

NEAR EAST UNIVERSITY
GRADUATE SCHOOL OF EDUCATIONAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE EDUCATION

**THE IMPACT OF COLLABORATIVE WRITING AND THE STREAM OF
CONSCIOUSNESS TECHNIQUE ON WRITING**

PhD THESIS

Çelen D M L LER

Nicosia

September 2017

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Supervisor: Assoc. Prof. Dr. Mustafa KURT

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DECLARATION

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all materials and results that are not original to this study.

Name, last name: Çelen Dimililer

Signature:

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Since I started doing my PhD I have realized that without the support of my family, I could not have enrolled in doing a PHD study. I would like to thank my amazing family for the love, support, and constant encouragement I have got over the years. Thank you for being with me and helping my life. I would like to thank my mother Huriye Dimililer and my late father Yahya Dimililer. My brother Kamil Dimililer and Ahmet Güneyli's assistance have also been greatly appreciated. I thank my supervisor Assoc. Prof. Dr. Mustafa Kurt for helping me in overcoming the difficulties related to the development of this project. I undoubtedly could not have done this without him.

I would like to thank and dedicate this thesis to my late father Yahya Dimililer.

ABSTRACT**THE IMPACT OF COLLABORATIVE WRITING AND THE STREAM OF CONSCIOUSNESS TECHNIQUE ON WRITING****Dimililer, Çelen****PhD Program in English Language Education****Supervisor, Assoc. Prof. Dr. Mustafa Kurt****September, 2017, 157 pages**

This experimental research study attempted to examine the effectiveness of an advanced writing course integrating collaborative writing and the stream of consciousness technique. The writing course was designed for eleven undergraduate English as a foreign language students studying at the English language teaching department. Adopting a mixed methods research design, qualitative and quantitative data were used to answer the research questions. Qualitative data were gathered from pre and post- intervention interviews and the quantitative data from the pre and post-tests. The results revealed that a great majority of the participants made considerable progress in terms of creativity and overall writing performance. The fact that the intervention was effective was apparent in a great majority of the participants' preference for collaborative writing over individual writing and all participants' preference for the stream of consciousness technique over traditional writing modes. In terms of the use of the stream of consciousness technique and collaborative writing, it was found that collaborative writing was a more pleasing experience. It was also found that due to the intervention they not only made good progress in terms of their writing skills but also their attitudes changed in a positive way towards writing.

Key words: Undergraduate students, prospective English teachers, EFL writing, creativity, English language teaching.

ÖZ

BİRLİKÇİ YAZMA VE BİLİNÇ AKI TEKİNİN YAZMAYA ETKİSİ

Dimililer, Çelen

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Bu deneysel çalışmada i birlikçi yazma ve bilinç akı tekniinin birlikte entegre edildiği bir ileri yazma dersinin ne kadar etkili olduğunu incelenmiştir. Bu ileri yazma dersi İngilizce öğretmenliği bölümünde okuyan ve İngilizce'yi yabancı dil olarak öğrenen on bir öğrenci için dizayn edilmiştir. Karma yöntemli araştırma deseni kullanılıp hem nitel hem nicel araştırma yöntemlerinden faydalanılarak araştırma soruları cevaplanmıştır. Nitel veriler uygulama öncesi ve uygulama sonrasında gerçekleştirilen görüşmelerden, nicel veriler ise uygulama öncesi ve sonrası verilen ön test ve son testten edinilmiştir. Araştırma sonuçları katılımcıların büyük çoğunluğunun yazma becerilerinin yaratıcılık ve genel yazma becerileri açısından gelişme kaydettiğini göstermiştir. Uygulamanın olumlu yönde etkili olduğunu katılımcıların büyük çoğunluğunun tercihlerinin tek başına yazma yerine i birlikçi yazma ve hepsinin geleneksel yazma yöntemleri yerine bilinç akı tekni ile yazma yönünde olmasından da anlaşılmaktadır. Katılımcılar i birlikçi yazma yöntemini bilinç akı tekniine kıyasla daha etkili bulmuşlardır. Aynı zamanda, uygulamanın etkisiyle katılımcıların yazma becerilerinin gelişme kaydetmesi yanında katılımcıların yazmaya karşı olumlu tutum geliştirdikleri de bulunmuştur.

