IDENTIFYING COGNITIVE PROCESSES AND STRATEGIES WHEN WRITING IN L1 IN A GROUP OF ADVANCED MODERN LANGUAGES STUDENTS: AN AUTO-ETHNOGRAPHIC STUDY

LUIS ALBERTO CRUZ

RODRIGO JOJOA ARMERO

CARLOS ANDRES ORTEGA

ANDRES FELIPE SALAZAR

GUSTAVO ADOLFO MOSQUERA

IDENTIFYING COGNITIVE PROCESSES AND STRATEGIES WHEN WRITING IN L1 IN A GROUP OF ADVANCED MODERN LANGUAGES STUDENTS: AN AUTO-ETHNOGRAPHIC STUDY

BY:

LUIS ALBERTO CRUZ

RODRIGO JOJOA ARMERO

CARLOS ANDRES ORTEGA

ANDRES FELIPE SALAZAR

GUSTAVO ADOLFO MOSQUERA

Advisor: Richard Mejia Ramirez

"Identifying Cognitive Processes And Strategies When Writing In L1 In A Group Of Advanced Modern Languages Students: An Auto-Ethnographic Study" conducted by Luis Alberto Cruz, Rodrigo Jojoa Armero, Carlos Andres Ortega, Andres Felipe Salazar, Gustavo Adolfo Mosquera is approved by the board of the modern languages program of the University of Cauca

_____
Richard Mejia (Chairperson)

_____
Carmelina Encarnación Mosquera (Supervisor)

_____
Nelly Cecilia Hurtado Catuche (Supervisor)

ACKNOWLEDGEMENTS

ABSTRACT

The purpose of this research is to identify the different writing cognitive process and personal strategies used by five advanced Modern Languages Students when writing by implementing several data gathering tools and based on "A process theory of writing", which determines that the act of writing involves three major elements: 1.Task environment which includes all things outside the writer, starting with the rhetorical problem and including the text itself. 2. Writer's long-term memory, knowledge of the topic, audience, and various writing plans. 3. Writing processes, specifically planning, translating, and reviewing. It was determined that the participants showed similarities and differences concerning the writing cognitive processes and that some of them made use of personal strategies when writing.

KEY WORDS: Writing, cognitive process, ethnography, autoethnography, autobiography, Think Aloud Protocol.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

ABREVIATIONS

FL: Foreign Language

FLA: Foreign Language Acquisition

MLS: Modern Languages Students

L1: Mother Tongue

L2: ForeignLanguage

PEP: Proyecto Educativo del Programa

INTRODUCTION

Since the origins of human communication men have developed the skill of expressing their experiences and ideas by means of language, but as language was primarily oral, most of what men expressed was basically for immediate necessities of cohabitation with others. These needs to communicate ideas and information men were required to get into developing a complex symbolic representation of language, which over the time became what today is known as writing. Since ancient times, writing has played an important role in every society; as it has allowed men to compile relevant information or data, thus contributing to construct history as the evidence gathered over the time. Writing has been one of the greatest advances in humanity; it has the distinction of being one of the most powerful channels of human expression which makes of this process one of the hardest components of a language. Writing, as a learning process, involves different stages which start from the first writing acquisition in mother tongue to the development of the writing skill in a foreign language.

The empowering of the ability of writing represents a crucial subject in the strengthening of the knowledge and performance in a Foreign Language.Although the study was primarily focused on the study of students' abilities on writing in the FL, it was necessary to turn back to the state of this skill in L1 since the lack of experience in this area of knowledg in the L1 affectes drastically the capacity of the skill in L2. The present study was based on the observation, description and analysis of the writing cognitive strategies in a group of 9th level MLS through a qualitative approach with ethnographic methods.

In order to deeply understand the writing process, our research aimto analyze the different personal strategies and cognitive processes of the participants while they write in their L1 (SPANISH), relying on the social and educational context as well as various affective components including possible conflicting goals, the perceived difficulty of the writing task and writers' beliefs regarding their ability to accomplish it; and how these factors

have influenced their writing process. To achieve the best results, the research was based on the analysis of free narrative in L1, as it was considered that the fact of not having a good proficiency in writing in L1affects the proficiency inwriting inL2 (Cumming, 1989, Jones andTetroe, 1987).The study intended to get information about the writing focused on the entire educational experience of each participant from childhood to adulthood.To accomplish this, participants were asked to write an auto biography that along with the informal writing**,** generated accurate information to support the research; in this last case, the analysis was done using a Think Aloud Protocol (TAP) in order to identify and determine the cognitive processes and strategies implemented by the participants when writingin L1and the affective components of motivation that along with social and domestic aspects influenced the writing process. To support our research and the data analysis we based on "A cognitive process theory of Writing ", by Flower and Hayes (1981) and their respective revisions.

Finally, this study aimed to improve and increase the writing proficiency and the reimplementation of the mother tongue writing training or composition course in the curriculum of the Modern Languages Program, in order to nurture the development of this skill during the process of Foreign Language Acquisition (FLA), to finally develop the capacity to write more structured academic papers.

2. JUSTIFICATION

Writing has become a need and a communicative tool for human beings, since it makes the ideas to remain. Thus, writing is basically a way to preserve the history and life of any culture; it is a synonym of memory, since people can remember facts of past and even through the imagination to live and to sense facts of the future. Writing requires some basic elements of discursive competence like organization of ideas, coherence and cohesion, among other aspects. All these elements are important in a written text, since it allows readers to understand the writers' thinking logical mode.The writing skill is considered to be one of the most difficult abilities in this process, since writing in foreign language is further complicated by issues of proficiency in the target language and the differences in culture and rhetorical approach to the text. Besides, the apprentices must learn how to express a logical argument,   or how to persuade, mainly through writing.

This research sought for analyzing and understanding the writing cognitive processes and strategies evidenced in five students of nine semester during a free writing exercise in L1. As investigators and the sample of the present study, we had a particular concern since we realized thatwriting is not a strong component in the curriculum of the Modern Languages Programm; it is not studied as a general subject, but a set of elements of each semester. For this reason, we agreed that it is necessary to consider a previous writing training program in L1 in order tocomplement and have a better performance in the process of writing in the Foreign Language (L2). Following this, teachers and students have the opportunity to implement and develop new methodologies for the writing skill improvement in future times.

3. PROBLEM STATEMENT

In the current society, the act of writing is ingrained in almost every aspect of our lives and will continue to shape human interaction. The ability to write articulately gives the power and opportunity to share and influence thoughts, ideas, and opinions with others in day-to-day situations.

Undoubtedly, one of the most important developments of humankind has been writing. The origins of this skill are uncertain, the invention has been the result of continuous advances, through a process, which has lasted thousands of years and which has been progressively enriched by further developments. The creativity of writing happened in an independent way in different parts of the world and it followed the same fundamental steps. At the beginning, some people used pictures or a conventional signs to communicate, then they moved on to a phonetic writing system based on the mechanism of the rebus, later they went to a syllabic writing, and only at the end they arrived to alphabetic writing.

Paige Johnson (2010)**,** in his book *the Importance of Writing Well,* expressed that the ability to represent ourselves well on a paper will help us to express in a good way, since, we will be more attentive to the importance of the quality of the presentation of our written work. In the same way Tribble (1996) asserts that the organization of a text could be analyzed from the format or the physical organization of the text on the page.

In the writing process, we as Modern Languages students understand that there are some difficulties that hinder our written development skill in L1. Through the analysis of tools such as autobiographies and free writings, we realized that one of the main difficulties when writing in L2 is because of the lack of an appropriate and structured knowledge for expressing ideas, that is why the present degree project aimed to observe, describe, analyze, understand the main difficulties and the existing writing strategies as defined by Flower and Hayes (1992).

While stating of the research question, the following interrogations emerged:

- What writing processes and cognitive strategies are reflected in TAPs when a group of five Modern Language students write in L1?
- Which are the personal strategies and writing cognitive processes applied by students when writing in L1?
- How do the social and the educational context affect the writing proficiency?
- If we do not write appropriately in L1, how are we expected to write appropriately in a Foreign Language?
- Which are the main difficulties presented when writing in the native language? How does the lack of writing strategies affect the development of writing skills in EFL?

4. OBJECTIVES

4.1. GENERAL OBJECTIVE

- To analyze the writing cognitive processes and strategies applied by 5 Modern Languages students of nine semester when writing in L1.

4.2. SPECIFIC OBJECTIVES

- To classify strategies that we as modern language students apply when writing in L1.
- To establish the role of motivation in the process of writing
- To identify and understand the social and academic factors affecting the writing process.

5. LITERATURE REVIEW

At international level, Paul Deane, Nora Odendahl, Thomas Quinlan, Mary Fowles, Cyndi Welsh, and Jennifer Bivens Tatum in their research report, Cognitive Models of Writing: Writing Proficiency as a Complex Integrated Skill (2008), undertake a review of the literature on writing cognition, writing instruction, and writing assessment with the goal of developing a framework and competency model for a new approach to writing assessment. The model developed is part of the Cognitively Based Assessments as Learning (CBAL) initiative, an continuing research project at ETS intended to develop a new form of kindergarten through Grade 12 (K–12) assessment that is based on modern cognitive understandings, built around integrated, foundational, constructed-response tasks that are equally useful for assessment and for instruction, and structured to allow multiple measurements over the course of the school year. The model that emerges from a review of the literature on writing places a strong emphasis on writing as an integrated, socially situated skill that cannot be assessed properly without taking into account the fact that most writing tasks involve management of a complex array of skills over the course of a writing project, including language and literacy skills, document-creation and document-management skills, and critical-thinking skills. As such, the model makes strong connections with emerging conceptions of reading and literacy, suggesting an assessment approach in which writing is viewed as calling upon a broader construct than is usually tested in assessments that focus on relatively simple, on-demand writing tasks.

Aboubaker ali a. el-aswad (2002), a Study of the Ll and L2 Writing Processes and Strategies of Arab Learners with Special Reference to Third-Year Libyan University Students. This study examines the writing processes in L1 (Arabic) and L2 (English) of twelve Third-Year Libyan University Students as they verbalized and produced written texts in both languages. The study investigates the process and product data separately to see if any relationship exists between an individual subject's process skill and product quality in either language.Observation, Think-Aloud Protocols, interviews, questionnaires, and written products used to gather data in a triangulated case study, he found that most subjects had a

purpose in mind while composing their texts, but had little concern for audience. Individually, each subject displayed a unitary composing style across languages, tending to compose in the Ll and L2 similarly, with some variations in specific aspects. As a group, the subjects' writing process differences were manifested in planning, time and content; writing time was shorter in L1 than in L2; reviewing in L1 focused on organization and content, but on form, grammar and vocabulary in L2. Similarities were apparent in mental planning and reliance on internal resources as the subjects alternated between writing, repeating, and rehearsing. The L2 compositions gradually emerged with repetitions, pauses, and the use of L1, and seemed to be constrained by the subjects' linguistic knowledge and imperfect mastery of L2. This suggests that the composing knowledge and skills of Ll could potentially be transferred into L2 composing, and the subjects had employed many similar strategies deemed necessary for writing in both languages but were unable to apply them accurately in L2.In addition, the subjects used Ll to facilitate their composing in L2. They tended to comment and repeat portions of texts in words, rehearse in phrases, and engage in other composing activities at sentence level. Translated segments occurred at almost every level but mainly at phrase level. Finally, and interestingly, some subjects made more errors in L1 than in L2.

Johanne Myles in Second language writing and research: The writing process and error analysis in student texts (2002) found that academic writing requires conscious effort and much practice in composing, developing, and analyzing ideas. Students writing in a second language are also faced with social and cognitive challenges related to second language acquisition. L1 models of writing instruction and research on composing processes have been the theoretical basis for using the process approach in L2 writing pedagogy. However, language proficiency and competence underlies the ability to write in the L2 in a fundamental way. Therefore, L2 writing instructors should take into account both strategy development and language skill development when working with students. This paper explores error in writing in relation to particular aspects of second language acquisition and theories of the writing process in L1 and L2. It can be argued that a focus on the writing process as a pedagogical tool is only appropriate for second language learners if attention is given to linguistic development, and if learners are able to get sufficient and effective feedback with regard to their errors in writing.

On the national level, it was found the following studies: "Text plan and the improvement of academic writing" by Julián Martinez (2010). He discusses the difficulties of novice writers in the writing process and the strategies used by experts to overcome them. In the same way, he presents the contributions of psycholinguistic model in writing, and finally he suggests activities such as cooperative work which helps strengthen the processes of composing text in the classroom. To achieve the previous mentioned, you need to synthesize cognitive, metacognitive, social, linguistic, textual and contextual factors to assist students in developing productive writing different academic texts.

Alexis Bolívar Romero in Production of argumentative texts written in tenth grade students, (2012) summarizes the results of a quantitative usingquasi-experimental research design entitled "Teaching Strategy to improve Argumentative Written Text Production in Tenth Grade Students," which was focused on the improvement of argumentative v text production in Ten Degree of an official institution, who evidenced difficulties when producing such texts. The review of the theoretical corpus led to establish the importance of writing as a process of formative assessment and cooperative learning as fundamental elements to achieve the expected results. Furthermore, the assessment of textual production learning, established that students see writing as a very complex task and they do not have clarity about an argumentative text is, moreover, that the vast majority of teachers acknowledge their poor command of the subject. From the results of these preliminary activities, the need arose to design a teaching strategy aimed at strengthening the argumentative text production, based on writing as a process, formative assessment and cooperative learning, in order to solve existing problems. The results obtained after the application of the teaching strategy allowed evidencing a significant progress in the experimental group and, therefore, one can conclude that the teaching strategy proposed by the researchers can give best results if applied consistently and systematically.

In local studies were found some important researchs helping us to expand and obtain more data about our topic, among them we could mention: "The use of e-mail as a complementary tool to practice and improve writing in English", by Yazmin Delgadillo Collazos, Nelcy Alexandra Delgado, and Franci Elena Orozco (2001). This research deals with the use of e-mail as a complementary tool to practice and improve writing in EFL

(English as a Foreign Language), and it was carried out in order to prove the effectiveness of this technological tool in the EFL writing process. In this document readers find alternative ways to practice writing outside the classroom in order to improve it. They assert that at the University of Cauca, there has not been much research in relation to the use of e-mail for this purpose and through an innovative study, their work shows that e-mail can be an effective way for students to practice and improve writing in English. To develop the practical study the authors counted on the participation of a group of students at the intermediate level of English from the Modern Languages Program. This research has been useful for the academic life of authors, since through the investigation, they may contribute to the solution to the lack of practice when writing outside the classroom settingand, because it allowed to realize the advantages of using electronic mail for the improvement of writing in English in EFL classrooms.

Related to local studies, we could mention: "Strategies for improving the Universidad del Cauca EFL students' writing cohesion: a proposal", byYasminCerón, Oscar Hugo David, Carlos Alirio Mendez (2001). **T**his research was carried out not only to establish particular strategies that encourage EFL students to write cohesively but also to foster students' creativity and interest towards the development of EFL writing process. By proposing specific strategies, teachers can help the view writing learning of students within the context of individual goals, increasing students' self-confidence and interest overcoming their writing difficulties. The research deals with some aspects such as: teachers and students' attitudes, motivation, background knowledge of language,etc, that have been considered useful in the process of acquiring writing skills whether in the mother tongue or in foreign language.

Another important local research related to our topic is: "Authentic text reading as a strategy to improve EFL students' writing", by Francisco Javier Berrio, Claudia Milena Jimenez, and Jessica JanethMosquera (2001). This research was basically done having as a main reference the improvement of communication through English. It was conducted in order to apply different theories as strategies to improve writing through reading authentic text. They took a series of written tests using authentic texts productions as a reference point. At the end of the research they analyzed the results and found that the EFL students improved the writing skill by analyzing and using authentic texts.

6. THEORETICAL FRAMEWORK

The theoretical framework presents the concepts and models taken into consideration to develop our degree project. These theoretical orientations were mainly based on Flower, L. & Hayes, J. model (1981): A cognitive process theory of writing. Besides we present other composition writing models which have contributed to the writing composition research.

6.1. The written expression and its modeling as a process

Research in the area of written expression is relatively recent. Its beginnings lie in the 1960s, although it is in the late 70s and early 80s when key works for the consolidation of the field emerged.

Previously, most of the studies focused primarily on formal aspects of language, analyzing the written text from a structuralism perspective. This approach continueduntil appear one of the most challenging questions for textual linguistics as well as pedagogy and psychology: What is the act of writing? This perspective change is clearly marked by the rise of cognitive psychology '70s: "We moved from considerate writing as a result to considerate writing as a process" (Candlin, 1983: XIII). This change in the paradigm, on the one hand was related to the educational need to find a more effective method to teach written expression, on the other hand, the need to establish more solid theoretical foundation for the field.

In the last five decades many researchers have been interested in the process of composition, formulating various theories and explanatory models. Depending on the discipline of departure and the objectives set, some theories focus only, or mainly, on cognitive aspects (Flower & Hayes, 1980, 1981; Bereiter and Scardamalia, 1987) and others try to cover the writing process from several perspectives at once; for example, taking into

account social, emotional and cognitive areas (Hayes, 1996) or the social, emotional, cognitive and cultural fields (Didactext Group, 2003).

The trend to open the range of elements involved in the writing process toward the socio-cultural and emotional characteristics for creating an integrative model is not considered as an advantage. Some researchers defend the models focused essentially on cognitive aspects arguing that the force is precisely in its reductionist character: "The cognitive epistemology seeks universality, that means, general knowledge about the processes of writing" (Carter, 1990 cited in Marinkovich, 2002: 3) By contrast, researchers who support the wider models are based on the fact that writing is performed under a number of socio-cultural conditions that models strictly cognitive cannot show.

Two themes have dominated psychological theories about the cognitive processes involved in writing since their inceptionin the early eighties. The first is the basic insight that writing is not simply a matter of translating preconceived ideas into text, but it also involves creating content and tailoring the way this is presented to the needs of the reader. Writing is as much a matter of discovering or inventing the thought to be expressed in the text as it is a matter of expressing it in an appropriate and convincing way (Flower & Hayes 1980a). The second is that because writing involves a complex interaction between a wide ranges of different processes, it places extremely high demands on the limited capacity of working memory. In order to avoid cognitive overload, writers have to develop effective strategies for managing the writing process (Flower & Hayes 1980)

6.2. Cognitive writing models

6.2.1. A cognitive process theory of writing model. Flower, L. & Hayes, J. (1981).

Hayes &Flower‟s model distinguished between three basic processes: planning, which includes generating ideas, organisation and goal setting, translating plans into text and reviewing, which includes reading and editing as subprocesess. These processes operated upon two kinds of information: a representation of the task environment, which consisted of the writing assignment and the text produced so far; and the knowledge stored in the long-

term memory, which consisted of such things as topic knowledge, a model of the audience, the writing plan, and knowledge of text standards.

An important feature of the model, which distinguished it from a traditional product-based view of writing as a linear process of plan-write-edit, was the recursive nature of the process. Planning, translating and revising can, in principle, occur at any moment during writing – they refer to cognitive processes rather than stages in the writing process. The coordination of these processes was the responsibility of a monitor. The monitor in Flower and Hayes' model therefore played a vital role in controlling the writing process, deciding when enough content has been generated, when revision was necessary, and so forth. Individual differences in the way these basic processes were combined were attributed to different configurations of production rules representing the knowledge of the writing process stored in the long-term memory.

