام هذا الرأي الذي لا افرضه على أحد إلا أنه اعتقادي الذي أو من به فلا شيء سلبي تام أو إيجابي تام و كل شخص حر.

Essay N° 07:

يعتبر التلغز من أهم الوسائل التي يستعملها الفرد في حياته، إذ أصبح في وقتنا الحالي من المستلزمات الأساسية و الهامة، و هذا راجع لتعاقب الزمن فالتلغز لم يكن يحظى بالأهمية التي حظي بها اليوم فكان مجرد جهاز إمكانيته محدودة بطرق بسيطة و قديمة؛ إلا أنه مع مرور الوقت أصبح وجوده لا بد منه ليس في المنزل فقط بل في أماكن عدة باختلاف مهامها بإمكانيات حديثة و متطورة جًا. حيث

أصبح التلفاز يشكل همزة وصل بين الفرد و عالمه الذي يعيش فيه، فهو تلك الحلقة التي إذا غابت في سلسلة مترابطة حدث خلل في سيرورة الحياة و هذا راجع للأهمية التي يحظى بها.

فكل فرد و في أي مجتمع أصبح له علاقة بطريقة مباشرة بما يدور في العالم بأسره، فنجد فردا في قارة على دراية بما يحدث في قارة أخرى لفرد ما، و هكذا إلى أن أصبح العالم قرية صغيرة يتناولها التلفاز بكل ما يدور بها من مواضيع سواءا اقتصادية، رياضية، سياسية و حتى اجتماعية لدرجة أننا لو فتحنا جهاز التلفزيون و تصفحنا قنواته نجد لكل بلد من هذه المعمورة عدة قنوات في اختصاصات عدة من أفلام، و حصص ترفيهية و حصص خاصة بأطفال، و الموسيقى وكذلك قنوات تعنى بالحياة التي يعيشها الأفراد داخل ذلك المجتمع و هي الظاهرة التي تخفى عن أي ناظر، حيث أصبح التلفزيون عبارة عن مرآة عاكسة للمجتمع. فإن لم نجد وقتا مخصصا للحديث عن مشاكل الناس باختلاف مواضيعها و أنماطها، و حتي مستواها، و هذه يمكن أن نسميها ظاهرة إن لم نقل عقلية جديدة و هذا لتكاثرها بطريقة خيالية تتضارب حولها الآراء إن كانت حصص عاجية و في متناول الجميع خاصة في مجتمع تربطه عادات و تقاليد اجتماعية و دينية بالدرجة الأولى و هذا للمواضيع التي تختلف في تناولها بحجة محاولة خلق حل أو الوصول إلى علاج لأي مشكل يتم تناوله بغض النظر عن الأثار التي تخلفها هذه الجراءة في تناول المواضيع. و هنا يمكننا أن نطرح عدة تساؤلات:

- هل يمكن عرض حياة الناس الخاصة في العمل؟
 - هل في عرض حياة الناس ما يؤدي إلى الانحلال الخلفي أم لا؟
 - و بعبارة أخرى، هل أصبح إيجاد حل لمشكل الفرد في المجتمع يفرد عليه أن يقص تجربته أو معاناته أمام الملأ؟ و هذا يجرنني إلى سؤال آخر،
 - هل انعدام هذه القنوات أو هذه الحصص في التلفاز في وقت مضى يدل على انعدام عقد أو مشاكل داخل مجتمع يتواصل الفرد فيه مع الآخر و يعيش حياة معقدة أكثر من الوقت الحالي؟
- لكل مجتمع قضاياها و مواضيعه مادام أنه هناك حياة و تواصل داخله و تعامل الأفراد في شتى المجالات، و هذا ما يخلق و بدون جدال مشاكل و صراعات تصادف الفرد الذي يتحتم عليه إيجاد حل

لها بطريقة أو بأخرى. و بطبيعة الحال التنازع من أولى الوسائل التي تعنى بهته المواضيع، فنجد قناة وطنية تعالج ظاهرة اجتماعية يقصها فرد عايشها في المجتمع أمام الملايين من المشاهدين، فيتعايش معه الناس و يقع من خلالها عملية التأثير و التأثير، و لكن السؤال الذي يطرح نفسه هل من العادي أو من الجيد عرض الحياة الخاصة لأي فرد أمام الناس تحت أي ظرف أو داع؟