Anahtar kelimeler: Üniversite öğrencileri, İngilizce öğretmeni adayları, yabancı dil olarak İngilizce dilinde yazma, yaratıcılık, İngilizce öğretmenliği.

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ABBREVIATIONS

BERA:	British Educational Research Association
FLE:	Foreign Language Education
E:	External Examiner
L:	Class Lecturer (Researcher)
PreT:	Pre-test
PT:	Post-test
GCSE:	The General Certificate of Secondary Education
ELT:	English Language Teaching

CHAPTER 1

Introduction

Writing is an important type of communication through which students express themselves and convey their ideas on paper or on screen. Having good writing skills is especially important in the modern world since much communication is written as well as spoken. It is an advantage for individuals to have good writing skills because a great many professions require good writing skills. However, people have difficulties in terms of English as a foreign language (EFL) writing . In addition to the inherent complexity of the skill, such as developing an argument, finding sources to support the argument and maintaining accuracy in grammar, spelling and punctuation pose more problems in EFL writing. For this reason, research on EFL writing has gained importance in the last decade (Ekmekçi, 2015).

In traditional EFL writing classes writing is a solitary task and students are assessed based on their individual performance. Even this puts pressure on students making them anxious since there are lots of skills required to produce the assigned tasks. Some of these skills can be listed as correct grammar, a good range of vocabulary, accurate spelling, correct punctuation, preparing an outline, planning, finding original ideas, coherence and proof reading. It is really demanding to ask students to attend to all these skills and produce a well written text. For this reason, most EFL students find writing a challenging task. This may result from a lack of competence in the English language or from a lack of composing competence. A combination of both lack of competence and composing competence may result in poorer writing competence.

Learners with a lack of competence in the English language find writing a difficult task. The linguistic concerns prevent learners from expressing themselves effectively and generating ideas most of the time. Such learners are always more concerned with grammatical accuracy and register. For this reason, as they have these worries in mind, they pay less attention to generating ideas, which makes way to poor content and creativity. The reason behind this can be the traditional assessment methods in EFL writing which mainly focus on the linguistic issues in the written product.

With regard to the lack of composing competence, some learners do not receive proper writing instruction even in their native languages. Writing in EFL becomes more daunting for such students. As proposed by Harmer (2004), writing is an ability that has to be consciously learnt and practised. Learners receive writing instruction prior to their writing practices. This instruction includes the rules of writing according to certain genres. In general, the rules of writing instruction refer to finding a central idea, organising materials to keep the reader oriented to the central idea, finding supporting materials to back up the central argument and maintaining register and point of view and grammatical accuracy and syntax in traditional EFL writing classes. Learners are expected to obey these rules in their writing practices, which puts extra pressure on EFL learners.

The impetus for this study is gained from an effort to eliminate the above mentioned shortcomings in EFL writing to improve learners' writing skills in general and creativity in particular. It is thought that aiding students by providing a collaborative learning environment and freeing them from the constraints imposed by the traditional writing classes will foster their writing skills. To fulfil this purpose, collaborative writing and the stream of consciousness technique are integrated into

an undergraduate EFL writing course in which short story is chosen as the genre. The reasons for choosing collaborative writing, the stream of consciousness technique and short story as the genre are discussed in the following paragraphs.

Collaborative writing can be defined as working together to reach a common goal through sharing written documents during the writing process and supporting one another (Shafie, Maesin, Osman, Nayan & Mansor, 2010). Burnett (2001) puts forth that “as much as 75% to 85% of writing is collaborative in nature” (p. 154). Another key factor in collaborative writing is that, by putting students together and ‘letting them get on with it,’ teacher talking time is cut, and the students, particularly if they come from different first language background, can communicate in the target language as they work on a language task (Ferris & Hedgecock , 2005). Research shows that collaborative writing in EFL helps learners to find new ideas and encourages them to generate ideas together (Graham, 2005). It also enhances learners’ critical thinking and problem solving skills (Caple & Bogle, 2013). Besides, collaborative writing in EFL classes might encourage students to act socially and cognitively by promoting interaction and the co-construction of knowledge (Storch, 2002). It is assumed that by integrating collaborative writing, learners are going to be better at generating ideas and in turn they will be more creative. Packwood and Messenheimer (2003) echo the fact that writing should be creative rather than a meaningless activity for its own sake.