Perhaps the most important consequence of this research was that it enabled a characterization of differences between expert and novice writers (Hayes & Flower 1986). Thus, Flower & Hayes (1980a) argued that experts construct a more elaborate representation of their goals, and continue to develop and modify this representation throughout the course of writing. In particular, they develop explicit rhetorical goals for the text as a whole, and use these to guide retrieval of content, whereas novices rely on more concrete content goals, and tend to generate content in response to the topic alone. In consequence, experts develop more elaborated plans and continue to develop and modify these plans throughout the course of writing. In addition, the more elaborate conceptual representation of goals for the text enables experts to revise more extensively, evaluating their text in terms of its underlying function with respect to their goals, rather than simply considering whether the text is appropriately expressed (Hayes et al. 1987). Consequently, experts modify content more during both writing and revision.
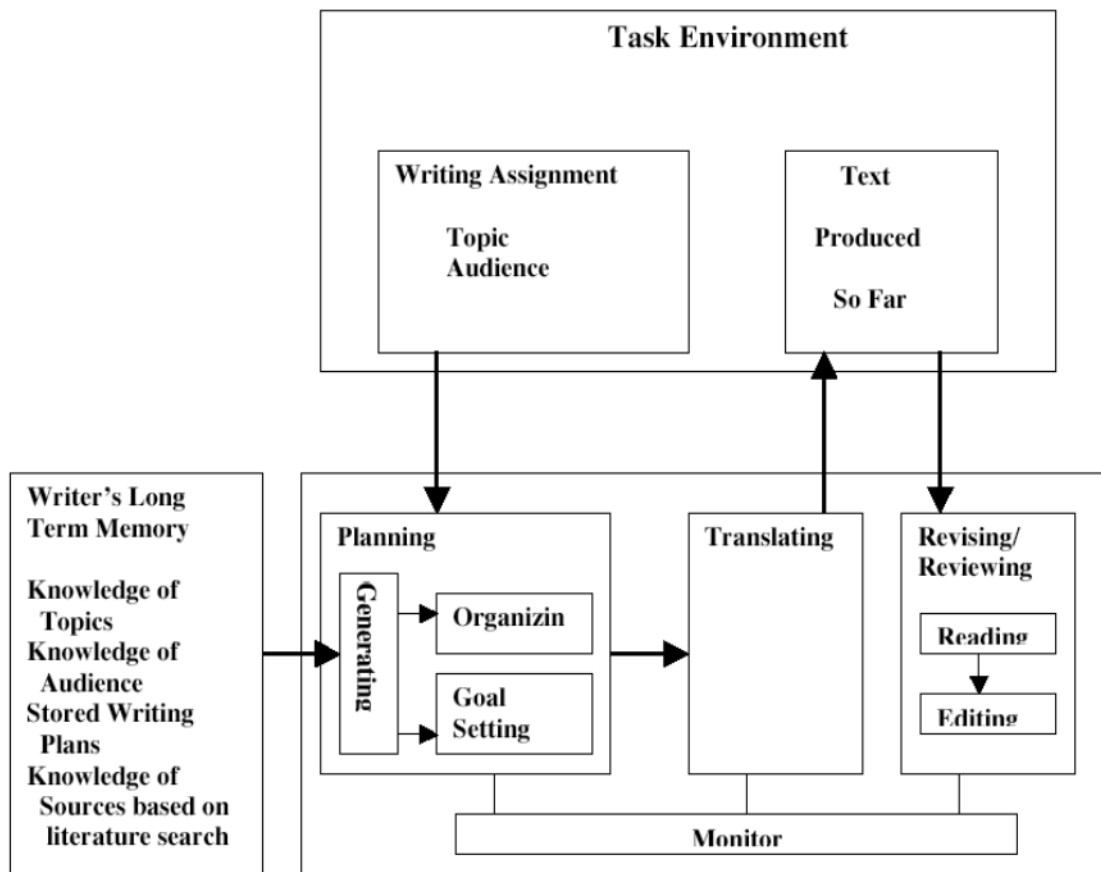
Figure 1. *Flower, L. & Hayes, J. model (1981): A cognitive process theory of writing*

The diagram in previous figure helps distinguish the various processes we wish our model to describe, these schematic representations of processes and elements are often misleading. The arrows indicate that information flows from one box or process to another; that is, knowledge about the writing assignment or knowledge from memory can be transferred or used in the planning process, and information from planning can flow back the other way. What the arrows do not mean is that such information flows in a predictable left to right circuit, from one box to another as if the diagram were a one-way flow chart. This distinction is crucial because such a flow chart implies the very kind of stage model against which we wish to argue. One of the central premises of the cognitive process theory presented here is that writers are constantly, instant by instant, orchestrating a battery of cognitive processes as they integrate planning, remembering, writing, and rereading. The multiple arrows, which are conventions in diagramming this sort of model, are unfortunately only weak indications of the complex and active organization of thinking processes which our work attempts to model.

6.2.1.1. Four principles are the base to Flower and Hayes model.

Flower and Hayes set in their cognitive process theory four principles, which are explained below:

6.2.1.1.1. Writing is best understood as a set of distinctive thinking processes which writers orchestrate or organize during the act of composing.

According to this view, the model describes the composing process as a linear series of stages, separated in time, and characterized by the gradual development of the written product. Amore accurate model of the composing process would need to recognize those basic thinking processes which unite planning and revision. Because stage models take the final product as their reference point, they offer an inadequate account of the more intimate, moment-by-moment intellectual process of composing. How, for example, is the output of one stage, such as pre-writing or incubation, transferred to the next? As every writer knows, having good ideas does not automatically produce good prose. Such models are typically silent on the inner processes of decision and choice.

In addition, the first principle also considered some aspects which characterize it:

6.2.1.1.1.1. Cognitive Process Model.

This model represents a major departure from the traditional paradigm of stages in this way: in a stage model the major units of analysis are stages of completion which reflect the growth of a written product, and these stages are organized in a linear sequence or structure. In a process model, the major units of analysis are elementary mental processes, such as the process of generating ideas. And these processes have a hierarchical structure such that idea generation, for example, is a sub-process of planning. Furthermore, each of these mental acts may occur at any time in the composing process.

Measuring these strategies may be accomplished by two methods known as introspective and protocol analysis.

6.2.1.1.1.1.1. Introspective reports.

In this method the writer is asked to start from scratch and design an imaginary, working "Writer." In order to build a "Writer" or a theoretical system that would reflect the process of a real writer, he would want to do at least three things:

1. First, you would need to define the major elements or sub-processes that make up the larger process of writing. Such sub-processes would include planning, retrieving information from long-term memory, reviewing, and so on.

2. Second, you would want to show how these various elements of the process interact in the total process of writing. For example, how is "knowledge" about the audience actually integrated into the moment to moment act of composing?

3. And finally, since a model is primarily a tool for thinking with, you would want your model to speak to critical questions in the discipline. It should help you see things you did not see before.

6.2.1.1.1.1.2. Protocol analysis

Unlike introspective reports, thinking aloud protocols capture a detailed record of what is going on in the writer's mind during the act of composing itself; that is, writers are given a problem, such as writing about a particular topic and then ask them to compose out loud near an unobtrusive tape recorder. They are asked to work on the task as they normally would-thinking, writing notes, and writing-except that they must think out loud. They are asked to verbalize everything that goes through their minds as they write, including stray notions, false starts, and incomplete or fragmentary thought. The writers are not asked to engage in any kind of introspection or self-analysis while writing, but simply to think out loud while working like a person talking to herself.

Then the transcript of this session is called a protocol. As a research tool, a protocol is extraordinarily rich in data and, together with the writer's notes and manuscript, it gives a very detailed picture of the writer's composing process. "It lets us see not only the development of the written product but many of the intellectual processes which produced it" (Flower and Hayes, 1996: 82).

A model such as the one presented here, is first and foremost a tool for researchers to think with; it identifies three major processes (plan, translate, and review) and a number of sub-processes available to the writer. The first assertion of this cognitive process theory is that people do not march through these processes in a simple 1, 2, 3 order. Although writers may spend more time in planning at the beginning of a composing session; planning is not a unitary stage, but a distinctive thinking process which writers use over and over during composing. Furthermore, it is used at all levels, whether the writer is making a global plan for the whole text or a local representation of the meaning of the next sentence. This then raises a question: "if the process of writing is not a sequence of stages but a set of optional actions, how are these thinking processes in our repertoire actually orchestrated or organized as we write? The second point of this cognitive process theory offers one answer to this question.

6.2.1.1.2. The processes of writing are hierarchically organized, with component processes embedded within other components.

A hierarchical system is one in which a large working system such as composing can subsume other less inclusive systems, such as generating ideas, which in turn contain still other systems, and so on. Unlike those in a linear organization, the events in a hierarchical process are not fixed in a rigid order. The authors show how this is developed: "For instance, a writer trying to construct a sentence (that is, a writer in the act of translating) may run into a problem and call in a condensed version of the entire writing process to help him out e.g., generate and organize a new set of ideas, express them in standard writing English, and review this new alternative, all in order to further her current goal of translating" (Flower and Hayes 1996: 90).

However, a theory of composing that only recognized embedding would not describe the real complexity of writing. It would not explain why writers choose to invoke the processes they do or how they know when they have done enough. The third point of the theory is an attempt to answer this question.

6.2.1.1.3. Writing is a goal-directed process. In the act of composing, writers create a hierarchical network of goals and these in turn guide the writing process.

People start out writing without knowing exactly where they will end up; yet they agree that writing is a purposeful act. In this way writing is a personal choice generating to types of goals: process goals and content goals. Process goals are essentially the instructions people give themselves about how to carry out the process of writing. Besides, writer's content goalsgrow into an increasingly elaborate network of goals and sub-goals as the writer composes.

Both types of objectives operate through the use of a structure denominated by the authors as a network of goals. In this way the authors suggest that the logic choice to establish such network of goals, emerge through the influence of three factors: Goals, Topic, and Text. Thus, the results of this relationships allow the process control and the destination for the objectives, the total of these, generate several effects on the written production depend on the criteria and the priority that writes give to each element of this trilogy.

6.2.1.1.4. Writers create their own goals in two key ways: by generating goals and supporting sub-goals which embody a purpose; and, at times, by changing or regenerating their own top-level goals in light of what they have learned by writing.

This last key point considers the objective formulation as a process similar to the acquisition and the encyclopedic management existing in the mind of humankind. As it is mentioned by Flower and Hayes, writers organize these two basic processes, the creation of organized objectives and the new generations of objectives in different patterns: (Flower y Hayes 1996: 102-107)

6.2.1.1.4.1. Explore and Consolidate

This pattern often occurs at the beginning of a composing session, but it could appear anywhere. The writers frequently appear to be working under a high-level goal or plan to

explore; that is, to think the topic over, to jot ideas down, or just start writing to see what they have to say then they consolidate it, producing a more complex idea than they began with by drawing inferences and creating new concepts.

6.2.1.1.4.2. State and Develop

This second pattern accounts for much of the straightforward work of composing, and is well illustrated in our protocol. In it the writer begins with a relatively general high-level goal which he then proceeds to develop or flesh out with sub-goals. As his goals become more fully specified, they form a bridge from his inital rather fuzzy intentions to actual text**.**

6.2.1.1.4.1. Write and Regenerate

This pattern is clearly analogous to explore and consolidate pattern, except that instead of planning, the writer is producing prose. Although he had done a good deal of explicit planning before this point, the prose itself worked as another, more detailed representation of what he wanted to say. The reciprocity between writing and planning enabled him to learn even from a failure and to produce a new goal. Yet it is instructive to note that once this new plan was represented in language subjected to the test of prose, it too failed to pass, because it violated some of his tacit goals or criteria for an acceptable prose style.

Finally Linda Flower and John Hayes place emphasis on the inventive power of the writer, who is able to explore ideas, to develop, act on, test, and regenerate his or her own goals, we are putting an important part of creativity where it belongs in the hands of the working, thinking writer.

6.2.2. Knowledge transforming model of writing, Bereiter&Scardamalia (1987)

They summed up these differences between experts and novices as a contrast between a knowledge-telling model of writing and a knowledge-transforming model of writing. According to this model, the development of ideas during writing depends on the extent to which the retrieval of content is strategically controlled in order to satisfy rhetorical goals. Novice writers are assumed to employ a knowledge-telling strategy in which text production is guided by the direct retrieval of content from the long-term memory and is organized solely by the associative relationships between content as it is stored in the long-term memory. By contrast, more expert writers employ a knowledge-transforming strategy, which involves elaborating a representation of the rhetorical or communicative problem to be solved and using the goals derived from this representation to guide the generation and evaluation of content during writing. In consequence, more expert writers show much more evidence of reflective thought during writing: they develop more elaborate plans before writing, modify and elaborate these more radically during writing, and revise their initial drafts of texts more extensively. The end result is that more expert writers' texts are tailored to the needs of the reader, and that in adapting their thought to their communicative goals, such writers also develop their understanding of what they are writing about.
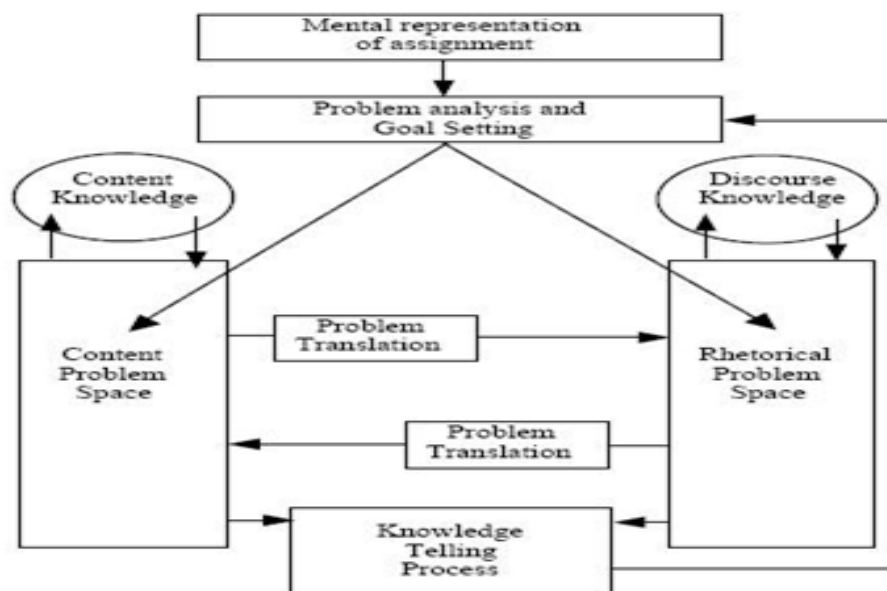
Figure 2.Bereiter&Scardamalia''s (1987) knowledge transforming model of writing.

6.2.3. Socio-emotional and cognitive-intellectual model, Hayes, J. R. (1996).

In an attempt to expand Flower and Hayes' (1981) model, Hayes distinguished two further elements in the writing process: the task environment and the individual. The former is composed of two types of environments: the social and the physical. The social environment refers to factors that are external to the writer but influence the writing process, such as purpose, audience, collaborative work or the culture in which the writing process is embedded. In contrast, the physical environment embraces all the tangible elements that can determine the way in which the text is written such as the computer or reference books. The inclusion of environmental factors in the writing model is consonant with the creation and development of mental models for which not only cognitive but also environmental factors are needed.

These factors refine mental models when individuals try to interpret social phenomena and interact with them (Jacob & Shaw, 1998; Moore &Golledge, 1976).

As for the individual dimension, the model includes the affective component of motivation and the cognitive factors of working memory, long-term memory and cognitive processes. Motivation is linked to various cognitive, social and environmental factors including possible conflicting goals, the perceived difficulty of the writing task and writers' beliefs regarding their ability to accomplish it. Working memory is a cognitive component that is essential in the writing process because it controls logical reasoning, problem solving or writers' information retrieval from long-term memory of previous writing experiences. Longterm memory includes three main elements: task schemas, audience knowledge, and extended practice. In contrast to long-term memory, working memory is limited by the amount of information it can hold and the length of time it can retain it.

According to Hayes (1996), during the writing process, different cognitive processes are activated by the writer the first, text interpretation, where writers create a mental representation of the task through different types of reading: writers read to gather information to be used in their texts (i.e. they read for comprehension), reading for revision so as to locate problems in their texts to solve them and reading in which writers attempt to grapple with the focus and restrictions of the task. The second cognitive process is reflection in which three sub processes can be distinguished: problem-solving, decision making and inferencing. Problem-solving and decision making are linked to goal achievement, which entails a process of evaluation and selection of different alternatives during composing.

Inferencing, in contrast, is related to the use of the available information to infer implicit information in the text and continue writing. Finally, the third cognitive process, text production, refers to the actual act of composing through which writers transform their ideas developed during text interpretation and reflection into language.

Writers may spend plenty of time representing the task and trying to find a way to solve the problem posed by it. The difficulty in solving the problem posed by the writing task is shown in constant changes in original plans designed before and while composing, and in writers' different views on the same assignment, which may in turn condition the final written text (Flower, 1990; Ruiz-Funes, 2001). Readers in turn can guide and shape the writing task and be therefore, part of the task representation of composers although as previously reported, the influence of the possible audience on the shaping of the writing task is more likely to be stronger in the case of mature than immature writers.
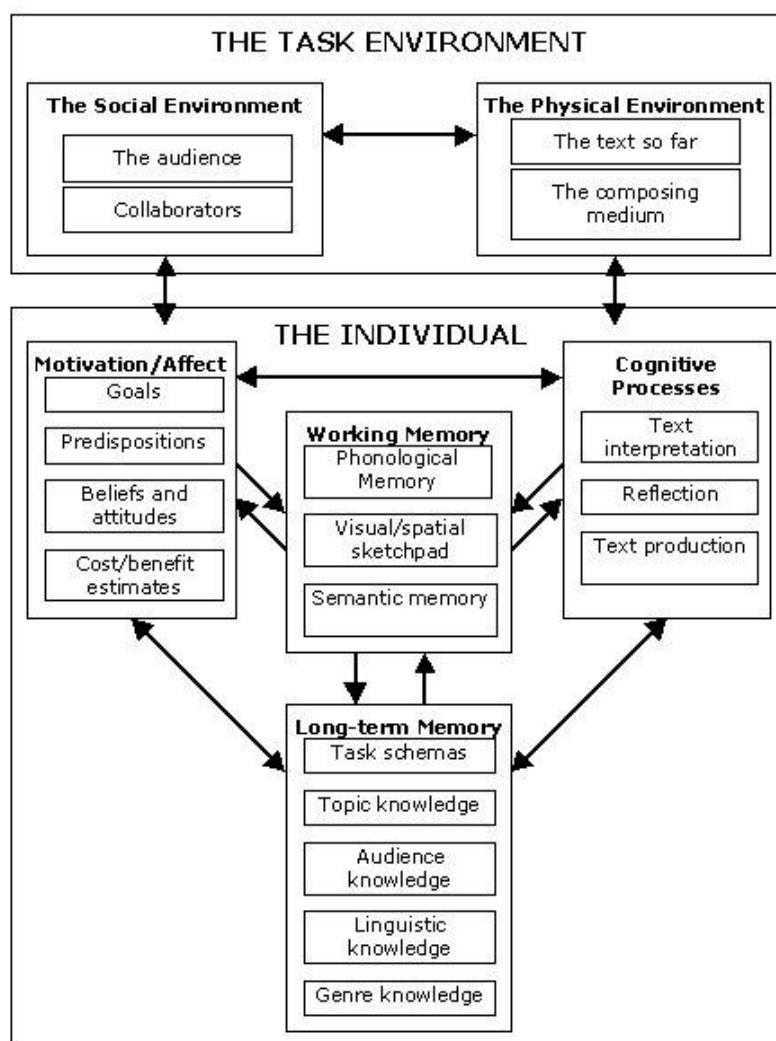
Figure 3. Hayes's (1996) framework for understanding cognition and affect in writing.

6.2.4. The dynamics of composing an agenda for research into an interactive compensatory model of writing, Van der Bergh and Rijlaarsdam (1996)

Cognitive activity is initiated through four interrelated functions:1) the writing assignment, 2) rereading written text, 3) translation of meaning into text, and 4) generation of ideas. Activation of any of these activities, which may happen at any time during the writing process, increases the likelihood of additional discovery for generating writing.