هنا يكمن الاختلاف أو التقاطع الفكري، فهناك من يعرض هذه القصص من زاوية مفيدة أولها هو إيجاد حل لهذه المشكلة و معالجتها بطريقة حوارية مفيدة، و ثانيها هو العبرة أي طرح قضية اجتماعية بكل أطرافها و الكشف عن مسبباتها و عرض تفاصيلها مما يؤدي بطريقة غير مباشرة إلى جعل كل فرد يأخذ عبرة و فكرة، لكن ما نراه الآن فهو مختلف تماما. لم تعد هاته الحصص تلج قضايا كالطلاق، الحضانة، الاختطاف، و إلى غير ذلك من القضايا العامة للأفراد، بل تعدت إلى أكثر من ذلك، حيث أصبحت تعالج مواضيع أعمق و أخطر كالزواج الغير شرعي و ما يخلفه من أضرار، الاختلاط، الاغتصاب بكل أنواعه و مستوياته، و مواضيع عديدة و متنوعة و التي لا تصلح أن تعالج داخل مجتمع محافظ مسلم.

هذا الرأي لا يجعلني أجزم وجود مشاكل أو محاولة تجاهلها داخل مجتمع يواكب التطور في شتى المجالات و يخضع لنظام التبعية اللاشعورية للمجتمعات الاجنبية، فبالعكس هي مواضيع و قضايا مهمة تضرب في عمق المجتمع، و يجب الوصول الى حلول ناجعة سواء بالوقاية أو العلاج. و لكن الطريقة التي تعالج بها يمكن أن تجعل مقولة "انقلب السحر على الساحر" مقولة سارية المفعول و تتماشى معي ما نعيشه، فإن قضية إثبات النسب من خلال علاقة غير شرعية و طرحها على المباشر و بحضور المعنيين و قص أدق التفاصيل بطريقة يندس لها الجبين تؤدي لكسر الحواجز التي تحكم الأفراد داخل الأسر المحافظة، و كيف لا؟! كيف لا؟! و ما كنا نشاهده في قنوات أجنبية لا تدين بدين الإسلام صرنا نشاهده في مجتمعاتنا بطريقة أظع.

و لهذا فالكشف عن قضايا حساسة كهانته يمكن أن تعالج و لو عشرين بالمئة، و لكن كل فرد سيجد أنه لو مر بتلك التجربة ليس هو فقط فمثله الكثيرين و قبلوا بطريقة عادية في المجتمع، لذلك

فالنسبة الأكبر تشجع الانحلال الخلقي و هذا ما أدى حتما و سيؤدي بطريقة ما على انعدام الضوابط الأخلاقية بالدرجة الأولى أكثر مما هي عليه، و يمكن إحصاء العديد من البرامج التي تصب في هذا الميدان في العديد من القنوات العربية مثل ”عندي ما نقولك و المسامح كريم“ الحصتان اللتان تبثان في التلفزيون التونسي. و هو ما وضح لنا و بطريقة كاشفة للغاية مدى انحلال المجتمع التونسي و مدى وقوعه في كوارث اجتماعية تفشعر لها الأبدان.

و في الأخير و حسب رأي الشخصي المتواضع فإن الكشف عن قضايا المجتمع بطريقة جريئة تنافي المبادئ العامة لأي مجتمع ستؤدي إلى تبسيط الكارثة، و جعلها سهلة الوقوع و في متناول الجميع. و هو ما يؤدي حتما و بدون جدال إلى انحلال أخلاقي و اجتماعي لا يتماشى لا مع ديننا الحنيف و لا مع عاداتنا و تقاليدنا العربية الأصيلة.