Stream of consciousness in literature refers to thoughts and ideas, held in mind, or passing through the mind, which are not necessarily coherent or logical. The stream of consciousness technique is a recommended new approach to writing (Cowley, 2010). The stream of consciousness technique in writing is a technique which provides learners with the ultimate freedom of expression. When learners

adopt this technique, they do not have to consider the linguistic issues but the message they want to convey only. Through this technique, learners can move away from formal control. It is assumed that when learners are freed from the constraints of the linguistic concerns and composing rules, they will be better in terms of their overall writing performance and creativity. In addition, it is assumed that through this technique, EFL learners' focus on linguistic issues and form will be shifted to content, which will make way to richer content with creative ideas.

Short story is chosen as the genre. With short story writing one must rely a great deal on learner autonomy. Swales (2004) has the short story as a genre in which "the language plays the main role in negotiating meanings in different situations" (p. 3). Henry and Roseberry (2001) believe short story writing serves rhetorical functions. It is assumed that short story writing will enable EFL students to be more productive and creative in generating ideas, communicating these ideas to their readers and expressing themselves.

Background of the Study

The impetus for this study is gained through my experience as an ELT lecturer and my familiarity with the stream of consciousness technique. I studied English Language and Literature as an undergraduate student. In order to be employed at secondary schools in North Cyprus, such students have to have a teaching certificate. For this reason, advancing my studies, I studied pedagogy and I realized my internship at the preparatory school of the Eastern Mediterranean University. During when I was an intern, I had the opportunity to teach writing to intermediate level students and noticed that they found it difficult. I have taught EFL at the preparatory school of Cyprus International University as a full time teacher for

a year. Then I started teaching reading, writing and literature courses at the Department of English Language and Literature in the Near East University as a part time lecturer. As I was a part timer at this department, I started to teach English to students with various levels of English at International House in Nicosia. This experience for eight years in International House deepened my understanding concerning the difficulties EFL students had. During my teaching experience at different universities I had already observed that students did not like writing but these students were adults who were required to write on serious topics but in International House I learnt that writing is not something that only adult EFL learners found difficult but it was challenging for all age groups. When I am employed as a full time lecturer at the Faculty of Education, I had the opportunity to teach English to EFL learners studying at the departments of Counselling and Guidance, Psychology, Medicine, Pharmacy, Mathematics, Pre-school Education and Science Education. I followed an average ELT coursebook attending to practising the four skills. Except few students who managed to pass the proficiency exam given by the preparatory school, the remaining students had studied at the preparatory school for one or two semesters depending on the mark they got from the proficiency exam. Although these students were supposed to graduate from the preparatory school with advanced level of English, they found writing difficult and their written assignments were not at a desirable standard. I had also noticed when I was teaching English Language and Literature students that their writings were problematic lacking original ideas.

As an undergraduate English Language and Literature student, I studied all Virginia Woolf's novels and developed a special liking for her so much so that when I was doing my Master degree I wrote most assignments on her. Virginia Woolf is

famous for using the stream of consciousness technique in literature. For this reason, I became familiar with this technique. Furthermore, I wrote my Master dissertation on *A Room of One's Own, Three Guineas and Mrs Dalloway*, which gave me the opportunity to interpret how the stream of consciousness technique was used.

By integrating collaborative writing and the stream of consciousness technique into an advanced writing course it is aimed to help students to develop their writing performances. In order to fulfil this research aim of this experimental study, an advanced writing course is designed integrating collaborative writing and the stream of consciousness technique and adopting short story writing as the genre. This advanced writing course is offered as an elective course to which eleven students enrolled. There were three class hours on a weekly basis and the course lasted sixteen weeks in total.