The model of Van der Bergh and Rijlaarsdam has three basic modules: the executive component, monitor and strategic knowledge. The executive component module includes basic writing activities such as organizing content, generating text or evaluating ideas; the monitor module manages the transfer of knowledge domains; and the strategic knowledge module stores cognitive strategies that can be summoned by the monitor module when needed by the executive component during the writing process. In this model, memory of different cognitive strategies is contingent on different learning activities done in the executive component module. Writing activities can be based on three different approaches: trial and error, specific instructions or self-construction. The act of writing increases awriter's ability to learn different cognitive strategies. As writers gain more writing skills, they learn how to transfer them in a productive way when faced with an unfamiliar writing task. Because of this capacity to adapt skills over time, Van der Bergh and Rijlaarsdam make distinctions between weak and good novices, rather than novice and expert writers.
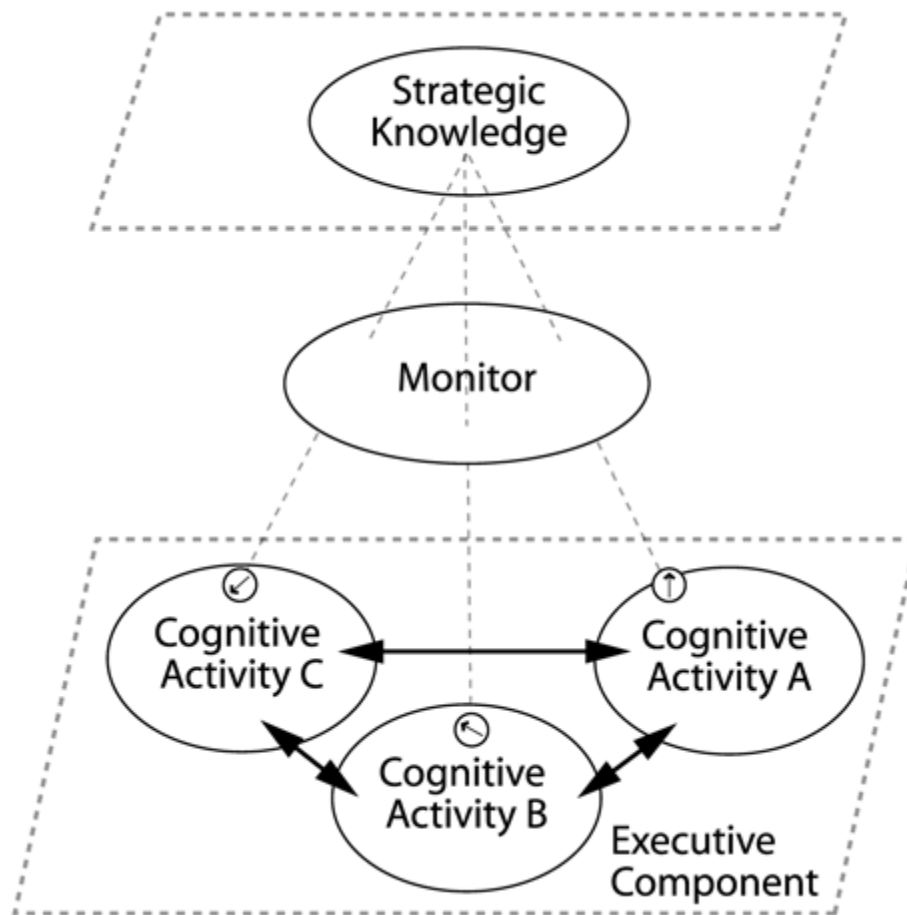
Figure 4. *Writing model developed by van der Bergh and Rijlaarsdam to incorporate the element of time into the writing process.*

6.2.5. Fluency in Writing: Generating Text in L1 and L2, John Hayes and N. Ann Chenoweth (2001)

They propose a new version of the 1996 task schema that includes three levels: control, process and resource. While the control level is identical in both models, the process level, designated as the fundamental processes in the 1996 version, it is now divided into two main components, to underscore the importance repertoire of writing strategies and the role of long-term memory capacity play in writing fluency.

The first component is external; this includes the written text, the audience for the writing task, and any materials used to draft/write the text, from reference texts like dictionaries or style books to notes or peer comments.The second component is internal; it may initiate four possible actions: 1) proposing, 2) translating, 3) revising, and 4) transcribing.

In order to create text, any of these internal actions may activate working memory, long-term memory, or critical reading; the three components stored in the final resource level. With this model, then, at the process level, various internal actions work with specific external elements, calling on stored resources as needed to complete the writing task goals. Since the results of their study showed increased language skills facilitated writing fluency, Chenoweth and Hayes recommend that teachers give students ample opportunity to practice writing inorder to increase their lexical and strategic proficiency, so that retrieval of these skills becomes more automatic.
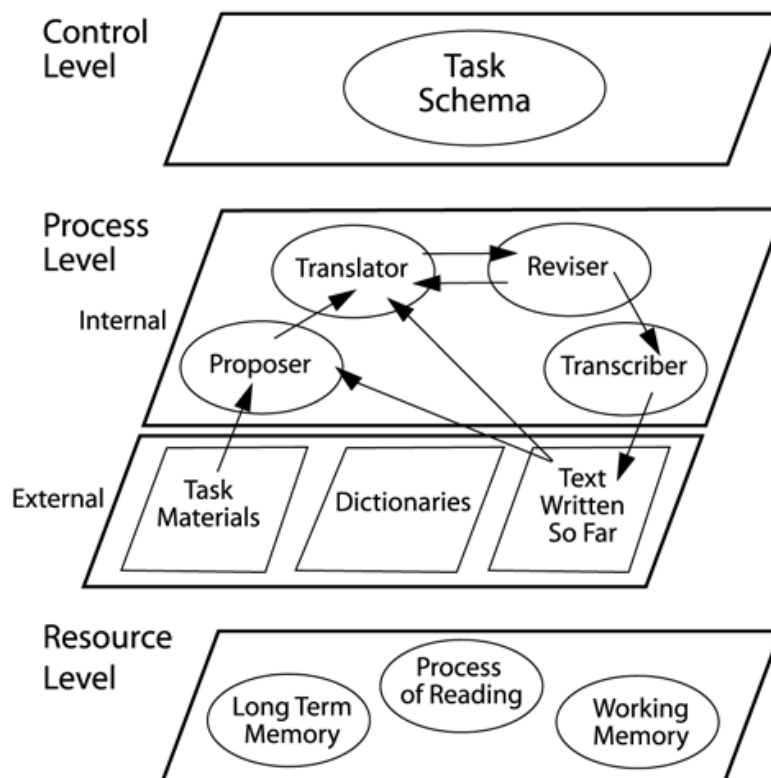
Figure 5. Chenoweth and Hayes model of four basic writing actions

One of the most extensive reviews of present computer-based techniques available is Olive and Levy's 2002 book Contemporary Tools and Techniques for Studying Writing. Of particular note is Thierry Olive, Ronald Kellogg and Annie Piolat's successful use of the triple task technique to study how a writer's knowledge, planning abilities, writing methods and cognitive resources affect the writing process. By measuring the reaction time (RT) made by study participants to variable auditory signals while composing different writing tasks, Olive, Kellogg, and Piolat were able to monitor both the RT and capacity load on working memory. They reported on three basic areas that affect writing expertise. The first is writer-specific and includes domain- specific knowledge plus working memory capacity. The

second is situation-specific and involves pre-writing activities like outlining, and so forth. The third area includes both linguistic knowledge and the method used to produce text. Their results demonstrate that the amount of cognitive effort and the length of processing time needed to create text are affected most by the writing situation and the linguistic ability of the writer.

7. CONTEXTUAL FRAMEWORK

The University of Cauca is a public institution of higher education ranked as one of the best public universities in the country according to Modelo de Indicadores de la Educación Superior (Mide 2015). The University of Cauca was created on April 24, 1827, in order to contribute to the progress and social development of the region. This public institution offers 43 undergraduate programs, such as the Modern Languages Program (English and French) belonging to the Social andHuman Sciences School.

The Modern Languages Program was created in order to contribute to the social and educative development of the department of Cauca. Throughout education and professional training, the program seeks to form people with the purpose of becoming teachers. Learners should develop several skills like listening, reading, speaking and writing comprehension and performance along the learning process.

The "Proyecto Educativo del Programa" (PEP) comprises the linguistic components developed throughout the program, where the writing skill is one the principal bases for the full development of the language. These components are goals presented in each semester as part of the thematic content, in which the different activities are carried out taking into account   the four skills (listening, speaking, reading, and writing) of a language. In the writing skill are raised different subjects, which should be systematically taught so that the learner can be allowed the opportunity to improve the skill.

Listed below is the distribution of the linguistic contents in relation with the writing skill:

From semester one, it is expected to improve the written expression skills through the implementation of tools such as: the journal, publications in the VISION magazine, and writing production with clear, well-structured detailed text. The student writes and expresses feelings with clear- coherent sentences and paragraphs.

From semester four to six the linguistic contents related to the writing skill are based on the creation of narrative and expository paragraphs, the organization and the characteristics of the essay analyzing its problematics and its applications. Then, other kinds of writing like letters, articles and summaries must be analyzed.

From seven to ten semester, the PEP proposes the revision of   writing production and in this way to be able to identify linguistic problems caused by the influence of the mother tongue.

8. METHODOLOGY

8.1. Description of the study

In the educational field, man has resorted to research in order to inquire, describe, explain, predict and control an observed phenomenon. Research involves abduction, induction and deduction. Abduction is intended to help social research, or rather social researches, to be able to make new discoveries in a logically and methodologically ordered way. Induction analyzes the observed phenomenon and identifies general principles, structures, or processes underlying the phenomenon observed; deduction verifies the hypothesized principles through observations. The purposes are different: one is to develop explanations, and the other is to test the validity of the explanations.

In the scope of research projects, the qualitative method is focused on understanding the meaning people have constructed, that is, how people make sense of their world and the experiences they have. (Merriam, 2009, p. 13). Qualitative research aims to answer the whys and how of human behavior, opinion, and experience, information that is difficult to obtain through more quantitatively-oriented methods of data collection. Finally, the mixed method is a combination of quantitative and qualitative methods; this kind of research intends to exploit the strengths of both types of inquiry.

For the purposes of the present study, we considered to apply the qualitative method since it allows exploring issues such as narrating personal experiences, giving personal information about results of a process, understanding phenomena and answering questions by analyzing and making sense of unstructured data.

Once we identified the research method, our main purpose was to carry out one of the forms of ethnographic studies, in this case an auto-ethnographic study thatis an approach to

research on writing seeking to describe, reflect systematically, analyze, and also understand personal and cultural experience. According to McIlveen (2008), Auto-ethnography is a reflexive approach by which the researcher - practitioner embeds himself in theory and practice, and by way of intimate autobiographic account, explicates a phenomenon under investigation or intervention. Holman Jones (2005) conceptualizes auto-ethnography as an approach which seeks to describe and systematically analyze what the person experiences in order to understand the cultural impact acknowledged in people. Ellis and Bochner (2000) advocate auto ethnography, a form of writing that "makes the researcher's own experience a topic of investigation in its own right" (p. 733) rather than seeming "as if they're written from nowhere by nobody" (p. 734). Auto ethnography is "an autobiographical genre of writing that displays multiple layers of consciousness, connecting the personal to the cultural" (p. 739); auto ethnographers "ask their readers to feel the truth of their stories and to become co-participants, engaging the storyline morally, emotionally, aesthetically, and intellectually" (p. 745). Auto ethnography is used in a variety of disciplines including anthropology, sociology, and education. The defining feature of auto ethnography is that it encourages the scientist or practitioner performing narrative analysis pertaining to him or herself as intimately related to a particular phenomenon

8.2. Participants

This research was done by five students in a higher level of the Mother Languages Program at the University of Cauca. At the beginning the study was planned to be carried out in L2 to be applied to the whole nine semester group, but taking into account the lack of an adequate writing proficiency in L1, we decided to develop it in mother tongue but also, taking into account that the data gathering process was going to be more reliable, participants decided to be the studied sample.

8.3. Data Gathering Tools.

As gathering information instruments, researches have different ways to develop a research such as memory data, epiphanies, self-observation, and self-reflection, as mentioned by Chenail (2008). Another instrument to collect personal data is known as think aloud protocol (TAP) a tool which is strictly monological and helps researchers to get reports of actual mental states of reflection while taking into account the effects of personality and personal history over the data collected (Bernardini, 2004). Finally, the self-reflective journal commonly used in many researches, serves to examine "personal goals and assumptions" and to clarify "individual subjectivities and belief systems, according to Ortlipp (2008).

The use of this approach in this research was significant because it allowed the implementation of several data gathering tools such as the autobiography, an informal writing exercise about the act of writing itself and a Think Aloud Protocol (TAP) which complemented and helped to observe, identify and decipher the cognitive processes of the act of writing. All these elements enabled the description, and understanding of the possible factors influencing the process itself as well as analyzing the cognitive strategies applied by each participant.

8.3.1. Autobiography

In the present study, the use of autobiography allowed picking up information concerning the writing process and general education from childhood to adulthood in each participant. This information was relevant to determine how the social and educational context influenced the writing process in each participant.

8.3.2. Informal writing exercise

A free narrative writing concerning our writing process from childhood to adulthood, showing the different writing strategies we resorted in L1 during the learning process, as

well as making a brief description of the social context, like school, high school, university, family and the way in which these aspects influenced whether negative or positive the writing process itself. Since these different writing processes in each individual gave us important information about factors that could affect our writing motivation from early age.

8.3.3. Think Aloud Protocol (TAP)

The TAP is a research techniques in which participants speak aloud any words in their mind as they complete a task. A review of the literature has shown that think-aloud research methods have a sound theoretical basis and provide a valid source of data about participant thinking, especially during language based activities. TAPs capture a detailed record of what is going on in the writer's mind during the act of composing itself (Flower and Hayes, 1981).

The TAP is a method used in many research fields, especially in those having to do with cognitive strategies. It was first proposed in cognitive psychology, but then, it was used for other researchers to try to give solutions to specific problems found in their fields of research.The goal of think-aloud research is to give the researcher insight into the processes of working memory, but there are several difficulties of which researchers need to be aware. First of all, only "heeded" or noticed information goes into working memory. Also, since working memory has a limited capacity, this information is held there only briefly and can disappear as soon as new thought patterns supersede it.For this reason, only verbal reports which follow very rapidly after a thought process can be supposed to accurately reflect conscious thought, and researchers must focus on the participants' "immediate awareness," not delayed explanations for their actions (Cooper, 1999, Olson, Duffy & Mack, 1984).

Olson (1984) stated that using think-aloud technique is one of the most effective ways to assess higher-level thinking processes (those which involve working memory) and that it could also be used to study individual differences in performing the same task.

Ericsson and Simon (1980) conclude that even if their view of thought processes is necessarily incomplete, verbal reports such as those from think-aloud data are a "thoroughly reliable" source of information about thought processes.

In our research study, the TAP was implemented as a technique for gathering information in order to find and show what happened in our own minds while composing, since it could also be used to study the differences in the individuals when performing the same task. To carry out the TAP analysis we based on the model of Flower and Hayes: A cognitive process theory of writing (1981) to   explain the processes found in each writing protocol.

9. DATA ANALISIS

Writing in any language is a very hard work that has to do with the idea of inspiration and creativity. Composing a text, especially if it is complex as those required by academic communication, involves embarking on a process having a variety of decisions, tasks and brain operations strongly determined by both internal and external factors; such as writing structure knowledge, context motivation etc. Every writer performs these processes differently according to their habits, interests, aims, skills and experiences.

As Modern languages Students at high level, we are supposed to have an efficient writing knowledge to teach in future times; moreover we must face the production of a final writing paper either in English or French, where an appropriate proficiency of this ability must be demonstrated in order to accomplish the final objective.

Initially this research work was planned to determine the main difficulties when writing in a foreign language, since our main purpose was to enrich the writing skill, but during the data gathering process and the project development, we got aware that a lot of writing difficulties presented in this ability are because of the lack of an adequate preparation in L1, since having an appropriate writing basis from the very beginning of our education process is meaningful for future writing compositions. According to Bereiter, Scardamalia, Jones and Tetroe, (1987), one of the essential differences between the writing processes L1 and L2 is that when a writer does not have an adequate proficiency of the foreign language must make a bigger effort to better understand its grammar rules which could limit the usage of higher range organizational functions. In Jones and Tetroe's opinion, this could be the reason why writers composing in L2 are able to more extensively planning in L1 than in foreign language.

As a consequence of this, a question emerged: If we do not write properly in mother tongue, how could we write properly in a foreign language? From this concern, it was

proposed that the investigation development should be done in L1 by using auto ethnography to have a better understanding of this phenomenon, concentrating on ways of producing meaningful, accessible, and evocative research grounded on personal experience.

Throughout the research we implemented two data gathering tools: first an autobiography where we expressed relevant information about our own writing process and important material such as social, domestic and economic context, also we wrote about our different achievements and failures. Second we were asked to write an informal writing exercise, where we were asked to write about the origins of our own writing process in order to get relevant information and support factors related to each individual.

According to Flower and Hayes the best way to model the writing process is to study a writer in action that is to observe and analyze the mental acts occurring at any time in the composing process. This is possible using a tool that according to the authors gives excellent results, Thinking Aloud Protocols (TAP). The main objective of our research is to understand what "occurs" in the participants' mind when writing. For this purpose it is necessary to observe, analyze and determine the writing cognitive processes and strategies in L1 implemented by each one of the participants. In this case, five advanced Modern Languages students were the sample population under study and the researchers at the same time; they were asked to write about their writing process from childhood to adulthood using the TAP as a data gathering tool, in which they had to verbalize everything that went through their minds as they write.

To carry out this research we took into account one of the most common methods; the qualitative approach , but taking into consideration that the investigation was going to be about our own writing process and that we had to generate personal information concerning to the educational process of each individual, the auto-ethnographic method was the most appropriate since it allows doing self- reflection and self- analysis, describing and systematically evaluate personal experience in order to understand cultural experience (Ellis, 2004; Holman Jones, 2005).

Scholars initially looked for answers in the existing theories on writing in order to provide research guidance and solve social or cognitive problems, but after several researches they found out that searching on their own lives, by making use of auto-ethnography the results would be more reliable, since it allows the combination of characteristics of autobiography and ethnography. (Bruner, 1993; Denzin, 1989, Freeman, 2004) state that "when writing an autobiography, an author retroactively and selectively writes about past experiences. Usually, the author does not live through these experiences solely to make them part of a published document; rather, these experiences are assembled using hindsight ".

The auto-biography generated relevant information about our own writing processes and important material such as social, domestic and economic context which are crucial to determine if they have affected whether positively or negatively the writing process in each individual. Autobiography is a story written by an individual about his own life, from his earliest memories to the present, passing through the different experiences that the author intended to convey due to their relevance and sentimental value.

At the beginning of the research we selected a Modern Language Students (MLS) group of ninth semester as a target sample, since the writing knowledge at this moment is more structured than lower levels. For this reason we wanted to determine the main strategies and difficulties when writing free papers, but we noticed that we ourselves had a lot of difficulties and that it would be inappropriate to try to understand others' difficulties before doing a self-research and self-analysis.

The use of autobiographies in research has become an important tool to generate and support data related to the subject who composes it. In the present study, the use of autobiography allowed picking up information concerning to the writing process and general education from childhood to adulthood in each participant. Once the information was collected, it was subsequently analyzed, to finally conclude that factors such as personal experiences, social context and educational action of the family are important facts when writing, since they can strengthen motivation and allow the development of different writing styles in each individual.

Like the autobiography, an informal paper relating to the individual writing process was written. To accomplish the objective, we were asked to write a free paper where we had to narrate our writing process from childhood to adulthood, showing the different strategies used in L1, as well as making a brief description of the social context, the school, high school, university our family.This exercise was accompanied by the implementation of a TAP which allowed to diagnose and analyze the different strategies and cognitive processes used by each participant when writing such as: automatic writing, thinking aloud when writing or involuntary movements when writing. These strategies are not mentioned in Flowers and Hayes' work "A cognitive process theory of writing". To apply this tool in our research we were asked to write an informal paper where we had to record ourselves, working on the task as we normally would, jotting notes, and writing, except that we must think out loud. We were asked to verbalize everything that went through our minds as we write, including stray notions, false starts, and incomplete or fragmentary thought. We were not asked to engage in introspection or self-analysis while writing, but simply to think out loud while working like a person talking to her or himself.

The TAP was implemented as a technique for gathering information, this last aspect was analyzed taking into consideration different writing cognitive concepts proposed by Flowers and Hayes in their study "A cognitive process theory of writing"; which provided us with the necessary information to base on and support it.