Appendix 07

The Exhaustive List of the Studied Connectors in the Three Corpora

| N° | Adverbial Connectors | Level A | Level B | Level C | Level D | EFL Learners' Corpus | ENS' Corpus | ANS' Corpus |
|----|---|-----------|-----------|-----------|-----------|----------------------|-------------|-------------|
| 1 | and | 90 | 77 | 64 | 82 | 313 | 188 | 279 |
| | but | 13 | 16 | 6 | 11 | 46 | 23 | 6 |
| 3 | because | 11 | 14 | 11 | 9 | 45 | 20 | - |
| 4 | or | 9 | 7 | 9 | 7 | 32 | 45 | 23 |
| 5 | also | 2 | 10 | 9 | 10 | 31 | 12 | 1 |
| 6 | if (only) | 3 | 7 | 6 | 7 | 23 | 8 | - |
| 7 | so | 5 | 6 | 1 | 8 | 20 | 5 | 1 |
| 8 | that/ this/ it is/ may be (partly) true...but | 5 | 5 | 4 | 2 | 16 | 1 | - |
| 9 | for example | 2 | 7 | 1 | 3 | 13 | 3 | 6 |
| 10 | however | 2 | 3 | 3 | - | 8 | 1 | - |
| 11 | then | 1 | 1 | 3 | 1 | 6 | 1 | - |
| 12 | in conclusion | 1 | 3 | 1 | 1 | 6 | 2 | - |
| 13 | although | - | 3 | 1 | 2 | 6 | 2 | - |
| 14 | in addition | 1 | - | 4 | - | 5 | 3 | - |
| 15 | in order to | 2 | 2 | - | 1 | 5 | 15 | - |
| 16 | moreover | 1 | 1 | 1 | 1 | 4 | 2 | 1 |
| 17 | to sum up | 1 | - | 2 | 1 | 4 | 1 | - |
| 18 | first of all | - | - | 3 | 1 | 4 | 1 | - |
| 19 | not only...but (also) | 1 | - | 2 | 1 | 4 | 7 | 1 |
| 20 | thus | - | - | 2 | 2 | 4 | 1 | - |
| 21 | therefore | 2 | - | 2 | - | 4 | 3 | - |
| 22 | <i>secondly</i> | <i>1</i> | - | <i>2</i> | <i>1</i> | <i>4</i> | - | - |
| 23 | as (because) | 3 | 1 | - | - | 4 | 1 | - |
| 24 | finally | 1 | - | 2 | 1 | 4 | - | 2 |
| 25 | since | - | 3 | 1 | - | 4 | - | - |
| 26 | furthermore | 3 | - | - | - | 3 | 2 | - |
| 27 | in addition to | 1 | 1 | 1 | - | 3 | 1 | - |
| 28 | on the other hand | - | - | 2 | 1 | 3 | 1 | 1 |
| 29 | <i>besides</i> | <i>1</i> | - | <i>2</i> | - | <i>3</i> | - | - |
| 30 | <i>in fact</i> | - | <i>1</i> | <i>1</i> | <i>1</i> | <i>3</i> | - | - |
| 31 | though | 2 | - | - | - | 2 | 3 | - |
| 32 | while (contrast) | 1 | 1 | - | - | 2 | 3 | - |
| 33 | another <i>positive impact/ example/ (dis) advantage/negative influence/ reaction</i> | - | 1 | 1 | - | 2 | 5 | - |
| 34 | <i>as far as</i> | - | <i>1</i> | <i>1</i> | - | <i>2</i> | - | - |