It is assumed that when learners' focus on linguistic concerns and form is shifted to content, they will be more creative and perform better in their writing practices. This shift of focus might be achieved by the stream of consciousness technique. Since my MA dissertation is on *A Room of One's Own, Three Guineas and Mrs Dalloway* by Virginia Woolf who is famous for using the stream of consciousness technique, I am familiar with this technique. Because it is a technique which enables the free expression of thoughts and ideas which are not necessarily coherent or logical, it is thought to serve this purpose very well (Cowly, 2010). Collaborative writing is also added to help learners generate new ideas and produce richer and more creative content. Despite the fact that all participants had taken writing courses, they were not familiar with the stream of consciousness technique, collaborative writing or short story writing. For this reason, the designed course involved teaching of the above mentioned techniques as well.

Problem of the Study

Due to the requirement of a combination of many skills inherent in good writing skills, writing is believed to be a challenging task. In order to produce well written texts, students have to learn and practise each of the skills like correct grammar, a good range of vocabulary, accurate spelling, correct punctuation, preparing an outline, planning, finding original ideas, coherence and proof reading very well. Myles (2002) argues that students have to be taught writing specifically. Otherwise, They cannot master desirable writing skills by themselves. As I observed during my teaching experience, most EFL students studying in North Cyprus whether they are preparatory school students or undergraduate students have difficulties in terms of writing.

Pineteh (2013) argues that some problems concerning EFL writing originate from the fact that writing teachers sometimes give inconsistent feedback. The problems originating from students, on the other hand, are due to the lack of analytical skills (Pineteh, 2013). In terms of Turkish EFL students, Solak and Bayar (2015) argue that Turkish students do not get proper writing education because teachers pay more attention to grammar in EFL classes and all they do is exam-oriented.

Writing is a neglected skill in the Turkish Cypriot as well as the Turkish context. Students studying at the English Language Teaching Department are mostly Turkish Cypriot. A few of these students are native-speakers of English and most of them are EFL learners. The non-native speakers of English studying at this department did not receive proper writing instruction before. During their writing classes these students are expected to learn how to teach writing while their own

writing skills are not at a desirable standard. The students who took part in this study had never tried new techniques like collaborative writing or the stream of consciousness technique in their writing classes before.

Traditional ways of teaching writing are mostly outdated and straightforward neglecting students' higher order thinking skills. Besides, students hold back because of such constraints as low proficiency level and the rules of writing, which in turn impair their writing skills. However, if teachers find ways to enhance their students' creativity and imagination through teaching higher order thinking skills, it will foster their writing skills, too (White, 1991). At this point, the stream of consciousness technique may help since it gives students the freedom they would love to have.

In most academic EFL writing classes in North Cyprus, writing is viewed as a solitary task. This study poses that when students study in groups they will get inspired by their peers and this will foster their creativity and imagination which will contribute to their writing skills (Storch, 2005). To recap, this research study suggests that the problems in writing classes in terms of originality can be solved through the stream of consciousness technique as well as collaborative writing.

Significance of the Study

To my best knowledge, there is no empirical research on incorporating the stream of consciousness technique into creative collaborative writing currently in existence. This is the reason why this research will add valuable new knowledge to the literature on creative collaborative writing. This study will not only fill a gap in literature but also form a basis for future research on the use of the stream of consciousness technique in creative collaborative writing.

All undergraduate EFL students taking writing courses can benefit from the results of this study. They can develop their overall writing skills in general and learn how to develop the content by finding new ideas in the light of the findings of this study. In addition, this study raises awareness in terms of creativity. Most undergraduate EFL students seem to be under the impression that when writing, all they should do is to make grammatically correct sentences because of the assessment methods mentioned above. However, creativity is also vital in academic writing. In this respect, the results of this study are beneficial for the students who have difficulty in developing content and finding creative ideas.

Prospective English teachers can benefit from this study. In the light of the findings of this study they can design their writing courses when they start teaching and by this way they can teach how to be creative to their students. They are also familiar with traditional ways of teaching writing. This gives them the opportunity to compare this new approach to writing with the traditional approaches. By this way, they will be aware that they should not be satisfied with the mainstream writing approaches but continuously look for new approaches in their teaching jobs.