The main objective of our research was to analyze the writing cognitive processes and strategies applied by 5 Modern Languages students of ninth semester when writing in L1. To achieve this objective it was suggested to write a free narrative exercise in L1 concerning the writing process of each participant from childhood to adulthood. Parallel to the narration, the participant researchers will apply a TAP as a technique to grasp some data that could highlight the ways the process of writing are effected in their brains.

9**.1. Sample organization data**

Table1_Think-Aloud Protocol Coding Scheme_

COGNITIVE STRATEGIES	CODE
1. Rhetorical problem	RP
2. Long Term Memory	LTM
3. Planning	PL
a. Generating ideas	GI
b. Organizing	OR
c. Goal Setting	GS
4. Translating	TR
5. Reviewing	RW
a. Evaluating	EV
b. Revising	RV
C. Editing	ED
6. Monitoring	MN
7. Motivation	MT
8. Personal strategies	
a. Read aloud	RA
b. Thinking Aloud	TA

9.2.1. Participant 1

9.2.1.1 Profile

Participant 1 is 24 years old, he comes from a rural context, where some family members chose teaching as a way of life; this was the case of his mother, who as a teacher tried to give him grounding in writing by making an appropriate use of spelling. The participant asserts that the method employed by his mother made his motivation toward writing diminish since he considered it boring and tiring. Currently he is at the last stage of his studies at the university, where along his educational process the emphasis on writing unlike college or other educational space has been much wider. In spite of this, his progress in this ability did not achieve significant results, because the main requirement was to write without taking account the foundations and guidelines for raising good writers.

9.2.1.2. Autobiography.

Nací el 27 de Agosto de 1991 en una pequeña vereda del municipio de la Sierra en el departamento del Cauca. La profesión de mi mamá es docente. Durante mi niñez, mi familia materna tuvo una gran influencia en mí, ya que al no tener padre, mi abuela, abuelo, tíos y tías ayudaron a mi mamá, quien trabajaba la mayor parte del tiempo, a criarme, inculcando muchos de sus valores, creencias, formas de actuar e incluso de pensar. Esto fue hasta los 9 años, edad en la que mi mamá decidió enviarme a estudiar a una zona urbana, ya que mis estudios anteriores los terminé en mi comunidad que es zona rural, es decir la escuela primaria, donde aprendí muchas cosas, sobre todo lo básico como, escribir, leer, matemáticas, pero en realidad no se hizo mucho énfasis en la parte escrita ni en la parte de lectura. Ya en la ciudad de Popayán, que fue donde continué mis estudios de secundaria, todo cambió, me di cuenta de que es muy diferente del campo e igual lo son las nuevas personas que te rodean, las cuales a la edad de 9 años empiezan a influir fuertemente en tí, sobre todo tus nuevos compañeros de colegio y también si no estás con tu familia, las nuevas personas con las que empiezas una nueva vida.

En el colegio que es industrial, el énfasis que se hizo en cuanto a la parte de escritura y lectura, la verdad no tuvo gran influencia en mí, debido a que los profesores que dictaban estas clases al ver el comportamiento de los estudiantes cuando se les requería leer o escribir algo, la mayor parte del tiempo desistían o los estudiantes, como en mi caso, no les prestábamos mucha atención.

En mis estudios superiores, es decir la universidad, me di cuenta que la escritura era algo más que simplemente saber cómo funcionaban las reglas de gramática, en otras palabras me di cuenta de que no sabía escribir de manera correcta, cosa que tal vez no era mi culpa, pero que solo yo mismo podía darle solución interesándome verdaderamente por escribir para hacerlo cada vez mejor. En este espacio se le dio gran énfasis a esta habilidad, pero creo que no de la forma debida, sino más bien tomándola como algo que debía ser enseñado, pero no con el fin de que se interiorice sino como algo que se debía ver.

La escritura es algo que me motiva demasiado a pesar de que no la practique, no porque no pueda, es más bien un acto de interés y cuando no sientes el interés suficiente, simplemente terminas por no hacerlo, además cuando escribo algo me gusta que este bien pulido sino puedo hacerlo de ese modo prefiero no escribir. Siempre he sentido gran admiración por las personas que son capaces de hacerte sentir sensaciones infinitas con sus palabras, ya sean en un libro, en un buen ensayo, o en una carta, creo que es una habilidad innata, pero que se podría desarrollar con la práctica adecuada, aunque tomaría mucho tiempo, pero cuando finalmente lo logras y vez que tus escritos transcienden del simple papel, la sensación es mucho mejor que cuando lees algo bien hecho.

9.2.1.3. Codified TAP

1. **PL** (Para empezar voy a colocar un título para saber de qué es que voy a escribir y poder desarrollar mejor las ideas).

2. GS/TR (Voy a tratar de darle un inicio al escrito… estoy pensando la forma más adecuada de comenzar… ya sé cómo empezar, a ver si funciona).

3. MN/GI (Me detuve a releer lo que escribí y mirar cómo puedo continuar… estoy pensando cómo seguir esta idea o viendo si está bien a ver como la puedo replantear).

4. **TR** (Mmm… ya decidí como continuar las ideas y ver cómo puedo irla moldeando).

5. **RV** (Otra vez me detuve a arreglar lo que he escrito para darle continuidad a la idea).

6.GI/TR (Mmm…estoy pensando como plasmar esto, lo que tengo en mente… mmm… sigo pensando, si está bien lo que estoy escribiendo o estoy fuera de la idea).

7. MN (Me detuve a ver si esto que estoy escribiendo tiene lógica o si mejor cambio la idea, así que decido releer nuevamente desde el comienzo).

8. **TR/TE** (Ya decidí continuar la misma idea y eh… no se, como plasmarla para que suene bien).

9. GS/MN (Ahora que creo que le he dado una introducción al tema, pienso que ya es necesario hablar sobre el proceso de escritura como tal, así que para esto decidí releer y mirar como le puedo dar continuidad al tema del título).

10. OR/MN/RW (Estoy pensando la idea en mi mente para luego plasmarla de la mejor manera, así que una vez más decido leer, pero ya no desde el comienzo sino desde el punto seguido.Ok…también observo el uso de la ortografía. Allí considero que terminé una idea, pero no sé si colocar punto seguido, punto y coma o cómo continuar, o si seguir la misma idea y… sin usar puntuación, así que una vez más decido releer desde el punto seguido… creo que voy a usar mejor una coma).

11. PL/GI/TR (No sé cómo continuar, estoy repintando lo que he escrito, creo que eso me distrae un poco de la idea…y estoy pensando la idea muchas veces, la última parte que he escrito a ver cómo puedo continuar… ok, ya decidí como continuar).

12. TR/MN/RW (Empecé a escribir de manera más fácil, plasmando todas las ideas que tengo en mente para no olvidarlas y luego ver si al leerlas tienen coherencia y sino pues luego trataré de acomodarlas usando conectores o cosas como estas).

Ok, al ver que he terminado una idea completa me detengo a releer el texto completo y mirar si es coherente, sino lo es trataré de arreglarlo usando conectores o cambiando palabras o cambiando ideas si es necesario…después de haber releído lo escrito, considero que la palabra ortografía la repito muchas veces, entonces decido tacharla en algunas partes y en

otras usar otra palabra, así que para esto releo la parte en que la palabra ortografía se repite y, mirar cómo puedo cambiarla… así que luego de haber tachado una parte donde considero que no es necesario escribirla, releo para ver si tiene el sentido que yo le quiero dar. Ya después de haber releído considero que está un poco explicito, enfatizando en lo que quiero mostrar con el escrito y de ese modo decido continuar con la otra idea).

13. MN/GI/TR/EV (Así que decido hacer el punto a parte. Aunque considero que debo más bien enfatizar un poco en lo que acabe de escribir y darle como un tipo de conclusión, creo que es mejor antes de continuar, ver que pasó con esa opción de que mi mamá me pedía escribir esos textos y corregirlos todo el tiempo. Mejor Creo que es un punto seguido y continúo con la misma idea. Iba a empezar de una forma, pero creo que esa manera no es tan adecuada para empezar así que voy a empezar de otra manera).

14. MN/RW (Entonces, luego de que le di un inicio a la secuencia de la misma idea, lo releo para ver si es coherente con el resto del texto y ver como la puedo ampliar. Cuando termino de releer veo que me hacen falta signos de puntuación, así que decido usar algunos y mirar si encajan en lo escrito).

15. PL/RV/TR/MN (Luego de haber leído me detengo a pensar cómo puedo seguir y, también decido usar un signo de puntuación, vuelvo a leer… sigo pensando como continuar… estoy pensando en mi mente la mejor forma de continuar esto. Después de haber pensado en mi mente como lo puedo plasmar decido escribirlo. Al ver lo que he escrito, siento que de un modo describe lo que quiero decir, así que decido darle como una especie de moraleja. Después de haber escrito la moraleja, la releo… considero que está bien, así que decido seguir).

16. GS (Veo que la idea inicial ya está terminada… decido seguir con otra idea, para continuar hablando sobre lo que ha sido mi proceso de escritura, ahí si ya decido hacer un punto seguido).

17. GI/MN/RW/ (Me quedo pensando cómo puedo seguir… sigo pensando… estoy pensando en mi mente cómo plasmar lo que quiero seguir escribiendo, así que trato de pensar en muchas maneras de cómo escribirlo… miro hacia arriba… creo que me distraje más de lo esperado pensando en cómo puedo continuar, lo que pasa es que no encuentro la mejor manera de hacerlo, así que decido darle una releída al texto completo y mirar cómo puedo seguir. Releo, veo que hay partes donde hace falta puntuación y también veo que hay

palabras o cosas que no es necesario escribir, que son un poco redundantes, así que decido eliminarlas. Después de haberlo releído me pongo a repintar nuevamente las palabras y luego sigo mirando hacia arriba. Así que al ver que no encuentro una forma de continuar, decido seguir escribiendo a ver que resulta, al ver la forma en como decidí continuar escribiendo veo que pude redactar una idea, me gusta y decido continuarla).

18. TR/MN/RW (Ok, sigo escribiendo de manera que veo que las ideas están siendo bien plasmadas y decido darle continuidad al desarrollo de estas ideas, pero para esto una vez mas decido releer luego del punto aparte, reviso puntuación, decido continuar).

19. GS (Veo que la idea inicial era hablar de escritura, pero a medida que estoy escribiendo me di cuenta que metí la lectura y no sé porque pero leí y decidí continuar escribiendo de la lectura, me parece que le da un poco más énfasis a la idea central del escrito).

20. GI/TR/RW (Así que decido releer el texto, lo que he escrito luego del punto seguido y mirar cómo puedo continuar e igualmente mirar si es coherente. Decido dejarlo así y continuar escribiendo, pero antes con la finalidad de terminar esta idea, así que había hecho un punto, pero mejor lo cambio por una coma. Entonces una vez más decido hacer una especie de moraleja para terminar la idea. Al ver la idea terminada, decido usar un punto y seguir con lo que posiblemente seria la idea final).

21. TR/MN/GS (Entonces una vez más decido iniciar la idea poniéndola un poco en contexto para ver cómo puedo continuarla y mirar si es pertinente escribirla y si está bien hecho, así que luego de haberla escrito la releo un par de veces hasta que me suene bien y ver cómo puedo complementarla. Al ver la forma en como le he dado secuencia a la idea, me detengo a leerla un par de veces y mirar si lo que estoy escribiendo tiene que ver en realidad con la idea principal o si me estoy desviando del tema, decido continuarla al ver que si, de algún modo expresa lo que quiero decir).

22. TR/MN (Ok, ya viendo lo que he plasmado decido continuar con esta idea, ampliarla. Me detengo a ver lo que estoy escribiendo y decido leerlo porque la vedad no es que suene muy bien, de algún modo decido seguir ampliando la idea. Continúo escribiendo viendo que de algún modo desarrollo lo que quiero mostrar).

23. **TR/MN/GS/GI** (Bueno, sigo escribiendo y me detengo a leer desde el punto seguido para ver si lo que he escrito tiene algún sentido o si encaja a la idea central del texto. Al ver lo que he escrito me gusta y decido ampliar la idea e ir escribiendo al respecto. Estoy pensando cual

es la mejor forma de hacerlo, mejor dicho como puedo seguir escribiendo o que escribir. Decido releer desde cualquier lugar para ver cómo puedo seguir esa idea… es que no encuentro una forma de enfatizar un poco más esa idea… me detengo a leer nuevamente… me desperezo un poco y decido hacer una pausa corta para ver que nuevas ideas se vienen a mi cabeza… no sé qué escribir, no sé cómo continuar esto, pensando qué escribir… mejor decido leer otra vez).

24. RP//TR/MN (Decido encontrar una forma de seguir sin importar si encaja o no a lo que estoy escribiendo, solo que necesito despegar otra vez, estoy como estancado. De algún modo decidí continuar con el texto porque no podía quedarme estancado ahí. Pues decido ponerme a releer lo que he escrito y veo que no está del todo mal así que decido continuarlo).

25. MN/GS/GI/TR (Bueno pues, al ver que lo que he escrito no está del todo mal decido ya concluir con el texto. Me detengo un poco a ver si lo que estoy escribiendo está realmente bien osea, más bien finalizarlo de otra manera, sigo pensando cómo puedo mejorar eso, lo releo y lo releo el último pedacito para ver como lo concluyo de la mejor manera. Entonces decido continuar de algún modo y me devuelvo a leer lo que he escrito para ver si lo he plasmado bien y decido seguir con la idea, me gusta como la he plasmado).

26. MN (Así concluyo con la idea final del texto y me detengo a leerlo para ver si me gusta como la he descrito y si la dejo de esa forma).

27. RW (Me gusta, así que decido leer todo lo que he escrito para ver si debo cambiar cosas, mejorarlas o como he hecho los signos de puntuación, si los he usado apropiadamente. Uso bien la puntuación, también decido mejorar algunos aspectos en la escritura. Ya después de haber leído nuevamente todo el escrito, pues me doy cuenta que hay cosas que realmente necesitarían más énfasis, pero al ver la forma en como lo he estructurado considero que es mejor dejarlo como está hecho).

9.2.1.4. Analysis chart participant 1

Table2. Participant 1 analysis chart

PARTICIPANT 1		
COGNITIVE STRATEGIES	**ANALISIS**	**REPETITIONS**
THE RHETORICAL PROBLEM	*The participant does not know how to start putting his ideas into words, what denotes a rhetorical problem. He gives a title to his writing as a way to develop his ideas.*	**1**
LONG TERM MEMORY	*In this case, the participant claims to generate ideas retrieving relevant information from LTM, but he doesn't organize them so he feels stuck when trying to express himself in a written way.*	**13**
PLANNIG **Generating**	*Throughout the writing process the Participant 1 generates ideas resorting to his LTM, but, at the same time he digresses delaying the composition going off his main objective*	**8**
Organizing	*As the planning wasn't correctly developed, the organizing process was annulled in a certain way from the beginning of the writing process*	**1**
Goal setting	*The participant asserts not to have set high-goals at the beginning Of the writing, that's why he just thinks about accomplishing the assigned task without taking into account a coherent and cohesive product, what is considered as low-goals.*	**5**
TRANSLATING	*In this part the Participant 1 put into visible language his ideas and thoughts, he devotes his conscious attention to demands such as spelling and grammar.*	**15**
2 **REVIEWING** **EVALUATING**	*This process is evidenced when the participant revises his writing in order to consider changes in his paper.*	**4**
REVISING	*This sub-process is evidenced when the participant come back to his writing as a way to focus on the topic, and other times to complete some ideas that he thinks are unconcluded.*	**13**
EDITING	*It can be evidenced that this participant doesn't make changes in his paper because he considers that it is well written*	**1**
MONITOR	*This participant is frequently monitoring as a strategy to generate new information as well as controlling his writing process and product.*	**15**

9.2.1.5. Analysis description

This participant started his writing by giving it a title to have a better idea of what to write and develop the ideas fluently. The title is also used as a kind of guide to keep the writer focused and specifically settled at the point of inscription due to the fact that writers pause to think about what they will write next (Matsuhashi, 1981; Schilperoord, 2002). This is considered as a form of Planning; Flowers and Hayes (1980) assert that this kind of "aids" are related to what they name the Rhetorical Problem since as the act of writing is a rhetorical act, writers attempt to solve the difficulties of not knowing how to start, by writing something meaningful for them or, at least, to write a word or sentence that could make them "search" for ideas in their Long Term Memory (LTM).

> *"Para empezar voy a colocar un título para saber de qué es que voy a escribir y poder desarrollar mejor las ideas"*

This participant asserts to have done an internal bared planning, since at the moment the task was assigned, he planned to write by organizing it in three relevant stages (elementary school, secondary school and university). As we can see, this individual gets involved only in some planning sub-processes, as the act of generating ideas, which allows him to retrieve significant information from his Long Term Memory (LTM); he gets ideas out but he does not identify categories to search for subordinate ideas which develop a current topic and to search for super ordinate ideas which includes or subsume the current topic.

At the moment he begins to compose, he jumps to the process of translating. As explained before this is the process of putting ideas into visible words. In this part the Participant devotes his conscious attention to demands such as spelling and grammar, diverting the global planning and focusing only on a local basic Planning.

> *"Voy a tratar de darle un inicio al escrito… estoy pensando la forma más adecuada de comenzar… ya sé cómo empezar, a ver si funciona".*

After having written the first lines and each time he writes something, he is immediately and constantly rereading, sometimes in order to not only to change, omit or add a word, but also to retake the general topic (reviewing). This is also a process that expert writers usually made at the end of their texts or when they have made a concrete idea, but in this case being a non-expert writer this happened all the time, emphasizing the lack of an adequate planning or a

complete absence of this stage. Hayes and Flower (1980) distinguished between editing—the identification and correction of errors (more properly termed copy editing or proofreading)—and revising, in which the writer aims to improve the text. Together, editing and revising encompass a wide range of writing problems. For example, detecting various types of typographical errors can involve processing various types of linguistic information, including orthographic, phonological, syntactic, and semantic (Levy, Newell, Snyder, & Timmins, 1986). In the revising model proposed by Hayes, Flower, Schriver, Stratman, and Carey (1987), revising involves comprehending, evaluating, and defining problems. Hayes (2004) described revising as largely a function of reading comprehension.

> *"Ok…también observo el uso de la ortografía. Allí considero que termine una idea, pero no sé si colocar punto seguido, punto y coma o como continuar, o si seguir la misma idea y… sin usar puntuación, así que una vez más decido releer desde el punto seguido… creo que voy a usar mejor una coma…"*

At times, the participant demonstrates that he feels stuck because he does not know how to continue writing, so he gets distracted in different ways, such as re-painting over words or looking up to the ceiling; perhaps in order to generate new ideas or simply because he does not have any idea of what to write about.

> *"Después de haberlo releído me pongo a repintar nuevamente las palabras y luego sigo mirando hacia arriba. Así que al ver que no encuentro una forma de continuar…"*

When this happens, he resorts to an action that can be taken as a strategy, which is known as "automatic writing" or free writing and is nothing else than the act of writing either a word, an idea or a phrase, without necessarily following a line of cohesiveness but of associating words among them; it is just done in order to continue an idea.

> *"Decido encontrar una forma de seguir sin importar si encaja o no a lo que estoy escribiendo, solo que necesito despegar otra vez, estoy como estancado".*

As the participant is writing, he uses monitoring to observe his process and progress. Monitoring functions as a writing strategy which the participant applies to determine when to move from one process to the next. For example, it determines how long he will continue

generating ideas before attempting to write prose and this choice is determined both by his goals and his writing habits or styles. In this case, it is evidenced he did not set high-level goals to carry out the process of writing but focused on his own writing style and other low-level goals(that's banal , that's awful), instead Flower and Hayes make clear that this constant art of monitoring is common in non-skilled writers, also it is a characteristic of "basic writers" (as they call them) to be highly concerned about extending the previous sentence and reluctant to jump from local, text-bound planning to more global decisions such as " what do I want to cover here".