| | | | | | | | | |
|----|---|----------|---|---|---|----------|----------|-----------|
| 35 | <i>of course</i> | 1 | 1 | - | - | 2 | - | - |
| 36 | <i>all in all</i> | - | - | - | 2 | 2 | - | - |
| 37 | <i>as a final point/ an example</i> | 1 | - | 1 | - | 2 | - | - |
| 38 | <i>for instance</i> | - | 1 | 1 | - | 2 | - | - |
| 39 | <i>First</i> | 1 | - | 1 | - | 2 | - | - |
| 40 | that is | 1 | - | - | - | 1 | 1 | 1 |
| 41 | Actually | - | - | 1 | - | 1 | 4 | - |
| 42 | as well (as) | 1 | - | - | - | 1 | 10 | - |
| 43 | the first <i>reason/ (opposing) argument</i> | - | - | 1 | - | 1 | 2 | - |
| 44 | the second <i>reason/ (opposing) argument</i> | - | - | 1 | - | 1 | 2 | - |
| 45 | and then | 1 | - | - | - | 1 | 2 | 27 |
| 46 | yet | - | 1 | - | - | 1 | 1 | - |
| 47 | on the one hand | - | - | 1 | - | 1 | 2 | - |
| 48 | firstly | - | - | 1 | - | 1 | 1 | - |
| 49 | (right) now | - | 1 | - | - | 1 | 5 | - |
| 50 | indeed | - | - | 1 | - | 1 | 2 | - |
| 51 | to begin/start with | - | - | 1 | - | 1 | 1 | - |
| 52 | <i>thereby</i> | 1 | - | - | - | 1 | - | - |
| 53 | <i>to summarise</i> | - | 1 | - | - | 1 | - | - |
| 54 | <i>as a result</i> | - | - | - | 1 | 1 | - | - |
| 55 | <i>to conclude</i> | 1 | - | - | - | 1 | - | - |
| 56 | <i>additionally</i> | 1 | - | - | - | 1 | - | - |
| 57 | <i>as a conclusion</i> | - | - | - | 1 | 1 | - | - |
| 58 | <i>in short</i> | - | - | 1 | - | 1 | - | - |
| 59 | <i>in one way</i> | 1 | - | - | - | 1 | - | - |
| 60 | <i>otherwise</i> | 1 | - | - | - | 1 | - | - |
| 61 | <i>in other way</i> | 1 | - | - | - | 1 | - | - |
| 62 | <i>the first positive impact</i> | - | 1 | - | - | 1 | - | - |
| 63 | <i>add to this</i> | - | 1 | - | - | 1 | - | - |
| 64 | <i>that is to say</i> | - | 1 | - | - | 1 | - | - |
| 65 | <i>in contrast</i> | - | - | 1 | - | 1 | - | - |
| 66 | <i>starting with</i> | - | - | - | 1 | 1 | - | - |
| 67 | <i>more than that</i> | - | - | - | 1 | 1 | - | - |
| 68 | <i>above all</i> | 1 | - | - | - | 1 | - | - |
| 69 | <i>somehow</i> | 1 | - | - | - | 1 | - | - |
| 70 | <i>certainly</i> | 1 | - | - | - | 1 | - | - |
| 71 | <i>at the same time</i> | 1 | - | - | - | 1 | - | - |
| 72 | <i>in that case</i> | 1 | - | - | - | 1 | - | - |
| 73 | the third/last <i>(opposing) argument</i> | - | - | - | - | - | 2 | - |
| 74 | lastly | - | - | - | - | - | 2 | 2 |
| 75 | well | - | - | - | - | - | 1 | - |
| 76 | in sum | - | - | - | - | - | 1 | - |

| | | | | | | | | |
|----|--------------------|---|---|---|---|---|----------|----------|
| 77 | even if | - | - | - | - | - | 4 | 1 |
| 78 | either | - | - | - | - | - | 1 | - |
| 79 | whether... or | - | - | - | - | - | 2 | - |
| 80 | even though | - | - | - | - | - | 1 | - |
| 81 | too | - | - | - | - | - | 1 | - |
| 82 | last but not least | - | - | - | - | - | 1 | - |

The Detailed Semantic Description of the Used Connectors across the Levels

| Type | Connectors | Level A | Level B | Level C | Level D | Learners' Corpus | ENS' Corpus | ANS' Corpus |
|--|--|---------|---------|---------|---------|------------------|-------------|-------------|
| E N U M E R A T I O N & A D D I T I O N | and | 90 | 77 | 64 | 82 | 313 | 188 | 279 |
| | also | 2 | 10 | 9 | 10 | 31 | 12 | 1 |
| | then | 1 | 1 | 3 | 1 | 6 | 1 | - |
| | in addition | 1 | - | 4 | - | 5 | 3 | - |
| | moreover | 1 | 1 | 1 | 1 | 4 | 2 | 1 |
| | first of all | - | - | 3 | 1 | 4 | 1 | - |
| | not only...but (also) | 1 | - | 2 | 1 | 4 | 7 | 1 |
| | secondly | 1 | - | 2 | 1 | 4 | - | - |
| | finally | 1 | - | 2 | 1 | 4 | - | 2 |
| | furthermore | 3 | - | - | - | 3 | 2 | - |
| | in addition to | 1 | 1 | 1 | - | 3 | 1 | - |
| | besides | 1 | - | 2 | - | 3 | - | - |
| | another positive impact/ example/ (dis)advantage/ negative influence/ reaction | - | 1 | 1 | - | 2 | 5 | - |
| | first | 1 | - | 1 | - | 2 | - | - |
| | as a final point | 1 | - | - | - | 1 | - | - |
| | as well (as) | 1 | - | - | - | 1 | 10 | - |
| | the first reason/ (opposing) argument | - | - | 1 | - | 1 | 2 | - |
| | the second reason/ (opposing) argument | - | - | 1 | - | 1 | 2 | - |
| | and then | 1 | - | - | - | 1 | 2 | 27 |
| | firstly | - | - | 1 | - | 1 | 1 | - |
| | to begin/start with | - | - | 1 | - | 1 | 1 | - |
| | additionally | 1 | - | - | - | 1 | - | - |
| | the first positive impact | - | 1 | - | - | 1 | - | - |
| | add to this | - | 1 | - | - | 1 | - | - |
| | starting with | - | - | - | 1 | 1 | - | - |
| | more than that | - | - | - | 1 | 1 | - | - |
| | the third/last (<i>opposing</i>) <i>argument</i> | - | - | - | - | - | 2 | - |
| | lastly | - | - | - | - | - | 2 | 2 |