Aim of the Study

The aim of this study was to develop undergraduate ELT students' writing skills. Collaborative writing, the stream of consciousness technique and short story writing were also incorporated, studied and practised to fulfil this aim. The following research questions are posed:

1. What are the students' perspectives on their own writing skills before they are exposed to the stream of consciousness technique and collaborative writing?
 - a) What are the challenges they experience concerning writing?

2. In what ways do the stream of consciousness technique and collaborative writing affect undergraduate EFL students' creative writing skills and overall writing performances?
3. What are the undergraduate EFL students' perspectives on:
 - a) the stream of consciousness technique?
 - b) the collaborative writing?

Limitations of the Study

There are a number of limitations concerning this study. First, due to the lack of previous research on the topic, it is not possible to confirm the findings, however, this research provides a basis and a background for future research. Secondly, the assessment of the writing performances of the participants was limited with the assessment methods specified in the course outline. Thirdly, this experimental study is conducted in one semester only, which is another limitation. Fourthly, the syllabus designed for the writing course poses another limitation. Since it is designed for prospective English teachers only, it might not work for EFL students studying at other departments.

Key Concepts in the Study

Collaborative writing. Collaborative learning refers to learners studying with their peers in groups to work on assigned tasks (Graham, 2005). The idea of learners working with their peers, is based on the communicative language teaching approach that is concerned with encouraging students to use L2 actively in the classroom (Storch, 2002). Drawn from collaborative learning, collaborative writing refers to a group of learners working in groups as a team to write up a shared piece of writing.

Short story writing. A short story according to Poe was simply a ‘narrative that can be read in one sitting’ (Newland & Hershman, 2015). This is an interesting point to make, and one that is relevant to the classroom. Bite-sized products better suit the EFL situation. So many classroom hours are just that – an hour. The short story lends itself to the timeframe.

Stream of consciousness. In terms of literature and literary criticism, stream of consciousness refers to thoughts and ideas, held in the mind, or passing through the mind, which are not necessarily coherent or logical. Adopting this technique, the learner has the ultimate freedom of expression. This technique enables the learner to be free from any constraints and express him or herself as freely as the restraints of language level allow.

Creative writing. Creative writing is any form of writing in which thoughts and emotions are conveyed in an imaginative way. Creative writing is free from flat writing and the aim is not to convey information only. The aim is to express thoughts and emotions in a unique and inventive way. For this reason, originality is highly valued in creative writing.

Conclusion

This chapter provided information about the topic of the study and presented the background of the study, the problem of the study, the significance of the study, the aim of the study, the limitations and the key concepts of the study. The following chapter will present the theoretical underpinnings concerning writing and teaching writing and the relevant literature on empirical studies on teaching of the writing skill incorporating collaborative writing, the stream of consciousness technique and short story writing.

CHAPTER 2

Literature Review

This chapter opens up with information on what writing is and covers EFL writing and the approaches to teaching EFL writing. Collaborative writing, creativity in writing and motivation are also discussed in relation to relevant literature. These are followed by a discussion on creative writing, short story writing and the stream of consciousness technique.

Writing

Writing is a 'piece of written work, especially considered from the point of view of the style of language used and how well the ideas, emotions, etc. are expressed (Collins Cobuild Dictionary, 2000, p. 1695). As can be understood from this definition, writing is mainly concerned with the language used and the ideas, messages and emotions, which constitute the content. In Oxford Dictionary (2011), writing is defined as 'the act or art of forming letters and characters on paper or other materials, for the purposes of recording ideas which characters and words express, or of communicating them to others by visible signs' (p. 1382). This definition, on the other hand, focuses on writing being an art of forming words and identifies the purpose of writing as communicating ideas.

Teachers often make the assumption that writing is an important part of learning for their students. The idea that it is not seems counter-intuitive. A study by Kieft and Van Den Berg (2006) set out to establish whether writing facilitates students' overall learning. They assert that students in Holland write in order to communicate; are taught to write for differing audiences, and differentiate between

formal and informal language. Yet, there is no evidence that this advances their language learning overall.

EFL Writing

The two approaches, namely product and process approaches have been the dominant approaches regarding the teaching of EFL writing for more than twenty years. As Ferris and Hedgcock (2005) note, however, there has been a significant shift in EFL writing toward process-oriented approaches and genre approaches have gained importance over the last ten years.