9.2.1.6. Conclusion

Finally, in the case of Participant 1 the intention of starting the process of writing shows that, despite the fact that he tries to solve the Rhetorical Problem to start writing, he cannot keep easily the pace and rhythm of the composition since the plan to follow generate disconnected ideas which are not organized, thus the information taken from the LTM appears just as fragmented passages of experiences. These aspects demonstrate that although this participant has general clear ideas to start writing the lack of organization does not show a clear goal, in relation to the topic, to accomplish the task (Planning). The Participant keeps on writing but he is not aware that he is just repeating the same idea in different ways (Translating). Also, the exaggerated exercise of checking, almost at the end of every sentence constructed (Monitoring and Reviewing), reflects the lack of Planning. Besides, the participant is more concerned about the "accomplishing" of the task of writing "something"; thus it shows a deviation from the purpose: To develop ideas in a cohesive and coherent way.

9.2.2. Participant 2

9.2.2.1 Profile

Participant 2 is 27 years old, he comes from Bolivar Cauca. His education level includes primary education and high school. He received his primary education at San Francisco de Asis School, and secondary school at Industrial y Commercial Domingo

Belisario Gomez school. He states that his writing process was supported by the influence of his parents, teachers by profession and his school context allowed a better understanding and the implementation of this skill through the different activities held over the school years. He argues that despite the fact that he did not receive a general training course focused on the composition of essays or other types of academic writing in his basic education, his personal interest in writing and high school education allowed a better performance of this ability.

9.2.2.2. Autobiography.

Nací en Bolívar Cauca el 27 de Abril de 1988 pero pasé mis primeros 5 años en el campo bajo circunstancias económicas precarias en compañía de mi tía quien estuvo presente en cada momento , desarrollando el papel de mi madre mientras esta última ejercía como profesora junto a mi padre en lugares cuya comunicación se limitaba de 1 a 20 visitas por año ; visitas que brindaba a mis hermanos y a mí la oportunidad de reforzar lazos familiares y de costumbre reforzar conocimientos y aprendizaje mediante la asignación de tareas sencillas concernientes a los temas que se habían trabajado a lo largo del año escolar. Estos momentos me permitieron de cierta manera mejorar falencias de tipo cognitivo con la orientación de mi madre, su paciencia y amor que demostraba al dar sus explicaciones y que me daban a entender el porqué de su ausencia tan frecuente.

Mis primeros años de infancia junto a mi tía y mis primos quienes en conjunto formábamos parte de un hogar infantil que funcionaba en la misma casa y que dirigía mi tía, fueron importantes porque aprendí el conocimiento básico que más adelante en la escuela logré mejorar .

El ingreso a la escuela me conllevó a un ambiente totalmente diferente y extraño para mí; rodeado de niños quienes lucían sus juguetes y quienes llevaban otros modos de vida. La zona urbana me parecía diferente más no indiferente; estaba un poco entusiasmado de ver las calles adornadas con sus luces navideñas, carros, motos, bicicletas y otras cosas que en su tiempo y en mi situación desconocía totalmente. Este cambio de contexto social, el tener que dejar a mi tía para luego estar bajo el cuidado de varias amas de casa, crea una inestabilidad psicológica que me sobrelleva a un bajo rendimiento escolar. Cuando ingresé a la escuela tenía seis años, era consciente de la realidad; un suceso que dejó la pérdida de mis

2 tías marcó mi vida y provocó desconfianza por la gente adulta .Mi profesora creaba malas reacciones de mi parte, e hizo que el primer día de clase me devolviera para mi casa aprovechando   uno de sus descuidos. Con el tiempo   la confianza empezó   a fluir, la personalidad de mi profesora quien había sido compañera de estudio de mi madre en la universidad creó una buena amistad con ella, como también con mis compañeros con quienes experimenté los mejores momentos de mi vida y donde hice amigos con quienes compartí en el colegio y especialmente en la adolescencia.

El ingreso al colegio, el hacer nuevos amigos, volver a ver a tus amigos de escuela , nuevos ambientes, nuevos profesores , mayor cantidad de alumnos , unos que duplicaban mi edad , todo esto   influye de manera positiva porque me volví una persona más social y participaba en algunas de las actividades académicas que se llevaban a cabo en el colegio. Estando en el grado octavo se muda a vivir conmigo un primo que me doblaba en edad y quien le gustaba escuchar rock, tanto en inglés como en español. Este género nuevo en su totalidad para mí, despertó una curiosidad por aprender inglés y cambió la forma de ver la vida y vivir la misma; pues trataba de apartarme de ese círculo común, de esa masa conformista que se emocionan por cosas tribales y que se agrupan como gotas de aguas dominados por modas o imposiciones sociales. Este nuevo género musical para mí, sus guitarras, sus sonidos y sus letras que contaban situaciones reales que se alejaban de ese contenido lírico común al que otros están acostumbrados me despiertan un gusto por la escritura y es cuando empiezo a redactar mis primeros escritos libres. (La sagrada muerte, violencia, belleza tergiversada, etc)

El haber sido un buen estudiante deinglés en el colegio me ayuda a tomar una decisión definitiva en mi vida, decido presentarme al programa de Lenguas Modernas en la universidad del cauca del cual hago parte en la actualidad, Programa que me brindó la oportunidad de haber contado con alguien quien avivó el hábito por la escritura. La universidad fue un ambiente enriquecedor y abrumador   donde adquiriel conocimiento necesario para desenvolverme como futuro educador en el área de idiomas.

9.2.2.3. Codified TAP

1 MN/RV (Se ve implicada- se ve implicada- no me gusta esta palabra voy a cambiarla - la escritura como una habilidad imprescindible en una lengua se ve relacionada con un conjunto.).

2 MN/ED (se ve relacionada mejor- voy a cambiar la palabra implicada por relacionada- se ve implicada- se ve relacionada con un conjunto de actividades que refuerzan –que refuerzan el aprendizaje).

3 RP (no sé qué escribir).

4 RV/EV/ED (jmm-una habilidad imprescindible- que refuerzan- la escritura como una habilidad imprescindible en el aprendizaje de una lengua se ve relacionada con un conjunto de actividades que refuerzan su aprendizaje y que conlleva no – no que conllevan no- eh quizás que son la clave para poder desarrollar- que son la clave para poder desarrollar una buena práctica- practica-una buena práctica en esta habilidad quizás-en esta habilidad).

5 RV/EV/ED (No me acuerdo de la palabra-ehh –relacionando lo anteriormente dicho con mi proceso de escritura me remito –ehh -me traslado quizás- no me remito me olvide el significado –me olvide como decirlo en español-estoy buscando una palabra que me conecte lo siguiente : Relacionando lo anteriormente dicho con mi proceso de escritura –ehh me remito – no me remito no – ehh—jajajaja—jajaja-relacionando lo anteriormente dicho con mi proceso de escritura en esta habilidad- voy a cambiar la palabra habilidad por escritura porque ya la repetí)**.**

6 RVS (vuelvo y leo el segundo párrafo con el propósito de tener una continuación porque la verdad me quedé estancado).

7 RP (no sé qué hacer)**.**

8 RV (relacionando lo anteriormente dicho con mi proceso de escritura).

9 LTM (ehh bueno me remito me remito a la escuela –donde construí mis primeros cimientos en esta habilidad –mmm –en esta habilidad-ehh -mm –dice: donde construí mis primeros en la escritura).

10 RP (ehh-no sé cómo seguir-durante el periodo de estancia en esta institución de educación primaria).

11 MN/ED (creo q esta educación primaria quizás la voy a tachar –aprendí –no –ehh-no estoy confundido –obtuve quizás las herramientas necesarias – para poder-vuelvo y retomo el segundo párrafo: relacionando lo anteriormente dicho con mi proceso de escritura me-bueno ese me remito habíamos dicho que considero cambiarlo más tarde).

12 LTM /TR/ED (me remito a la escuela donde construí mis primeros cimientos en esta habilidad –donde adquirí mis primeros conocimientos sería mejor-yo creo que aquí voy a cambiarlo porque suena como muy común-lo que voy a cambiar es lo donde dice: construí mis primeros cimientos-esto voy a cambiarlo por: donde adquirí mis primeros conocimientos que creo que suena más formal).

13 EV (espacios de composición- Quizás espacios de composición este mal-dice: tras el desarrollo de varias actividades escolares como lo eran los dictados, la lectura y espacios de composición –lo que quiero referirme es: espacios donde se le brindaba al estudiante la oportunidad de crear cuentos cortos- porque lo habían).

14LTM /RT (no estoy confundido- trato –estoy tratando de recordar lo poco que – relacionado a la escritura en la escuela-no sé cómo proseguir- osea pasar del aprendizaje de la escritura en la escuela al colegio –no sé cómo iniciar el párrafo relacionado al aprendizaje de la escritura en el colegio).

15 LTM/GI (que más recuerdo –que más recuerdo de la escritura en la escuela).

16 RVS (vuelvo y retomo este pedazo porque la verdad me quedé estancado, entonces yo creo que al leerlo me da a dar una continuación: como un medio perfección en la escritura, la educación secundaria me brindó la oportunidad de mejorar esta habilidad y ponerla en práctica de una manera más frecuente y quizás de una manera más crítica aunque las instrucciones no fueron las más apropiadas, alcancé conocimientos que puse en práctica en tiempos futuros en, tiempos futuros).

17MN (ehhh-voy a retomar el tercer párrafo porque creo que la idea está incompleta: como un medio de perfección en la escritura, la educación secundaria me brindó la oportunidad de mejorar esta habilidad y ponerla en práctica de una más frecuente y quizás de una manera

más crítica – si –estoy diciendo de una manera más frecuente y de una manera más crítica, pero no estoy diciendo como era que aplicaba la escritura de una manera más crítica).

18 RP (ya termine el segundo párrafo con relación al aprendizaje de la escritura en el colegio, ahora no se cómo proceder al aprendizaje de esta misma habilidad pero en la universidad- estoy estancado aquí- voy hacer una pausa porque me canse).

19 RVS/GI/ED (voy hacer una revisión de este párrafo para ver si necesito, cambiar palabras, obviarlas o por lo contrario anexar palabras: tiempo después cuando ingreso a la universidad me encuentro con los mismos problemas, limitaciones, pues a pesar de que hay que espacios en los que se puede dar a conocer los escritos de cualquier tipo, el programa de lenguas modernas no ofrece el curso –no ofrece el espacio mejor, donde se oriente la composición escrita como una materia oficial del programa,sino como un elemento de la habilidad escrita).

20 LTM/GI (estoy tratando de recordar las tareas que se asignaban en la universidad en la escritura como pueden ser la elaboración de ensayos, eh quizás resúmenes).

21 RV(voy a volver a leer porque quizás así encuentre una continuación: tiempo después cuando ingreso a la universidad me encuentro con los mismos problemas limitaciones, pues a pesar de que hay que espacios en los que se puede dar a conocer los escritos de cualquier tipo, el programa de lenguas modernas no ofrece el espacio –no s e si el curso, donde se oriente la composición escrita como una materia oficial del programa ,sino como un elemento de la habilidad escrita-las actividades que se relacionan a esta habilidad son limitadas a la elaboración de ensayos y resúmenes ,con la excepción de una materia).

9.2.2.4. Analysis chart participant 2

Tabla 3.Participant 2 analysis chart

PARTICIPANT 2			
COGNITIVE STRATEGIES		**ANALISIS**	**REPETITIONS**
THE RHETORICAL PROBLEM		*This participant, on the one hand faces the rhetorical problem when he cannot continue to write so he digresses in his ideas looking for a continuation. On the other hand he thinks of the audience looking for formal prose to his discourse what denotes in a certain way the recognition of the rhetorical problem.*	**5**
LONG TERM MEMORY		*This participant is constantly resorting to LTM to retrieve unconnected information to include in further translations.*	**5**
1 **PLANNIG**	**Generating**	*The participant asserts to have done an internal bared Planning at the beginning of his writing. As he did not plan correctly, he is continually digressing and going in circles all along the writing process. The participant generates ideas all along the writing resorting to his LTM, but there are just unrelated ideas.*	**3**
	Organizing	*As the participant did plan correctly, he overrode in a certain way the sub-process of planning that is the organization of ideas.*	**1**
	Goal setting	*As the participant did not set high goals at the beginning of the composition, he just focused on accomplishing the task, spelling words, the style and other low-level goals.*	**1**
TRANSLATING		*The participant at the moment of putting his ideas in prose is constantly self-correcting. Sometimes he just writes unconnected ideas, what is known as automatic writing.*	**1**
2 **REVIEWING**	**EVALUATING**	*This aspect is evidenced when the participant revises his writing in order to consider changes in his paper.*	**10**
	REVISING	*This process is a notable feature in this participant since he constantly rereads what he has written as a strategy to generate new information.*	**23**
	EDITING	*This participant resorts to this process when he changes a word for a more polished one.*	**8**
MONITOR		*This is a constant process used by this participant in order to control his process and progress of his writing.*	**10**

9.2.2.5. Analysis description

As it is observed this participant resorts to a kind of planning since he already knew what he was going to include in his free writing. This part has to do with the Long Term Memory, the Rhetorical Problem and the Audience. Planning includes the generating of ideas, organizing and goal setting. "At the beginning of composing, the most important element is the rhetorical problem itself. A school assignment is a simplified version of such a problem, describing the writer's topic, audience, and (implicitly) his role as student to teacher. Insofar as writing is a rhetorical act, not a mere artifact, writers attempt to "solve" or respond to this rhetorical problem by writing something."(Flowers and Hayes, 1981). He stated to have developed a previous bared internal   planning by giving a chronological order, but he got involved only in some sub processes of planning because he was constantly generating ideas and retrieving relevant information from LTM but he does not relate them to each other. Again, the fact that the Participant 2 is writing down what comes to his mind without previously establishing a plan, it demonstrates he is just trying to solve the rhetorical problem, it could be confused with the step of the writing act itself known as "translation" because the student is "physically writing" but he is not, because he did not "Plan" it.According to Flowers and Hayes the act of retrieving information can be so well developed and organized in memory that the writer is essentially generating standard written English. At other times one may generate only unconnected, even contradictory thoughts. In this case he is just generating ideas inconsistently with each other. Due to the lack of a well elaborate planning, he is annulling in a certain way the third sub process of planning; the Goal Setting which at the same time makes the participant digress in his writing and go in circles. Hayes and Flowers (1986), explain this by arguing that non-expert writers rely on more concrete content goals, and tend to generate content in response to the topic alone. On the contrary, they found that expert writers construct a more elaborated representation of their goals, and continue to develop and modify this representation throughout the course of writing. In particular, they develop explicit rhetorical goals for the text as a whole, and use these to guide retrieval of content. Bereiter&Scardamalia (1987) summed up these differences between experts and non-expert as a contrast between a knowledge-telling model of writing and a knowledge-transforming model of writing. According to this model, the development of ideas during writing depends on the extent to which the retrieval of content is strategically controlled in order to satisfy rhetorical goals. Non-expert writers are assumed to employ a

knowledge-telling strategy in which text production is guided by the direct retrieval of content from LTM and is organized solely by the associative relationships between content as it is stored in LTM. Non-expert writers typically take a simpler, natural approach to composing, adopting a knowledge-telling approach in which content is generated through association, with one idea prompting the next (Bereiter&Scardamalia, pp. 5-30, 183-189, 339-363).

> *"estoy tratando de recordar… lo poco que recuerdo relacionado a la escritura en la escuela-no sé cómo proseguir- ósea pasar del aprendizaje de la escritura en la escuela al colegio…"*

In the act of translating he began his writing directly by making use of unconscious automatic writing because he had already done an internal bared planning, he incoherently put his ideas into visible words (Translating). These disorganized ideas became a trouble since doing it unconsciously causes a mental block to continue writing and makes the subject go in circles.

> *"Se ve relacionada con un conjunto de actividades que refuerzan –que refuerzan el aprendizaje –no sé qué escribir- jmm"*

At the moment of translating another process takes place; he is continually monitoring throughout the writing because he wants not only to read what he has written, but also to evaluate and consider changes in the writing, stopping the composition process (Monitoring). According to Flower and Hayes this process share the special distinction of being able to interrupt any other process and occur at any time in the act of writing.

> *"- creo que esta educación primaria quizás la voy a tachar cambio la palabra primaria por básica –aprendí –no –ehh-no estoy confundido"*

Here this participant changes a word considering the use of a more polished prose, he takes into account the audience to whom the writing is addressed; in this case he evaluated, revised and finally edited (Reviewing). Reviewing itself may be a conscious process that he uses to continue to write or just to evaluate or revise the text. Sometimes he just focuses on the process of monitoring in order to control his process and progress.

"voy a volver a leer porque quizás así encuentre una continuación".

This Participant argues that he did not set high goals at the beginning of writing that is why he just focused on extending the writing to get the job done, style, the words correctly spelled and other low level goals.

9.2.2.6. Conclusion

To conclude we can observe that the lack of an elaborate planning makes him digress all along the writing. He retrieves information from LTM as he wrote, but there is just unconnected information provoking a lot pauses in writing and generating disorganized ideas that directly override the accomplishment of high-level goals, which at the same time were related with the elaboration of an appropriate planning. The organization and adaption of information to fit the demand of rhetorical problem were striking in his writing. The excess of reviewing and monitoring are other notable characteristics of this participant having advantages and disadvantages along the whole process; advantages because the strategy sometimes allows him to continue to write and disadvantages because the information was incoherent and non-cohesive. It is worth stressing that the participant takes into account the audience to whom the free writing is addressed since the fact that he always tries to use a more formal language, it shows that the participant has in mind the rethorical problem,in this case the audience and the exigency.

9.2.3. Participant 3

9.2.3.1 Profile

Participant 3 is 26 years old; currently he is at the last stage of his studies at the University of Cauca. He states that the emphasis on this skill throughout his years as a bachelor student was basic because it was an elementary writing learning process from the kindergarten with the teaching of vowels and the alphabet, to the basic exercises of thousands of lines workshops repeated over and over in primary school. In high school there was neither

a simple emphasis on writing narrations nor structured writings such as reports, recipes, essays nor the like. Spanish classes were focused on the history of artistic movements, the reading of some articles, short stories and, eventually, a classic novel. There was never a class in which teachers taught essay structure or other kind of written exercises, indicating that the participant does not have a basic knowledge about writing and much less motivation to generate any type of writing.

9.2.3.2. Autobiography.

Nací el 28 de marzo de 1989 en la ciudad de Popayán. Desde que tengo uso de razón he vivido en Timbio cauca, población ubicada a 15 minutos de la ciudad. Me considero una persona alegre, muy sencilla y con la idea arraigada de algún día devolver todo lo que mi madre ha hecho por mí a lo largo de todo este tiempo. Mi núcleo familiar siempre estuvo formado por mi madre, mi tío Luis quien ya falleció, mi tía Alba y mi prima Olga quien hace 7 años se fue a vivir al Ecuador. No crecí con una figura paterna a mi lado, pero mi padre siempre estuvo pendiente de lo que mi madre económicamente necesitara para mí. Hablando de amor y cariño mi madre siempre hizo de madre y padre al mismo tiempo. Cuando tenía la edad de 13 años tuve la oportunidad de conocer a mi padre y desde ese tiempo hacia acá nunca tuvimos una relación como se supone debería ser. No es una relación mala, solo se rige a lo estrictamente necesario.

A veces me hago la pregunta de cómo habría sido mi vida si hubiera tenido esa figura materna y paterna desde mi infancia, ya que estos roles lo desempeñaron mi madre y para mí, mi tío Luis de padre quien en el año 2007 falleció. Actualmente mi padre vive al lado de mi casa y nuestra relación se limita a saludarnos solamente de una manera sincera y educada. Mi padre tiene 3 hijos mayores y profesionales de su actual matrimonio y afortunadamente llevo una relación excelente con su esposa y con mis hermanos. Hago un énfasis profundo en este aspecto de mi vida ya que el hecho de no haber crecido con una figura tradicional de madre y padre puede ser un factor que afecte mi personalidad. En muchas ocasiones a causa de mi orgullo me he negado a pedirle algo a mi padre por mucho que lo necesite. Me he valido de mí mismo, buscando trabajo ya sea de mesero o administrando un bar en Timbio para ayudar a mi madre y también ayudarme

económicamente para venir a estudiar a la universidad. Esto sucede muy a menudo ya que si yo quisiera pedirle dinero a mi padre o a mis hermanos seguramente lo harían pero desde hace mucho tiempo yo decidí ganarme todo lo que tengo por mis propios medios. Por esta razón el culminar mis estudios aquí en la universidad es un logro muy significativo.