| | | | | | | | | |
|--|---|----|----|----|----|----|----|---|
| | too | - | - | - | - | - | 1 | - |
| | last but not least | - | - | - | - | - | 1 | - |
| S U M M A T I O N | in conclusion | 1 | 3 | 1 | 1 | 6 | 2 | - |
| | to sum up | 1 | - | 2 | 1 | 4 | 1 | - |
| | all in all | - | - | - | 2 | 2 | - | - |
| | to summarise | - | 1 | - | - | 1 | - | - |
| | as a result | - | - | - | 1 | 1 | - | - |
| | to conclude | 1 | - | - | - | 1 | - | - |
| | as a conclusion | - | - | - | 1 | 1 | - | - |
| | in short | - | - | 1 | - | 1 | - | - |
| | in sum | - | - | - | - | - | 1 | - |
| C A U S A L I T Y | because | 11 | 14 | 11 | 9 | 45 | 20 | - |
| | so | 5 | 6 | 1 | 8 | 20 | 5 | 1 |
| | in order to | 2 | 2 | - | 1 | 5 | 15 | - |
| | thus | - | - | 2 | 2 | 4 | 1 | - |
| | therefore | 2 | - | 2 | - | 4 | 3 | - |
| | as (because) | 3 | 1 | - | - | 4 | 1 | - |
| | since | - | 3 | 1 | - | 4 | - | - |
| | in that case | 1 | - | - | - | 1 | - | - |
| C O N T R A S T | but | 13 | 16 | 6 | 11 | 46 | 23 | 6 |
| | that/ this/ it is/ may be (partly) true...but | 5 | 5 | 4 | 2 | 16 | 1 | - |
| | however | 2 | 3 | 3 | - | 8 | 1 | - |
| | although | - | 3 | 1 | 2 | 6 | 2 | - |
| | on the other hand | - | - | 2 | 1 | 3 | 1 | 1 |
| | though | 2 | - | - | - | 2 | 3 | - |
| | while (contrast) | 1 | 1 | - | - | 2 | 3 | - |
| | yet | - | 1 | - | - | 1 | 1 | - |
| | on the one hand | - | - | 1 | - | 1 | 2 | - |
| | in one way | 1 | - | - | - | 1 | - | - |
| | otherwise | 1 | - | - | - | 1 | - | - |
| | in other way | 1 | - | - | - | 1 | - | - |
| | in contrast | - | - | 1 | - | 1 | - | - |
| | even though | - | - | - | - | - | 1 | - |
| A P P O S I T I O N | for example | 2 | 7 | 1 | 3 | 13 | 3 | 6 |
| | as an example | - | - | 1 | - | 1 | - | - |
| | for instance | - | 1 | 1 | - | 2 | - | - |
| | that is | 1 | - | - | - | 1 | 1 | 1 |
| | that is to say | - | 1 | - | - | 1 | - | - |

| | | | | | | | | |
|--|------------------|---|---|---|---|----|----|----|
| T R A N S I T I O N / O T H E R S | or | 9 | 7 | 9 | 7 | 32 | 45 | 23 |
| | if (only) | 3 | 7 | 6 | 7 | 23 | 8 | - |
| | in fact | - | 1 | 1 | 1 | 3 | - | - |
| | as far as | - | 1 | 1 | - | 2 | - | - |
| | of course | 1 | 1 | - | - | 2 | - | - |
| | actually | - | - | 1 | - | 1 | 4 | - |
| | (right) now | - | 1 | - | - | 1 | 5 | - |
| | indeed | - | - | 1 | - | 1 | 2 | - |
| | thereby | 1 | - | - | - | 1 | - | - |
| | above all | 1 | - | - | - | 1 | - | - |
| | somehow | 1 | - | - | - | 1 | - | - |
| | certainly | 1 | - | - | - | 1 | - | - |
| | at the same time | 1 | - | - | - | 1 | - | - |
| | well | - | - | - | - | - | 1 | - |
| | even if | - | - | - | - | - | 4 | 1 |
| | either | - | - | - | - | - | 1 | - |
| | whether.... or | - | - | - | - | - | 2 | - |