Traditional approaches to EFL writing deal with improving oral patterns and test grammatical knowledge (Ferris & Hedgcock, 2005, p. 604). These traditional approaches are mainly product-focused approaches in which controlled compositions are preferred instead of open-ended writing activities (Ferris & Hedgcock, p. 604). Controlled composition can be described as “an approach that focused on sentence-level structure” (Matsuda , 2003). In this approach students do not have the freedom to make mistakes because they constantly combine and substitute exercises until they learn the sentence structures. Guided composition has replaced controlled composition. In guided composition students are provided with models to follow or given texts to complete (Matsuda, 2003).

Contrary to the fact that grammar and text structure are important in product approaches, linguistic skills are more important in process approaches (Badger & White, 2000). As Badger and White (2000) note, the teacher’s role is to facilitate the students’ writing so that the foreign language students develop, rather than consciously learn, writing skills in process approaches.

Genre approaches have recently been used in the EFL writing. The Genre approaches refer to writing that accomplishes a particular task. This task can be a

research article, a letter of complaint or as in this research study a short story. In genre approaches, writing is viewed in the social context. Santoso (2010) argues that writing adopting genre approaches is a social act with the purpose of presenting the writings to a particular audience.

Hyland (2003) argues students learn the rules of English grammar and examine grammatical structures in context better through genre approaches. Theoretically, the use of a model genre and the examination of language forms suggest that the learning of writing skills is a matter of imitation as well as understanding rules which they can apply in their own writing practices. Ferris and Hedgcock (2005) emphasize the need for EFL students to know a variety of genres. As argued by Hyland (2003) “The ability to function competently in a range of written genres is often a central concern for ESL learners as it can determine their access to career opportunities, positive identities, and life choices” (p.43). Besides, EFL learners can benefit from genre approaches more since the forms of genres in their own culture may be different from those in the English culture, which may result in incompetencies and misunderstandings. Although the purpose for the writing takes precedence in genre approaches, how to put the purpose into words does matter, too. To fulfil this aim, students must be introduced to various genres.

Collaborative Writing

Writing was considered as a solitary individual activity in the past (Hedgcock & Lefkowitz, 1992). Later on in order to ensure interaction and knowledge co-construction group activities are incorporated into L2 writing classes (Dobao, 2012). As well as academic writing, in which students are generally asked to work on their own, I believe learners should also be encouraged to work in groups.

There is a great deal of literature supporting this view. A very interesting work on this argues for its vital nature in teaching writing (Honigsfeld & Dove, 2012, p. 231). The argument is that peers interacting and cooperating in the classroom – “peer group mentoring” – enhances overall success for any group of learners.

Imagination and creativity should also be given emphasis, as well as finding evidence from books or articles to support their arguments. As a result of this, students should start to use their higher order thinking, and when they are encouraged to produce and create, both the lecturers and the students themselves will come to the realisation of how powerful the writing tool is, and it is anticipated that they will be surprised at the outcome of their work. Their writing skills will be developed largely unconsciously with the help of the other students in their group. This partially unconscious form of learning is an aspect of overall attainment that is difficult to quantify. It is contended that especially in the stream of consciousness approach outlined below, this is the case, although it is not asserted any hard and fast method of gauging which teaching outcomes can be attributed to less self-conscious forms of learning. Indeed, such an undertaking is outside the scope of the study, but could be recommended as a further field of research by those more in the psychology discipline.

The technique of brainstorming is by no means new, nor is the idea of collaborative/cooperative learning. Jolliffe (2007, p. 6) puts it in seemingly contradictory terms. She writes of “Positive Interdependence – *‘We sink or swim together’*” and “individual accountability – *‘No Hitchhiking.’*” The first contention is that each member of a group of learners should contribute to the learning situation, and that each learner is dependent on the others for this kind of positive outcomes desired. The individual needs the group, and the group needs the individual. The

ethos to be cultivated is a sense of we are all in this together. The second contention is that the task of the individual is that individual's responsibility, and that person must complete such work in order to further the interests of the group. One writes "seemingly contradictory" as in fact the dynamic interplay between the individual and the group is at the heart of cooperative learning. Of course, an important aspect of this type of group learning situation is time management, as the accountability touched on above includes meeting deadlines and ensuring completion of one's responsibilities to one's peers within a timeframe negotiated by the group and the teacher, and hopefully resulting in time-related discipline at home too.