Los procesos educativos que tuve van desde el pre escolar que lo hice en el hogar infantil el arado (Timbio).De esta institución Recuerdo solamente mis inicios en escritura aprendiendo las letras del alfabeto y los números. No era mucho lo que hacíamos. La etapa de mi educación primaria la viví en la escuela Antonio José de Sucre (Timbio). De esta escuela más que procesos de escritura había procesos de lectura de pequeños cuentos acerca de mitos y leyendas en español. Fechas importantes como el día del idioma y la izada de bandera eran la oportunidad perfecta para demostrar nuestro talento para leer un texto largo o corto. Como lo dije anteriormente la escritura de pequeños o largos textos no se manejaba en aquel entonces. De hecho no recuerdo si recibía clases de inglés en esta institución. Mi etapa de educación secundaria la realicé en la institución educativa colegio san Antonio de Padua (Timbio). Es un colegio que actualmente está en remodelación de enfoque comercial. En mi época como estudiante las materias donde más se profundizaba eran contabilidad y administración de empresas. En lo que concierne al español, la lectura de movimientos literarios como el barroco, el renacimiento o el neoclasicismo nombraban el ensayo, la fábula y el teatro pero solo se nombraban y recuerdo que si se ponían en práctica no era a escribirlos sino a leerlos y en el caso del teatro a actuar una obra respectiva. El colegio por su enfoque comercial no profundizaba en estos aspectos, de ahí supongo, la razón de que no nos exigieran producción escrita ni en español o en inglés. En este caso si recibía clases de inglés en las cuales siempre tuve la suerte de ser el mejor en la clase. La escritura se regía solamente a hacer pequeñas oraciones donde la habilidad que se calificaba era la gramática. Hacer pequeños diálogos era una forma de escritura pero sin seguir unas reglas como si lo es el caso de un ensayo académico. Así que puedo decir abiertamente que en mi educación básica previa a la profesional en la universidad no recibí las pautas necesarias para crear textos académicos como el ensayo, el resumen y otros.

Al iniciar mis estudios universitarios, recuerdo que lo que tuviera que ver con gramática, escucha y habla eran no eran tan difíciles para mí porque considero que recibí buenas bases en el colegio y además hice un pequeño curso de inglés aquí en Popayán. Pero en el caso de la escritura me sentía completamente vacío ya que solamente el hecho de iniciar un escrito era la primera dificultad para mí. Si lo iniciaba no sabía como continuarlo y

redundaba y redundaba y al final creía que estaba bien cuando en realidad no había desarrollado ninguna idea y había terminado escribiendo de algo que no tenía nada que ver con el tema del que quería hablar.

Finalmente quiero decir que lo que hemos visto en la clase de énfasis me ha dado una idea más abierta y concreta de cómo se debe elaborar un texto académico (ensayo). Su elaboración no es fácil en absoluto pero, es mucho más fácil seguir unas pautas o reglas que tratar de escribirlo sin ninguna reglamentación.

9.2.3.3. Codified TAP

1. LTM/GI. (Cuando estaba en frente de la hoja en blanco me tomé un tiempo para recordar cómo había sido mi proceso de escritura desde mi hogar infantil).

2 PL/TR (Empecé a escribir ya que encontré un pensamiento claro, lo voy redactando pero me doy cuenta que se me dificulta un poco continuar ideas, esto quiere decir que se lo quiero decir pero no sé cómo expresarlo de una manera formal y bien redactada).

3OR/GS (Para esto paro un momento y busco palabras adecuadas según mi criterio para complementarlo. En esta parte generalmente me quedo bloqueado ya que busco sinónimos o expresiones que de una u otra forma hagan ver diferente mi escrito).

4 OR/GS (Como lo dije anteriormente hay momentos en los cuales encuentro ideas claras y escribo sin ningún inconveniente pero me preocupa el hecho de que una palabra no suene bien y que suene de una manera informal o extraña para el lector).

5. **PL/ TR** (Cuando encuentro la palabra adecuada esta misma me ayuda para seguir escribiendo ya sea harto o poco una idea o pensamiento).

6MN (Cuando he escrito un párrafo siempre quiero releer para ver si es necesario cambiar palabras, para complementar, para ver si estoy expresando lo que en realidad quiero expresar y para saber si mi escrito es coherente con lo que quiero decir).

7TR/ LTM/ GI (Cuando empiezo a escribir acerca del proceso de escritura en la escuela Antonio José de Sucre me tomo un buen tiempo recordando que fue lo que estudie relacionado con la escritura en esa institución).

8PWE (Al empezar a escribir me doy cuenta que tengo las costumbres de constantemente pensar en voz alta y al momento de la escritura de ir diciendo lo que voy escribiendo. No sé si sea alguna manía mía o algo cognitivo).

9. **PWE/TR/PL** (Después de un rato largo de ir escribiendo lo que al mismo tiempo iba diciendo me quedé bloqueado por no saber otra vez como decir una palabra).

10RVS/MN (Escuchando el audio me doy cuenta que la costumbre de releer es muy constante).

11 MN/RVS/GS (En este caso sé que no debo seguir reglas como las de un ensayo académico que van de lo general a lo particular pero si busco que por lo menos haya coherencia en lo que estoy escribiendo).

12 MN (Algo que encontré al escribir a mano fue que son mucho menos las palabras que omito como sucede en el computador. Creo que se debe a la velocidad con la que uno escribe en el ordenador y por esta razón omite palabras que a su vez dejan ideas incompletas. En cambio al escribir a mano la velocidad de escritura es relativa y en mi caso como lo dije anteriormente voy diciendo lo que voy escribiendo y esto hace que la omisión de palabras casi sea inexistente.).

Estos son los elementos que encontré cuando estoy realizando un ejercicio de producción escrita; resalto la costumbre de quedarme bloqueado por no saber cómo expresar una idea así la tenga en la mente, de releer para ver que puedo complementar y al mismo tiempo para ver si estoy expresando lo que quiero expresar, de pensar en voz alta, de decir lo que voy escribiendo, de buscar palabras más formales y de siempre tratar de lograr coherencia en lo que quiero expresar.

9.2.3.4. Analysis chart participant 3

Tabla 4.Participant 3 analysis chart

PARTICIPANT 3		
COGNITIVE STRATEGIES	**ANALISIS**	**REPETITIONS**
THE RHETORICAL PROBLEM	*At the moment he wants to put ideas in prose, he faces the rhetorical problem because he does not how to start writing.*	**1**
LONG TERM MEMORY	*In this case, the participant generates ideas retrieving relevant information from LTM*	**2**
3 **Generating**	*He finds a clear thought and he creates an internal bared planning. The participant generates ideas retrieving relevant Information from (LTM). He generates only fragmentary, unconnected, even contradictory thoughts*	**2**
P L A N N I G **Organizing**	*The lack of organizing ideas is evident in his composition since in many opportunities the participant does not know how to continue an idea*	**2**
Goal setting	*The participant always is looking for formal words, coherence and cohesiveness in his writing, thinking of the audience at every momento*	**3**
TRANSLATING	*When the participant finds an adequate thought he begins to put his ideas in a written form, he states that at the moment he finds a clear thought he just writes without any organization.*	**3**
EVALUATING		**4**
R E V I E W I N G **REVISING**	*The participant constantly rereads as a strategy to continue his ideas. This excessive revision shows the lack of a well-elaborated planning at the beginning of the writing, so the participant doubts about what he has written.*	**2**
EDITING	*The participant looks for polished words making changes in his composition.*	**1**
PERSONAL STRATEGIES	*The participant asserts to have personal strategies such as thinking aloud (**TA**) as a way to continue what he is going to write. Also this strategy is useful to create new ideas to complement his composition*	**1**
MONITOR	*This is a constant process during all the composition, it is useful to control his process and his progress.*	**3**

9.2.3.5. Analysis description

As we can see firstly the participant shows several difficulties when trying to start developing the writing task. According to Flowers and Hayes (1984), the act of writing involves three major elements which are reflected in the three units of the model: the task environment, the writer's long-term memory, and the writing processes. Clearly, in this case the subject takes into account the task environment since he is aware the written exercise seeks to collect information for the present study and relate it to his educative process on the development of the writing skill

"Cuando estaba en frente de la hoja en blanco me tomé un tiempo para recordar cómo había sido mi proceso de escritura desde mi hogar infantil"

Participant also evidences a Rhetorical Problem since he cannot find the exact words to start. He intends to "collect" information from the LTM but he does not elaborate a "plan" of what he will write, so ideas and images become difficult to translate into words.

"Empecé a escribir ya que encontré un pensamiento claro, lo voy redactando pero me doy cuenta que se me dificulta un poco continuar ideas, esto quiere decir que se lo quiero decir pero no sé cómo expresarlo de una manera formal y bien redactada".

Another highlighting aspect is the fact that he is always thinking of the audience, that is why he moves from a common language to a more polished prose.

"Para esto paro un momento y busco palabras adecuadas según mi criterio para complementarlo"

As the participant does not elaborate a scheme or a plan about what he is going to write, the Rhetorical Problem thickens and the participant experiments digression, so he cannot connect ideas because as the goal setting is not clear enough or inexistent, the generation of ideas and translation into words is null.

We note that he is constantly rereading as a sign of insecurity and rethinking ideas. He states that this process allows him to lead to new cycles of bared planning and translating; in this case, the participant revises not with the purpose of considering changes, but having a continuation in his writing (monitoring).

> *"Cuando encuentro la palabra adecuada esta misma me ayuda para seguir escribiendo ya sea harto o poco una idea o pensamiento."*

Sondra Perl has seen this phenomenon in the basic writers who kept returned to reread the assignment, searching for ready-made goals, instead of forming their own. Alternatively, poor writers will depend on only very low-level goals, such us finishing a sentence or correctly spelling a word. As the participant asserts not to have planned before starting the writing task, he did not set high level goals which made him go in circles.

9.2.3.6. Conclusion

Finally, participant 3 in his attemptto start the process of writing shows that the lack of a previous planning makes his writing a disorganized composition along the whole process. He takes clear ideas from his long term memory but he does not know how to organize them. So, he writes just what came to his mind without any organization. The repetition of the same ideas in each paragraph is a clear example of this difficulty. Furthermore, we noticed an excessive monitoring during all the process as a demonstration that the writer has no clear goal setting at the moment of composing. Flower and Hayes state that goals lead the writer to generate ideas; those ideas lead to new, more complex goals which can then integrate content and purpose. To conclude, the participant states the use of personal writing strategies allowing him to keep his ideas flowing when writing; thinking aloud to generate ideas and reading while writing are processes he has named personal useful strategies when composing.

> *"Al empezar a escribir me doy cuenta que tengo las costumbres de constantemente pensar en voz alta y al momento de la escritura de ir diciendo lo que voy escribiendo. No sé si sea alguna manía mía o algo cognitivo".*

9.2.4. Participant 4

9.2.4.1 Profile

Participant 4 is 33 years old.Currently; he is in the last semester of the Modern Languages program at the University of Cauca. According to the data obtained from his autobiography and informal writing exercise of his entire writing process, we gathered information that contributed to the research on the writing development skill during the educational process and also on the particular aspects that have positively or negatively influenced it, such as his social, domestic and economic contexts.

The social context is a middle-class family in which the parents have not had any schooling; they have just been dedicated to their work as fruit and vegetable sellers at the marketplace. He says that his parents were not actively involved in his educational process, because they did not have knowledge on reading and writing to assist him in this process.

The participant studied in two different primary schools, in which he did not have a significant learning experience, especially in writing, the secondary education was in a public school where he had two meaningful and productive years, and there he learnt the basic structure of an essay that teachers explained in class; then they assigned some readings and finally students had to write some essays. Later, he studied in a private school presenting low self-esteem problems and a poor academic performance.

At the university, he started his studies on anthropology but he just covered until the fourth semester and stopped studying. Then, after seven years of academic inactivity, he returned to the University but this time to enroll in the Modern Languages English and French Program. Some of these processes were in L1 through some "superficial" courses on

reading and writing (Lectura y Escritura), but most of the practices on writing were in the courses of languages (English and French) he was then taking.

9.2.4.2. Autobiography.

Para hablar un poco de mi contexto familiar y educativo debo decir que mi familia ha tenido un contacto casi nulo con la escuela y el aprendizaje.

Mi padre quedó huérfano desde muy niño y solo estudió hasta segundo y empezó a trabajar casi desde los 5 años hasta hoy en día para sacar adelante a la familia.

Mi madre tampoco tuvo una buena experiencia con la escuela y se retiró desde muy pequeña me dice que la mamá casi no los apoyó para estudiar solo a trabajar en la finca, ella tiene muchas dificultades con el aprendizaje casi no puede escribir ni leer al igual que mi tía, mi familia es muy religiosa y con muchos temores y miedos son muy parecidos a mí.

Mis hermanos, tengo una hermana mayor y un hermano menor, crecimos prácticamente solos en lo que a educación se refiere, pues nuestros padres trabajaban todos los días en jornada completa, nos daban todo lo que necesitábamos pero debido a sus problemas con el aprendizaje no podían colaborar o ayudarnos revisando las tareas o estando pendientes de lo que pasaba con nosotros en ese sentido, siempre nos decían que teníamos que hacer un gran esfuerzo para no sufrir como ellos en la vida.

Mi niñez fue normal, trascurrió entre la casa y la escuela, los juegos sencillos y pocos amigos, soy tímido y tengo muchas dificultades para comunicarme o relacionarme con otras personas, me causa alguna dificultad el hecho de preguntar o salir de dudas un gran problema para mi proceso de aprendizaje pues no hablaba con mis compañeros o profesores para salir de las dudas, a pesar de eso no me iba tan mal en la escuela la verdad no recuerdo cosas como mis notas o mi nivel durante ese tiempo pues no fue muy significativo para mí.

En el bachillerato en el Inem, ocupé el primer lugar lo recuerdo mucho ya que hablaba con más gente era el representante del curso me iba muy bien y se reflejaba en las notas y siento que le interesaba un poco a los profesores ya que algunos me citaban cuando sacaba una nota baja para que este pendiente y no baje la guardia, fue un tiempo significativo porque lo recuerdo bien y a algunos profesores. Los trabajos de escritura, lectura y demás podía resolverlos con gran facilidad, en 6 y 7 me enseñaron como escribir cartas, ensayos, más que todo fue estructura básica para la expresión escrita, también recibía clases de inglés 2 horas a la semana y no tuve un aprendizaje muy significativo ya que solo trabajábamos un libro y la enseñanza solo era llenarlo. En las demás materias tenía muy buen rendimiento ya que el colegio tenía varios énfasis, comercial, agropecuario, agroindustrial, dibujo, música disfrutaba mucho pues cada periodo se enfatizaba en cada uno de ellos.

Mis padres decidieron cambiarme de colegio, no me gustó mucho la idea pero no tenía opción, me inscribieron a un colegio privado el Champagnat, que es de tradición religiosa y de un ambiente completamente diferente en cuanto a la relación con profesores y estudiantes a mí no me gustó ese ambiente, hasta ahora digo que fue una de las peores experiencias en mi vida, terminé muy frustrado con muchos conflictos internos que se veían reflejados en mi rendimiento académico, el cual bajo drásticamente, y en la relación con los demás estudiantes, me alejé de la gente trabajaba solo y me la pasaba solo todo el tiempo durante los descansos.Sólo disfrutaba un poco las clases de dibujo, de canto, de natación y las de español en las cuales también me recordaron las bases para escribir ensayos , como la introducción, nudo y desenlaceme iba bien con buenas notas, recuerdo que escribía unos ensayos muy buenos, hacía bastante crítica y muchas veces expresaba mi odio y resentimiento hacia los compañeros de una manera muy educada y disfrazada creo que tenía la capacidad de ver las cosas de una manera diferente pero nadie lo entendía y me frustré por completo, era malo para expresarme en público no era muy bueno para hablar con la gente ni con los profesores. Guardé mucho silencio durante ese proceso del colegio nisiquiera le contaba a mis padres lo que pasaba hasta me escapaba para no estar ahí y poco después perdí completamente el interés en el aprendizaje. No le veía mucho sentido a las cosas durante mucho tiempo, como eso de "ser alguien en la vida" que dice todo el mundo, era muy difícil poder concentrarme en algo, en una tarea, una lectura o alguna actividad.

En la universidad las cosas cambiaron un poco, me encontré gente diferente y procesos diferentes.Cuando entré a estudiar Antropología debo reconocer que sentí interés al principio, me gustaba sentarme a leer para entender de lo que hablaban en las clases y desarrollaba las diferentes actividades de manera normal, debo decir que abrí un poco mi mente y aunque para mí siempre ha sido muy difícil enfrentar al otro, hablar simplemente, durante los cuatro semestres pude hacerlo de una manera más fácil pude lograr desinhibirme un poco y "hablar" o "relacionarme" mejor con los demás.

Por algunos problemas personales me retiré de la universidad y estuve por fuera mucho tiempo casi 7 años trabajando en el negocio de mi familia de ventas de frutas y minutos, fue un tiempo en el cual no leía, no escribía o estudiaba alguna materia en particular solo realizaba uno que otro curso que no terminaba.

Después de un tiempo de muchísima confusión y por la presión de mi familia y de algunas personas que siempre le preguntaban ¿y usted que va a hacer con su vida? Me animé nuevamente a entrar a la universidad, yo había sentido algo de curiosidad por aprender un idioma diferente y me habían dicho que uno podía viajar muchísimo con esa carrera y pues eso era una de las cosas que me motivaba, viajar. Así que me presenté a Lenguas Modernas, me estrellé al principio, de una manera abismal diría yo, pues pensaba que era como un curso en donde todo empieza desde el comienzo, con lo más básico y así continuaría, pero las cosas no fueron así y no entendía nada.

Debo reconocer que al principio mostré gran interés por aprender, buscaba mucha información, buscaba profesores y les preguntaba sobre algunas técnicas para poder memorizar vocabulario, descargaba gran cantidad de material para imprimir pues en ese tiempo no tenía computador llevaba las copias a la casa para leer y ver si podía resolver mis problemas pues en el salón era casi el único que presentaba ese nivel tan bajo o casi nulo, debo decir que debido a eso es que no estoy tan perdido diría yo en estos momentos, pues no considero que tenga un nivel sobresaliente ni nada de eso, pero entiendo un poco más, puedo mantener una conversación más o menos fluida, recordar gramática y redactar con la ayuda de algunas herramientas para traducir.

Debo reconocer que mi proceso ha ido acompañado de un gran desinterés y pereza, presento muchos problemas con respecto al nivel, el tiempo dedicado a estudiar y repasar lecciones sobre el idioma extranjero es muy poco, yo sé que tengo grandes capacidades sobre todo en el campo de la enseñanza pues es algo que me ha gustado gracias a la experiencia vivida en la universidad en una licenciatura, me ha gustado muchísimo y es una de las razones por las que sigo acá.

9.2.4.3. Codified TAP

1 PL/LTM/GI/GS(Bueno voy a empezar a redactar mi escrito sobre mi proceso de escritura, debo decir que antes de empezar a hacer este trabajo el día que lo asignaron yo pensé que, de una se me ocurrió el momento donde yo sentí que empecé a escribir pues de una manera coherente diría yo que fue en el bachillerato y por eso supuse que este trabajo iba a ser muy fácil, la redacción de este trabajo pues me iba a perecer muy fácil y lo iba a hacer muy rápido de corrido sin ningún problema, pues vamos a ver cómo me va ya enfrentado al papel, vamos a ver pues voy a empezar yo como ya había dicho ya tenía pensado que iba a escribir desde el día que pusieron esta tarea… que es empezar a hablar del momento en el que sentí que escribía bien que fue en el bachillerato listo…)**.**

2 RP (… Pues si me quedo pensando un poco como empezar a escribir…)**.**

3 MT/PL… (Y además que me uish soy bastante, me distraigo con cualquier cosa con cualquier ruido mi mente ya se va para otro lado se distrae y pierde como el sentido de las cosas que iba hacer muy fácilmente pierdo la concentración... pero creo que ya voy a empezar...)

4 MT (A veces pienso que una de las cosas por las que tampoco escribo mucho es porque pienso que mi letra es como muy fea no es muy como agradable a la vista entonces también escribo muy poco pues a mano porque no me gusta mi letra y la forma como la organizo en la hoja de papel me parece muy pues muy desorganizada por eso no me animo como a escribir mucho.).