Résumé

L'étude vise à étudier la performance de l'écriture des étudiants de la troisième année d'anglais comme langue étrangère au département des lettres et de langue anglaise à l'Université Constantine 01. Elle se concentre sur l'exploration de comment les étudiants utilisent des dispositifs cohésifs, les connecteurs logiques, d'examiner l'effet de ces connecteurs sur leur qualité d'écriture. Par ce travail, nous avons tenté de diagnostiquer les problèmes pour les apprenants concernant l'utilisation sémantique et stylistique appropriée des dispositifs cohésifs. L'objectif de cette recherche peut être résumée comme suit: a) identifier les similitudes et les différences dans l'utilisation des connecteurs logiques par les étudiants d'anglais comme langue étrangère qui ont différents niveaux de compétence en écriture; b) explorer la relation entre l'utilisation des connecteurs logiques par les étudiants et la qualité de leur écriture, et c) découvrir les causes qui affectent l'utilisation par les apprenants des connecteurs logiques. Pour mener à bien cette étude, une hypothèse a été émise est que *si les élèves possèdent une meilleure maîtrise de l'écriture, ils utiliseront des connecteurs précis et logiques et auront une meilleure performance sémantique et stylistique.* Pour tester l'hypothèse, deux outils de recherche sont utilisés, un questionnaire et une analyse de corpus. Ces deux outils ont permis d'identifier la relation actuelle entre la qualité de l'écriture et l'utilisation de dispositifs cohésifs. L'analyse des résultats a fourni une image claire qu'il n'y a pas de corrélation entre l'utilisation des connecteurs logiques par les apprenants et leur qualité d'écriture. Par conséquent, il n'existe pas de modèle clair d'utilisation des connecteurs par rapport au niveau de performance de l'écriture des étudiants. En d'autres termes, les étudiants ne bénéficient pas du rôle facilitateur que les connecteurs jouent dans la révélation des relations entre les idées dans la construction du sens.

Les mots clés: Les dispositifs cohésifs, l'écriture des élèves, la qualité de l'écriture et la compétence linguistique des élèves.

ملخص

تهدف هذه الدراسة إلى التحقيق في كتابة طلاب اللغة الإنجليزية سنة ثالثة جامعي بقسم الآداب واللغة الإنجليزية بجامعة قسنطينة 01. تركز الدراسة على استكشاف كيفية استخدام الطلاب للروابط المنطقية لدراسة تأثير مثل هذه الأدوات على نوعية كتاباتهم. من خلال هذا العمل، حاولنا تشخيص الحالات الصعبة عند المتعلمين بشأن الاستخدام الملائم لأدوات الوصل لغويا وأسلوبيا. و عليه يمكن تلخيص هدف البحث على النحو الآتي: أ) تحديد أوجه التشابه والاختلاف في استخدام الروابط المنطقية من قبل طلاب اللغة الإنجليزية الذين لديهم كفاءات مختلفة في الكتابة، ب) استكشاف العلاقة بين استخدام الطلاب للروابط المنطقية ونوعية كتاباتهم، ج) معرفة الأسباب التي تؤثر على استخدام المتعلمين لهذه الروابط. لإجراء هذه الدراسة، تم تقديم فرضية و المتمثلة في: إذا كان الطلاب ذو كفاءة عالية في الكتابة فسوف يستخدمون الروابط المنطقية بدقة أكثر، و بأداء أحسن لغويا وأسلوبيا. لاختبار هذه الفرضية، أستخدم الإستبيان و تحليل مقالات الطلبة، حيث ساعدت هذه الوسائل علي تحديد العلاقة الحالية بين نوعية الكتابة وإستخدام أدوات الربط. قدم تحليل النتائج المتحصل عليها صورة واضحة على أنه لا يوجد أي ارتباط بين إستخدام المتعلمين للروابط المنطقية وجودة كتاباتهم. وبالتالي ليس هناك نمط واضح من إستخدام الروابط فيما يتعلق بمستوى أداء الكتابة لدى الطلاب. وبعبارة أخرى، لم يستفد الطلاب من الدور التسهيلي الذي تلعبه الروابط في الكشف عن العلاقات بين الأفكار في بناء المعنى.

الكلمات المفتاحية: أدوات الربط و كتابة الطلاب و جودة الكتابة والكفاءة اللغوية للطلاب