It is also doubtful whether teachers have the "skills and understanding" (p.169) to apply collaborative writing in the classroom (Wong & Lim, 2013). It is touched on this above, and it is pointed to the possible lack of motivation among teachers to apply themselves to the difficult and often frustrating task of imparting the skill of writing to learners when getting them to read something of to hold a discussion may be seen as far easier and far more enjoyable for all concerned.

Research shows that collaborative writing improves writing skills. A study conducted by Marshall (1987) has found that collaborative writing among language learners stimulated thought and effective learning when related to personal experience. Storch (2005) has investigated the effectiveness of using small groups in improving ESL writing skills by comparing texts written in groups with others written individually in an ESL classroom at an Australian university. The participants are given the opportunity to work either individually or collaboratively. Out of 23 participants, only five participants choose to work individually while the 18 preferred to work collaboratively. The treatment period has lasted four weeks. It is found that the students who have worked collaboratively have spent more time

than the students who have written individually. Collaborative writing also, according to Storch (2005), helps foster “other competencies,” (p.153) as, needless to say, the written piece is to be read, discussed and listened to when read out loud. This is an important point, as in my view, writing should be integrated into all other aspects of language learning, and not be taught as an isolated activity. Indeed, there can be no isolated aspect to language learning. It is a holistic thing, and teachers ignore this at their peril (Nation, 2009, p. 150).

When the word ‘holistic’ is used, it is inescapable for a teacher of the English language to address the issue of the cultures of the countries of the language’s origin. Abdulrahman (2012) strongly argues that lack of attainment in writing in English among Kurdish learners is held back severely by a lack of “socio-cultural dimensions.” He feels that greater exposure to the culture and way of life of nations in which English is the native language could redress this. A non-native speaker teacher can use collaborative writing techniques to induce students to research together the cultures and ways of life concerned, perhaps to the point of outstripping the knowledge of the teacher. Research is at the heart of collaborative writing.

It seems that there is a lot of collaborative writing around. Burnett (2001) puts forth that “as much as 75% to 85% of writing is collaborative in nature” (p.154). Nelson (2003) holds that it represents a transferable skill for “professionals” (p. 265). Spilka (1993) discusses a similar idea – that negotiating skills can be fostered by collaborative writing. Rentz, Arduser, Meloncon and Debs (2009) conclude that collaborative writing can facilitate problem-solving, although how this relates to the classroom is unclear in the work of Rentz et al. It does mean, of course, that the element of teamwork can create new realities for learners.

Another key factor in collaborative writing is that, by putting students together and letting them get on with it, teacher talking time is cut, and the students, particularly if they come from different first language background, can communicate in the target language as they work on a language task. A study undertaken by Ferris and Hedgecock (2005) stress the value of peer review, redrafting and assessment. Bruffee (1999) calls this “a continual conversation with their peers.” (p. 4) Michael Marlowe echoes this point as he puts “The crucial foundations of a relationship-driven classroom are the relationships between the teacher and the child and those among the children and the group or unit relationship” (p. 9). This very important point sits in sharp contrast with the Dickensian situation touched on above. With motivation and inspiration so important to learning outcomes, a classroom situation characterized by warm relationships is a huge boon.

Creativity in Writing

Freire (1985) contends that children should be taught to write as an “artistic event” and that much classroom activity is just “bureaucratic” (p.14). Certainly, with teaching towards tests instead of ‘real’ education, the element of the artistic is almost absent. Packwood and Messenheimer (2003) echo the fact that writing should be creative rather than a meaningless activity undertaken for its own sake.