5 TR (Escribiendo…).

6 MN/EV/RV (bueno pues pare un rato para revisar un poco lo que estoy escribiendo pues me doy cuenta que yo también como que trato de ir un poco más allá y contar o escribir cosas como más… como más no sé cómo decirlo como más profundas siempre trato como de buscar o hacer descripciones como un poco más…. No se cómo explicarlo en este momento… pero igual me siento relajado escribiendo aunque llevo apenas 1, 2 ,3… 8 líneas que las escribí de corrido…).

7 TR (Escribiendo…).

8 MT/MN/GS(pare un rato porque me sentí un poco cansado me dolió la mano pues como había dicho cuando me siento a escribir, pues cuando me puedo concentrar de verdad me siento a escribir siempre como que va conectado el pensamiento con el lapicero porque estoy pensando y al mismo redactando o escribiendo todo lo que se me va pasando por la cabeza casi a veces sin analizarlo o sin pensarlo simplemente lo escribo en el cuaderno no sé si eso será un problema o una desventaja pero la escritura en español casi siempre lo hago así, todos mis pensamientos como que van conectados con el lapicero y los reflejo de una, sin ensayarlos sin corregirlos o sin analizar si están bien o mal o si van de acuerdo o no al trabajo, simplemente lo escribo, escribo conforme voy pensando en el hecho o en el tema que tengo que escribir..**)** .

9 TR (Escribiendo….).

10 **MN/LTM (**volví a parar porque estaba pensando en el momento en el que se me termino el gusto por escribir pues son cosas como recuerdos que se vienen a la cabeza pero en si no he reflexionado muy bien sobre lo que ha sido el proceso de escritura pues nunca lo he como analizado o visto como algo importante por eso creo que no recuerdo muy bien cosas que pueden ser importante para el proceso por eso estoy tratando como de recordar…).

11RP/GI/OR (Llevo media hoja y me quede me estanque…. No pues es que también se viene como muchas ideas o muchos pensamientos pero no sé por cual empezar o cual escribir o cual sería como la indicada para el trabajo…).

12 RP/GS/MT (A veces la mente queda en blanco no sabe que más escribir… o querer acabar ya para no demorarse tanto en el trabajo porque también me da mucha pereza, creo que uno de los problemas más grandes es la pereza que tengo para sentarme aquí solo escribir estar pensando solo en eso, me distraigo muy fácilmente con cualquier ruido y ya siento ganas de querer terminar y concluir con cualquier cosa sin reflexionar si no terminar ya con

cualquier cosa, escribir lo primero que me salga y dejarlo así, esas son unas de las reacciones que tengo a veces con los trabajos que me dejan escribir cualquier cosa y terminarlo y dejarlo así para terminar pues rápido..).

13 TR (Volví a empezar a escribir…).

14 MN/ (siempre que empiezo a escribir y tengo la idea de lo que voy a escribir siempre lo hago de forma corrida no paro sin pensar si estoy utilizando las palabras correctas o no bien escribo de corrido y pues por ponerme a hablar ahorita se me fue la idea de lo que estaba escribiendo…).

15 EV (ahorita volví a parar pero pensando solamente en una palabra…).

16 MN/LTM/PL/GI (bueno termine este párrafo, estoy pensando a ver como fue el proceso de escritura en la universidad cuando entre a lenguas modernas...).

17 TR (Empecé otra vez con el siguiente párrafo…).

18 RP (Pero no, pare otra vez, no estoy empezando…).

19 MN/MT/RP (… no se a veces me siento como muy seguro tengo todas la ideas rondando en la cabeza sobre que escribir pero ya al momento de poner el lápiz pues en la hoja de papel como que no se sabe pues de todas esas ideas cual escribir para continuar pues con algo más o menos coherente sin salirse mucho de la línea o del tema del que estoy hablando…)

20 TR (Bueno ya empecé otra vez…).

21MN/EV (quería… llevada 25 minutos desde que empecé a escribir llevo no más una hoja y media, y volví a parar, claro yo quería hacerlo de una forma pues bien resumida porque pues así sinceramente no es que haya tenido como una experiencia muy grande en el proceso de escritura o no lo había visto como algo importante para reflexionar o para analizar…).

22 TR (Bueno empecé a escribir otra vez…)**.**

23 PL (bueno termine de escribir otro párrafo estoy pensando como continuar…).

24 MN/RW/ED/GS/MT (Estaba corrigiendo… pues yo a veces cuando escribo casi siempre lo hago, pues en español lo hago de corrido y muchas veces muy pocas veces me detengo a revisar si me ha faltado algo si tengo algún problema de escritura de gramática o faltas de ortografía y cosas así siempre lo hago de manera corrida y ahh termino de escribir ahí, quiero

acabar rápido porque la verdad siento como pereza o me siento pues no sé cómo con ganas de no seguir escribiendo y terminar todo rápido y dejarlo todo ahí y no revisarlo y dejarlo tal como está.).

25 RP/MT (Se me puso la mente en blanco… estoy pensando y pensando y entra un poco de desesperación, un poco nervioso pensando y pensando que más escribir y pues es el momento donde quisiera hacer otra cosa como navegar en internet o escuchar música… y pues me distraigo más pensando cómo en que decir para que se escuche en la grabación que en lo que estoy escribiendo la verdad…).

26 MN/LTM/RP (A veces algo que me pasa es que no recuerdo mucho del tema del que estaba hablando lo último que escribí pueden pasar un minuto o dos, pero si me distraigo de la hoja se me va la idea).

27 RV/PL/GS (tengo que volver a leer como el último párrafo o pedacitos de los últimos párrafos para poder pues pensar en que era que estaba escribiendo para poder seguir la línea y no pasarme a otro tema y poder llevar un orden pues al menos cronológico mientras voy relatando pues lo hechos no , por eso tengo que volver a leer un poco para no perderme o no irme a otro tema así muy lejos, en el fondo también me interesa como ser coherente no? Pues con los hechos osea escribo de corrido pero por lo menos quisiera que se entendiera y se viera como un orden lo que pasó primero, que no se pierda el orden.).

28 MN/RV/EV/(Y pues revisando un poquito si pues primero uno reconoce que la letra es muy fea, que hay varios problemas de ortografía, tildes y comas y no sé cómo se llama eso la caligrafía que es muy desordenada y he confundido palabras, por ejo he escrito idioma extranjera en vez de idioma extranjero.. A veces cambio muchas letras y en ingles también cambio letras no sé si será del afán de seguir escribiendo y la pereza de revisar…)

29 TR (Voy a empezar otra vez a escribir…).

30 EV/TR Reflexivo estaba pensando si es con b o v yo la escribo con b pero no estoy seguro, y pues empecé a escribir cosas como más personales).

31 MN/GS/MT/RP (el proceso de escritura pues mi proceso es como extraño porque a veces quisiera ser muy serio con lo que escribo pero le meto como mucho sentimiento, como que si quisiera desahogarme otra vez como los escritos de los que hablo en esta redacción y pues también me confunden porque quisiera escribir las cosas como muy serias pero hay

momentos en los que me pierdo y empiezo a contar cosas como muy personales y meterle como sentimiento a la vaina y me frustro pues porque pienso que alguien ya va a empezar a burlarse de que este man ya va a empezar a quejarse de la vida y pues no se me confundo en ese momento.).

32 TR/LTM/GS/MT (Estaba escribiendo y empecé a pensar el tiempo porque quisiera hacer otra cosa y veo que también se ve reflejado en el movimiento de la mano y la calidad de la escritura y encuentro más errores tal vez por el afán de querer acabar rápido.).

33 TR (Escribiendo…).

9.2.4.4. Analysis chart participant 4

Tabla 4. Participant 4 analysis chart

PARTICIPANT 4		
COGNITIVE STRATEGIES	**ANALISIS**	**REPETITIONS**
THE RHETORICAL PROBLEM	*At the moment of putting ideas in words he did not know how to start the writing so he digresses looking for a beginning.*	**8**
LONG TERM MEMORY	*In this case, the participant claims to generate ideas retrieving relevant information from LTM.*	**5**
4 **Generating** **PLANNIG**	*He did a step by step internal planning by giving a chronological order to the informal writing (primary school, secondary school and high education). The participant generates ideas retrieving relevant information from (LTM). He generates only fragmentary, unconnected, even contradictory thoughts.*	**3**
Organizing	*In the sub process of generating ideas, the lack of organization of the thoughts overrides the process of relating ideas and forming new concepts. He does not know how to organize ideas that fit each other.*	**1**
Goal setting	*Formulating objectives in this case is presented as subordinate objectives, since he only expected to accomplish the task rather than to construct a cohesive and coherent text.*	**6**
TRANSLATING	*When writing, this participant puts his ideas in prose without taking into account if it's a cohesive and coherent paper, what is known as automatic writing*	**10**
EVALUATING **REVIEWING**	*The participant jumps into this process in order to consider changes in his writing.*	**5**
REVISING	*This aspect can be evidenced because he rereads constantly to generate new ideas as well as check what he has written is consistent with what he wants to express.*	**3**
EDITING	*The participant makes use of this process when he changes a common word for a polished.*	**1**
MOTIVATION	*The participant is frequently giving himself value judgments about the way he writes.*	**9**
MONITOR	*This is a remarkable characteristic in this participant because he uses this aspect as a way to control his process and writing product.*	**12**

9.2.4.5. Analysis description

Participant 4 started doing an apparent planning since at the moment the task was assigned, he already knew what he was going to write; he did a step by step internal planning by giving a chronological order to the informal writing (primary school , secondary school and high education), the basic knowledge on writing acquired during his school days helped him deciding for the information related to the action of writing (Long term Memory) Flowers and Hayes assert that this mental representation is likely to be more abstract than the writers' prose representation will eventually be. In this case, the participant claims to generate ideas retrieving relevant information from Long Term Memory (LTM) but he does not develop and organize them (Organizing ideas), he generates only fragmentary, unconnected, even contradictory thoughts . As he only got involved in the sub process of generating ideas, the lack of organization of these thoughts override the process of relating ideas and forming new concepts because he neither identifies categories to search for subordinate ideas which develop a current topic nor establishes goal settings, so the information translated into words is lacking coherence (process) and fragmentary (content).

> *"Bueno pues voy a empezar a redactar mi escrito sobre mi proceso de escritura, debo decir que antes de empezar a hacer este trabajo el día que lo pusieron yo pensé que pues, de una se me ocurrió el momento donde yo sentí que pues empecé a escribir pues de una manera coherente diría yo que fue en el bachillerato y por eso supuse que este trabajo iba a ser muy fácil,"*

When the participant was going to put his ideas in prose he faced the Rhetorical Problem, since despite the previous basic planning, at the moment of translating his ideas in words, he did not know how to start writing, so he digresses looking for a beginning.

> *"..... Pues sí... me quedo pensando un poco como empezar a escribir..."*

Flowers and Hayes assert that the way in which people choose to solve the Rhetorical Problem can vary greatly from writer to writer. In this case the participant argues that he solves this problem by writing what comes to mind first. (Escribiendo la primera idea que estaba pasando por su mente ala hora de colocar el lapicero sobre el paper). The participant

doubts about how to start organizing his ideas; also he judges his writing style, showing insecurity and low self-esteem.

> *"A veces pienso que una de las cosas por las que tampoco escribo mucho es porque pienso que mi letra es como muy fea no es muy como agradable a la vista entonces también escribo muy poco pues a mano porque no me gusta mi letra y la forma como la organizo en la hoja de papel me parece muy pues muy desorganizada por eso no me animo como a escribir mucho"*

To analyze this kind of behavior at the time of writing, we rely on the Hayes updating model (1996) in which he identified how various aspects of human cognitive capacity interact with the tasks, distinguishing the roles of LTM, Short-Term Memory, and motivation or affect. In that sense it was taken as a reference, within new aspects added by Hayes in the new scheme, only those related to the motivational and emotional aspects. Hayes (1996) based on a series of empirical data showing that the person's beliefs on the task influence the outcome and the process of composition.

On the other hand, Hayes assumed that the writer constantly values (sometimes consciously and sometimes unconsciously) what the right balance is between the effort and the benefits received from what he is currently doing. This attitude was reflected in many paragraphs of the TAP since the participant is constantly giving emotional value to himself while he is writing.

> *"*me doy cuenta que yo también como que trato de ir un poco más allá y contar o escribir cosas como más… como más no sé cómo decirlo como más profundas siempre"

> "creo que uno de los problemas más grandes es la pereza que tengo para sentarme aquí solo escribir estar pensando solo en eso, me distraigo muy fácilmente con cualquier ruido y ya siento ganas de querer terminar y concluir con cualquier cosa sin reflexionar si no terminar ya con cualquier cosa,"´

In the previous example participant shows not only a rhetorical problem, but also the lack of motivation since he does not know how to organize ideas to fit each other. This causes the participant to decrease with fatigue. Hayes claims that motivation has to do with desire

and whether people write, how long they write, how much they attend to the quality of what they write will depend on tthis motivation.

All through his writing process Participant 4 monitors not with the purpose of making changes, but having a continuation in his writing. As writers compose, they also monitor their current process and progress. The monitor functions as a writing strategist which determines when the writers move from one process to the next. They suggest that this choice is determined both by the writer's goals and by individual writing habits or styles. Despite this, the excess on monitoring reveals there is not a clear idea (planning) of how to continue developing his ideas, because in fact, he is not developing those ideas, he is just trying to get back on the track of the initial idea to keep on writing and he does not pay attention to the development of the idea but on the content.

> "*Y pues revisando un poquito si pues primero uno reconoce que la letra es muy fea, que hay varios problemas de ortografía, tildes y comas y no sé cómo se llama eso la caligrafía que es muy desordenada y he confundido palabras, por eso he escrito idioma extranjera en vez de idioma extranjero*".

9.2.4.6. Conclusion.

Finally, in the case of Participant 4, he states that since the moment the task was assigned, he had already formed an internal representation of knowledge about the topic (Planning), retrieving information from his long-term memory that would be used when writing, but at the moment of putting ideas into visible language (translating), he faces the rhetorical problem because he does not know how to start writing or how to organize the ideas.This situation comes up repeatedly throughout the entire process. The writing comes up in short time intervals, the participant generates ideas and immediately translates them until the moment he stops to generate new ideas or monitoring the process with some reflections on how he is writing. We can also observe that when developing the writing tasks, participant is constantly giving emotional values to himself while he is writing. The motivation components, interest or emotions he feels when writing, further influenced the writing process itself and the product (final text), Hayes asserts whether people write, how long they write, how much they attend to the quality of what they write will depend on their motivation,

that is why formulating objectives in this case is presented as subordinate objectives, since he only expected to accomplish the task rather than to construct a cohesive and coherent text.

9.2.5. Participant 5

9.2.5.1 Profile

Participant 5 is 33 years old, currently he is finishing higher studies at the University of Cauca.The social context is a middle-class family where he is the fourth of five brothers, his parents had some education, they have only attended a few years of grade school, maybe this can constitute a 'proper reason' for non- encouraged him to study from childhood, his lack of motivation and being successful.

He attended public institutions where he was interested in doing some writing with free themes; but they were just thoughts that did not transcend because he never showed them, probably due to his insecurity, fear of rejection or personal decisions.

9.2.5.2. Autobiography.

Yo nací en Popayán; una pequeña ciudad al sur occidente colombiano, mis padres y mis cuatro hermanos crecimos en una modesta casa en el barrio San Antonio de Padua, allí ingresé a la escuela mixta Chuni, en la cual realicé todos mis estudios primarios. De ese tiempo recuerdo ser uno de los más alumnos con mayor edad, pero así mismo uno de los más adelantados de mi curso; para mí todas las actividades propuestas por los profesores eran fáciles y las acababa muy rápido, fui bastante aplicado con los deberes y me interesaba mucho conocer sobre otros temas, tanto así que leía revistas, historietas, comics de mis tíos que encontraba en la casa de mis abuelos. Después de leer sobre diferentes tópicos interesantes me gustaba compartirlos con mis compañeros, pero nunca encontré interés por parte de ellos y terminábamos haciendo lo que todos los niños hacen a esa edad.

Aunque mi padre siempre estuvo en casa y dio buen ejemplo como persona; siempre estuvo ocupado administrando su pequeño negocio y viendo televisión, así que nunca se le observó un verdadero interés en la educación de sus hijos, mucho menos a mi madre que tenía que lidiar con cinco pequeños molestando a toda hora.

Mi ingreso a bachillerato trajo problemas de adaptación y falta de interés, mi familia y yo nos trasladamos a otro barrio y con ello llegaron nuevas cosas. El primer año de este nuevo ciclo fue motivante para mí, el profesor de español era bastante ameno en sus clases y repasé muchos temas que había visto en primaria; como ortografía, escritura y gramática en general. La asignatura de Inglés fue bastante aburrida ya que todo el bachillerato se manejó un sólo libro con sus diferentes tomos, pero nunca se enfatizó en la escucha.

Debido a problemas de la adolescencia como baja autoestima y falta de interés caí en un estancamiento general, es decir, nunca me volví a interesar en sobresalir en ningún aspecto, todo se volvió monótono y el desinterés de mis padres por tratar de ser mejor, contribuyó a mi manera de ser. Siempre escuché en mi casa que la universidad era para las personas que tenían los medios suficientes para sostenerse, eso acabó por moldear mi forma de pensar y mi desmotivación.

Entré a la universidad por iniciativa propia, después de muchos años de graduarme como bachiller. Los primeros semestres fueron de adaptación, en los cuales traté de igualarme al ritmo de mis compañeros (mucho más jóvenes que yo), fue bastante difícil pero logré un nivel aceptable. Después de eso mi proceso no ha cambiado mucho, hago lo mínimo que me exigen en la universidad y pienso terminarla sin mayores pretensiones.

9.2.5.3. Codified TAP

1 RP Mmm (aclaro mi garganta) mmm.

2 MT (Voy a bajarle al tv) mmm…

3 RP (¿cómo comienzo?).

4 TR (Título "mi proceso de escritura").

5 PL/LTM (mmm… ¿qué recuerdo?...mmm voy a escribir sobre lo que me acuerdo cuando era niño, antes de entrar a la escuela, mmm no es fácil.).

6 GI/LTM (Mmm bueno, cantidad de ideas que pasan por mi cabeza: mi abuela leyéndome cuentos, mis tíos... eh... leyendo en algún sitio también...mm ¡sí!, si me acuerdo mucho estar con mi abuela, ella me leía historietas... mmm….).

7 MT (-parece que todos se fueron, me siento más cómodo escribiendo si no hay mucha bulla…mmm y además….siento algo de vergüenza... que me vayan a oír… salí de la pieza, me serví un jugo.).

8 TR (Recuerdo que antes de entrar a la escuela me acostaba…).

9 LTM (mmm Memín!, Memín y Fuego, recuerdo que mi abuela me leía algunas historietas…).

10 MN/RV/EV/ED (recuerdo… no nono… Recuerdo… borro recuerdo porque creo que ya lo coloqué al principio… suena como raro…. Memín era de un negrito y sus tres amigos… MemínPingüín!).

11 LTM/GI (Me acuerdo mucho de las… de… las páginas que eran de un color café clarito, "café viejo"; supongo.).

12 MN/RVS ((Leo otra vez).

13 TR (Era de un negrito llamado Memín,).

14 ED/ RVS (borro porque no me gustó como quedó,… sigo leyendo).

15 RP/GI (¿qué hacía mi abuela?... ella me seguía leyendo... y yo pues… prestaba mucha atención).

16 MT ((Que ejercicio tan vacano este, pues me estoy acordando, casi sentirme junto a mi abuela… quiero decir recuerdo su pelo gris… ella me abrazaba y todo eso.).

17 GI/OI/T/MN (Había otra historia, revista que se llamaba Fuego… y era sobre la esclavitud..., pero esa no me la leía…simplemente… mmm, había muchas revistas de eso… ¡no! Pero esas no me las leía.).

18 RVS (voy a arreglar este pedacito "como la de un negrito").

19 GI/ OI (yo prestaba mucha atención a los dibujos, pero me gustaba oír… mmm ¿cómo decirlo?, de alguna forma "matizaba" cada personaje…).

20 GI (Mmm… mis tíos… les gustaban leer mucho también…).

21 RVS/M (Creo que esta primera parte queda como un párrafo… como un primer párrafo…).

22 GI/GS (mmm... me gustaría hablar de la influencia que tuvieron mis tíos… en mi formación…).

23 MT (Siento que está temblando… mmm, ¿seré yo?..   (Salí de la pieza).(Veamos, aquí estoy de vuelta)

24 RVS (releo…).

25 TR/OI (supongo que eran mis tíos los que compraban, ¿no?,) mmm… Kalimán, Orión, Águila… mmm vencer o morir… vencer o morir es la ley de mi raza… ¡Aja!..).

26 RVS (Vuelvo a leer,… Águila solitaria… … y todo el tiempo estaban volteando por aquí.).

27 RVS (Vuelvo a leer,..).

28 RV/EV/ED/MN (y después de leerlos… pues los dejaban por ahí, ¿no?, Rondar… rondar es como… los dejaban rondar,, ni que tuvieran pies, ¿no?, ja ja, pues es una forma de decirlo, no sé si esta palabra quede allí… Rondar… en la casa…mmm… se entiende…los dejaban rondar por la casa,).

29 RP (repito lo que estoy escribiendo).

30 RVS (me gustaba mucho, ¿me gustaban?.. Me "gustaban" mucho las imágenes o me "gustaba" mucho las imágenes… mmm… ya dije imágenes, ¿o no?, (vuelvo a leer), me

gustaban mucho las imágenes, y las expresiones de los protagonistas, ¿personajes?, (vuelvo a leer) personajes mejor. Mmm…).

31 MT (2.57 pm).

32 TR (Cuando entré…).

33 PL (yo creo que ya voy a hablar de la escuela… la primaria.).

34 MT (…tengo que hacer esto más rápido porque antes de las 4 me voy…).

35 TR (Cuando ingresé).

36 LTM (no me acuerdo si cuando entré a la escuela tenía algún conocimiento de lectura… tal vez no… cuando entré estaba algo grande… como de 6 o 7 años… Me acuerdo que cuando estaba a mitad de año, en Kínder… Me querían promover pero yo ya no quise…).

37 LTM/GI/MN (Cuando ingresé a preescolar... ¿o es Kínder ahora?... me acuerdo que la profesora me colocaba a hacer otras actividades porque yo acababa primero… me colocaba a hacer como laberintos, dibujos… o cosas así,…).

38 RVS ((Vuelvo a leer)… acababa las actividades antes, no sé si colocar acababa antes las actividades o acababa las actividades antes,..(Vuelvo a leer)... ¿Punto y coma? (Vuelvo a leer)…).

39 RVS (Y ella me colocaba o, a ayudarles o, a realizar…… ¿después de "o" coloco coma?.. Si, lo voy a dejar.).

40 RVS/EV (Leo todo).

41 LTM/MN ((Muchos recuerdos sobre las cartillas utilizadas).

42 TR De mis primeros años...) (Me suena el teléfono).

43 RVS (vuelvo a leer)…).

44 EV (primeros de primaria… muchas Pes, no me gusta como suena… primeros años de escuela; mejor…mmm…).

45 MT (Cambio de canal en tv).

46 RP ¿qué coloco? (llovió… voy al patio a ver si hay ropa).(Pasó un rato), la tv me distrae… los primeros años de escuela... ¿Qué utilizaba?... mmm…).

47 T (De mis primeros años).

48 LTM/GI (recuerdo… hacer planas en una cartilla… mmm).

49 RVS ((Vuelvo a leer)…) contenía dos partes**…**

50 ED/RVS ((le quito la coma porque creo que le quita sentido, (vuelvo a leer).

51 T/RVS/ED (en una cartilla que contenía,… ¿la cual contenía?.. Que contenía mejor, borro la cual… Vuelvo a leer).

52 T (Pegada y despegada…).

53 EV/ED/MN (reescribo esta parte; En letra pegada o con letra pegada, voy a colocar con,).

54 MT (veo tv).

55 RVS/LTM ((Vuelvo a leer, Muchos recuerdos en la escuela)).

56 RP (¿Qué coloco?...) el profesor nos pide escribir algo más concreto…)

57 RVS (Vuelvo a leer).

58 MT (Descanso).

59 RVS (Mi proceso de escritura, (Vuelvo a leer).

60 LTM (Recuerdos).

61 EV/MN (¿se escribe descifre o descifré?… recuerdo algunas palabras que se escriben con SC,…).

62 RVS (Vuelvo a leer).

63 EV (¿intrigaban o interesaban?..).

64 RVS/ED ((Vuelvo a leer)…) coloco me interesaban... (Vuelvo a leer)…).

65 MT ((Miro la hora)…).

66 EV/RVS/MN (he utilizado mucho la palabra "recuerdo"… preguntar a mi madre, ¿coloco madre o mamá?… madre es más formal… (Vuelvo a leer)…).

67 LTM/GI (Demasiados recuerdos).

68 RVS ((Vuelvo a leer).

69 EV/ED (¿Que desconocía o que yo desconocía… ¿con pronombre o sin pronombre? Con porque no es muy claro quien desconocía,).

70 LTM ((muchos recuerdos)).

71 RVS/MN (Vuelvo a leer).

72 M (Hora 3:45).

73 LTM (recuerdos).

74 RVS (Vuelvo a leer).

9.2.5.4. Analysis chart participant 5

Tabla 5. Participant 5 analysis chart

<table>
<tr><th colspan="3">PARTICIPANT 5</th></tr>
<tr><th colspan="2">COGNITIVE STRATEGIES</th><th>ANALISIS</th><th>REPETITIONS</th></tr>
<tr><td colspan="2">THE RHETORICAL PROBLEM</td><td>*The participant gives a title to focus on the writing, but he immediately loses his objectives since he did not plan correctly. This participant thinks of the audience when writing, for that reason he seeks formal words to his discourse*</td><td>6</td></tr>
<tr><td colspan="2">LONG TERM MEMORY</td><td>*He constantly resorts to LTM to retrieve ideas and thoughts, most of the time the information is not relevant to his writing.*</td><td>13</td></tr>
<tr><td rowspan="3">3

PLANNIG</td><td>Generating</td><td>*Throughout the writing process Participant 5 generates ideas resorting to his LTM, but, at the same time he digresses delaying the composition going off his main objective*</td><td>7</td></tr>
<tr><td>Organizing</td><td>*There is not an elaborate planning, because of this he diverts of the goals setting. This makes the participant get stuck and go in circles.*</td><td>3</td></tr>
<tr><td>Goal setting</td><td>*This sub process is almost non-existent since the participant just writes to complete an assigned task because he did not set objectives from the very beginning*</td><td>2</td></tr>
<tr><td colspan="2">TRANSLATING</td><td>*Due to the fact that this participant resorts constantly to his LTM, it can be evidenced some emotional issues representations in his writing.*
This participant delays the writing process since he thinks a lot when putting his ideas in prose.</td><td>6</td></tr>
<tr><td rowspan="3">REVIEWING</td><td>EVALUATING</td><td>*This is evidenced when the participant asks himself about the rhetorical questions and searching a better discourse to communicate.*</td><td>10</td></tr>
<tr><td>REVISING</td><td>*The excessive revision is constant in his entire writing process. He uses this sub process in every idea he wants to express, rereading constantly looking for words or ideas to include in his writing.*</td><td>23</td></tr>
<tr><td>EDITING</td><td>*This participant resorts moderately to this sub process since at the translating process moment, mostideas have been edited in his mind.*</td><td>8</td></tr>
<tr><td colspan="2">MOTIVATION</td><td>*This is a repetitive factor all along the writing; it is evidenced when he takes breaks to continue.*</td><td>9</td></tr>
<tr><td colspan="2">PERSONAL STRATEGIES</td><td>*Sometimes participant 5 reads loud to concentrate.*</td><td>1</td></tr>
<tr><td colspan="2">MONITOR</td><td>*This is a constant strategy in his writing process; he uses it to control the changes from process to process and also to control his writing progress.*</td><td>10</td></tr>
</table>

9.2.5.5. Analysis description

The participant began his writing by first giving a title "*Mi proceso de escritura"* this could be explained as a way of planning since the title serves as a kind of guide to keep writing on the topic proposed for the exercise, but it in fact shows the lack of a defined "plan" to follow. Flowers and Hayes (1986), asserted that this kind of "aids" are related to what they name the rhetorical problem since the act of writing is a rhetorical act, writers attempt to solve the difficulties of starting by writing something that could work as a point of departure

According to Bereiter and Scardamalia (1987) "skilled writers often "problematize" a writing task, adopting a strategy they called knowledge transforming. Expert writers often develop elaborated goals, particularly content and rhetorical goals, which require sophisticated problem-solving. In contrast, non-expert writers typically take a simpler, natural approach to composing, adopting a knowledge-telling approach in which content is generated through association, with one idea prompting the next. (Bereiter&Scardamalia 1982). Whereas the inefficient skills of non-expert writers may restrict them to a knowledge-telling approach, skilled writers can move freely between knowledge telling and knowledge transforming. A second "move" was the self-asking of questions about how to continue, he resorts to the Long-Term Memory (LTM) as a generator of ideas strategy and thus he realizes that by thinking of events that happened long time ago, he was able to revive forgotten feelings, thoughts and emotions. The fact that a memory takes him to another one makes him often pay more attention to abstractions and easily distort his goal. As in "A Cognitive Process Theory of Writing Author(s): Linda Flower and John R. Hayes " They assert that the problem with LTM is, getting things out of it-that is, finding the cue that will let the one who writes retrieve a network of useful knowledge.

> "cantidad de ideas que pasan por mi cabeza: mi abuela leyéndome cuentos, mis tíos... eh… leyendo en algún sitio también…mm sí!, si me acuerdo mucho estar con mi abuela, ella me leía historietas… mmm"

After having appealed to his LTM to generate ideas, he neither organizes the ideas nor sets the goals of the writing exercise, thus the participant begins to translate his thoughts into

words or unless that is what it is supposed to occur since he is just writing a bunch of ideas with no sense or coherent connection.

> *"Recuerdo que antes de entrar a la escuela me acostaba… mmm Memín!, Memín y Fuego, recuerdo que mi abuela me leía algunas historietas… recuerdo… no nono… Recuerdo… borro la palabra "recuerdo" porque creo que ya lo coloqué al principio… suena como raro…. Memín era de un negrito y sus tres amigos… MemínPingüín!"*

Digressing in LTM can make him divert of his goal setting as well as it can make him forget ideas that he had at first. As it is observed here, there is an evident lack of planning since the participant did not establish a guide that could help him to reach the purpose of the writing. The title could be considered as a kind of form of planning, but as Hayes explained, it is more a "knowledge telling" strategy which does not represent an organized plan to follow.

To retake the goal setting, this participant uses an unconsciously strategy: reread constantly from the end to the beginning of the writing task. The process goals are essentially the instructions people give themselves about how to carry out the process of writing, good writers often give themselves many instructions and seem to have greater conscious control over their own process than the non-expert writers. This participant constantly uses monitoring and reviewing to make sure that what he writes is consistent with what he wants to express, to do this he rereads, seeks more formal words thinking of the audience, omit or change words which are considered inappropriate to his writing; but sometimes it makes the participant get distracted, seeking grammatical and spelling mistakes to finally getting stuck in an idea.

Paradoxically we see that in participant 5, the excess of monitoring and reviewing plays an opposite role, since the participant remains more time correcting errors than generating useful ideas for writing.

We can observe this participant is constantly asking questions such as ***"¿Cómocomienzo?","¿Quérecuerdo?","Seréyo?","¿no?", "¿mmm?"***; this could be not only a strategy he uses to maintain the coherence in his subject, but also to lead him to maintain an internal monologue going off the main objectives, but once more, the participant is extending the previous sentence. Unfortunately, the lack of planning makes the participant go around the same idea and avoid the generation of new ideas with relevant information from the LTM**.**

We can observe this participant needs to feel comfortable, in places absent of noise and distractions so he can put all their attention on the content of the writing session.

"voy a bajarle al tv", "me siento más cómodo escribiendo si no hay mucha bulla", "salí de la pieza, me serví un jugo", "me suena el teléfono", "llovió, voy al patio a ver si hay ropa".

9.2.5.6. Conclusion

To sum up, participant 5 starts his writting trying to focus his attention on the topic; to do this he gives a title helping to maintain his idea, but he immediately loses his main objective when his mind digresses and resorts to the LTM to retrieve a lot of information that normally he does not use in his translating process such as disorganized information and unconnected ideas. This fact evidences that participant 5 does not plan properly and does not set goals setting; besides he is constantly wondering about how to proceed with his ideas (rhetorical problem), spending long time thinking of his memories. We can also observe, the excessive recurrence to reviewing in their sub processes of revising and editing; when this participant writes an idea, he immediately rereads to verify if what he wrote is consistent with the previous sentence or paragraph; besides it allows him to be constantly making changes to his writing to improve it. Participant 5 also spends a lot of time focusing on low-level goals such spelling words, style, and other grammatical issues. A particularity of this participant happens in the monitoring strategy; he is constantly trying to control the step of a process to

other in his writing, but most of time he is generating ideas. A final characteristic in this participant is the motivation which becomes an important aspect when writing. He states motivational issues such as the writing topic and the paper deadline to write freely without pressures are restraints provoking interruptions all along the writing composition.

10. GENERAL CONCLUSIONS

By analyzing the writing cognitive processes and strategies of the students under research, it can be asserted that each participant effectively resorts to different mental processes, which have not necessarily a hierarchical order, but they are presented in any time of the composition.

Some of the participants state to have personal strategies influencing their writing process; they are not named by Flowers and Hayes in their study. Sometimes participants think aloud as a way to get new ideas, read aloud when revising in order to concentrate and retake the writing topic, and others repaint words to continue writing.

It was observed that participants showed different writing cognitive processes and strategies included in "A cognitive process theory of writing "(1981), in which the authors make a difference between expert and non-expert writers, asserting that by implementing adequate strategies, significant advances can be achieved and became coherent
Thelack ofan elaborated planning made the participants face the rethorical problem when starting the writing. Some of the participants solved this difficulty by giving a tittle to their papers, others resorted to their LTM to retrieve information concerning the specific topic. All this information was just unconnected, unfragmenary even contradictory ideas causing an uncohesive and uncoherent writing since they did not organize ideas from the very beginning. Another highliting aspect was the fact that all the participants focused on low-level goals such as grammatical issues, spelling words, expanding a paragraph, writing style and accomplishing the task.

We evidenced that the excessive revising was constant in all the participants, but each participant used it in a different way; some of them resorted to this process to generate new information, to have a continuation in their writings and others to revise "coherence" in their task.

Motivation played an important role in each participant since some of them assert that how long they write the topic and how much they attend to the quality of what they write

depend on their motivation. In their writing, the learning process influenced different factors such as the social, educational and domestic context and how these affected whether positively or negatively the learning process itself.

11. RECOMMENDATIONSTO THE E-FMLP

It is advised to teachers and students to take into account this research to understand the cognitive process involved in each individual when writing, since each person has their own strategies and methods to develop this skill.

It is recommended to teachers to pay particular attention to the social context from each student; place of origin, educative level of parents, socioeconomic strata, among other aspects, to inquiry into their preferences and constraints when writing. For this purpose it is suggested to develop writings such as an auto biography, which could generate the necessary information about their processes.

It is proposed to the MLP to reimplement the written composition subject (as reflected many years ago in the curriculum) to be applied from the first semesters in order to improve this skill, thus avoiding problems when students have to write essays, academic writings or especially the degree project.

REFERENCES

Aswad, E. and Ali, A. (2002). A study of the L1 and L2 writing processes and strategies of Arab learners with special reference to third-year Libyan university students. New Castle University. PhD Thesis.

Barton, D. (2006). Literacy: An introduction to the ecology of written language. USA. Publishing Blackwell.

Bernardini, S. (2004).Corpora and language learners. Italy. Publisher: John Benjamins Pub Co.

Berrio, J. Jimenez, C. and Mosquera, J. (2001). Authentic text reading as a strategy to improve EFL students' writing. University of Cauca

Brunner, Mg. (1993) Abnormal behavior associated with a point mutation in the structural gene for monoamine oxidase A. Vol. 262 no. 5133 pp. 578-580. Reports

Ceron, Y. David, O and Mendez, A. (2001) Strategies for improving the Universidad del Cauca EFL students' writing cohesion: a proposal. University of cauca, Colombia.

Collins, J. Six traits writing strategies. Improving writing with six traits and writing strategies: one problem at a time.

Cooper, T. C. (1999). Processing of idioms by L2 learners of English. TESOL

Chenail, R. (2008). Qualitative research proposals and reports: A guide. Canada. Jones and Bartlett publishers.

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

Cumming, A. (1989). Writing expertise and second language proficiency .Language learning.

Danahay, D. (2006). Introduction to Ethnography and Autoethnography. The SAGE handbook of Social Research Methods. USA.

Deane, P. and Odendahl, N. (2008). Writing Proficiency as a Complex Integrated Skill (2008). Article first published online: 8 AUG 2014

Denzin, N. (1989). Interpretative biography. Qualitative research methods series.

Delgadillo, Y. and Delgado, N. (2001). The use of e-mail as a complementary tool to practice and improve writing in English. University of cauca, Colombia

Ericsson, K.A. & Simon, H.A. (1980) Verbal reports as data. Psychological Review, Vol. 87, no. 3, pp. 215-251.

Flavell, J. (1993). El desarrollo cognitivo. Editorial Antonio Machado

Flower, L. & Hayes, J. (1981).A cognitive process theory of writing. College composition and communication, 32, 365-367

Freeman, M. (2004). Autobiographical Understanding and Narrative Inquiry. 05-Clandinin-45112. Page 120.

Hayes, J. R. (1996). A new framework for understanding cognition and affect in writing.

Jacob, E. and Shaw, D. (1976). Mental models: a theoretical overview and preliminary study. Journal of information science. University of texas, USA.

Johnson, P. (2010). The importance of writing well. A justification and how to guide.USA

Jones, H & Ellis, C. (2013).Handbook of auto ethnography. USA. Left Coast Press; Edition: New.

Jones, H. (2005). Autoethnography: An Overview. Volume 12, No. 1, Art. 10

Martinez, J. (2010). In Text plan and the improvement of academic writing. Universidad nacional.

Matshuhashi, A. (1981). Pausing and Planning: The Tempo of Written Discourse Production. Research in the Teaching of English. Vol. 15, No. 2 (May, 1981), pp. 113-134. Published by: National Council of Teachers of English.

Keh, Claudia. L (1990). Feedback in the writing process: A model and methods for implementation. English language teaching journal, 44, 294-304.

Kies.D. (2012).The hyper text books.Coherence in writing.

Krashen, S. (1982).Principles and practice in second language acquisition. Oxford: Pergamon Press.

McIlveen, Peter. (2008). Autoethnography as a method for reflexive research and practice in vocational psychology. Australian Journal of Career Development, 17 (2). pp. 13-20.

Merrian, S. (2009).Qualitative research: a guide to design and implementation. San Francisco, CA. Published by Jossey-Bass a Wiley imprint

Myles, J. (2002). Second Language Writing and Research: The Writing Process and Error Analysis in Student Texts. Queen's university.

Olson, G. J., Duffy, S.A., & Mack, R. L. (1984). Thinking-out-loud as a method for studying real time comprehension processes.

Ortlipp, M. (2008).Keeping and Using Reflective Journals in the Qualitative Research Process. Albury, Australia. The qualitative report volume 13.

Palmer Silveira, J. (2000). Learning English to trade.Colección: Universitas.

Piaget, J. (2003). Psicología de la inteligencia. Editorial: critica

Rijlaarsdam, G. and Van den Bergh, H. (1996). The dynamics of composing—An agenda for research into an interactive compensatory model of writing: Many questions, some answers. Lawrence Erlbaum Associates, Inc.

Robertson K, & Ford K. (2008).Language Acquisition: An Overview. Colorin Colorado.

Romero, A. (2012). Production of argumentative texts written in tenth grade students. Vol. 10, Nº. 2, 2012, págs. 92-103.