This is a move away from product to process writing. Editing is more sophisticated with collaborative writing as learners share a stake in the common written piece – or “ownership of the text” (Bejarno, 1987). It is an important aspect, especially in relation to motivation – an important factor touched on elsewhere. Learners often find the written language ‘imposed’ on them uninteresting, irrelevant to their needs and lives, and sometimes a little offensive. Uninteresting texts are very subjective judgments, and yet there can be a certain consensus on the

tediousness of repetitive and ‘colourless’ pieces which a teacher can clearly see students really do not want to engage with (McGrath, 2013, p. 149) An obvious point is that learners who are engaging with work they have produced themselves will be less likely to see it as boring stuff imposed on them, and any given teacher will probably have less trouble motivating/satisfying the students concerned.

The issue of relevance is also controversial, as it could be argued that all things are relevant and interconnected to the dedicated language learner who wishes to master the English language as a whole rather than the bits they would like to choose. However, again it can be said that there is often consensus here too, with learners, for example, who wish to be empowered in the language skills they may need in banking and finance being impatient at having to read and write about, say, Van Gogh’s ear. The issue of the ‘offensive’ is a very difficult one for the language teacher because, by the nature of the job he or she is dealing with - people from different cultures, different faiths and political ways of thinking. This can cause “discomfort” among learners (Dunworth& Zhang, 2014, p. 2.), or far worse – real offence and rejection of the classroom situation and the instructor. This is a great peril, and it can have negative consequences beyond the learning environment.

Moving to a less controversial subject, Bejarno (1987) conducted a study of 33 ELT classroom situations, and concluded that teacher talking time accounted for 80% of the allotted lesson times. While it may be noted that this is not necessarily so everywhere, and that Bejarno’s findings are necessarily limited to a particular field of study, it can be suggested that teachers do often go on rather a lot, and that they do often like to dominate the classroom environment. This needs not to be so when learners collaborate without the traditional teacher-centred situation.

Collins (2004) goes further, and writes of a “control of knowledge” (p. 54) by the teacher to the detriment of the learner in a formal classroom environment in which the teacher ‘hands down’ the ‘product’ of knowledge. It has been touched upon this above – shades of Dickensian education. Collaborative writing can remedy this. Instead of control of knowledge and its being ‘handed down’, Jolliffe (2007) suggests, “a gradual process aided by a clear teaching programme of small group and interpersonal skills together with tasks and teaching techniques that foster independence” (p. 18). This indicates that that peer feedback is preferable to teacher feedback; and, from the teacher’s point of view, less marking is welcome. A fairly hands-off monitoring and facilitating role can be more appropriate than ‘chalk and talk.’ This is the essence of collaborative learning in the ELT classroom, and it has applications, as mentioned elsewhere, outside the classroom as learners can interact outside formal lesson times, and work together on producing, redrafting and editing their written work. This is an excellent habit to foster among committed learners (Moss, Highberg & Nicosal, 2010, p. 3). Thus, the amount of time learners spend can be expanded greatly without further calls on workloads and resources of institutions. The teaching environment in this study is overwhelmingly Turkish native speaker orientated. With few non-Turkish speakers to scatter among the Turkish speakers, the actual need to use English is limited. Yet, as can be seen below, there are ways of approaching this perceived disadvantage that can help engineer successful learning outcomes in spite of the often unicultural nature of the learners concerned.

Finally on collaborative writing, Frederick (2008) suggests applying tasks in the classroom which are so difficult that no single student could handle the matter. This would compel learners to interact. Yet, Frederick (2008, p.402) concedes that

this is a “somewhat crude approach to task design” and clearly this would be very hard to implement. Also, with regard to motivation, it may be counterproductive as students. The desire to learn a language is key to success and the forms of and approaches to writing tasks in the classroom are predicated on a high level of motivation in both student and teacher.

Motivation to Write

On the subject of motivation, it is useful at this stage to look at motivation theory, something that we will relate to all aspects of classroom and extra-classroom teaching practice. Perhaps the most famous writer on motivation theory is Maslow. Maslow’s famous pyramid depicting a hierarchy of needs and desires is much quoted. The main point Maslow (1993, p. 22) makes is that the basic needs of physiological necessity form the base of the human pyramid, followed by safety needs, then “belongingness and love needs,” then esteem needs, then the “need to know and understand,” then “aesthetic needs,” self-actualisation and, finally, “transcendence.” These motivational factors are nicely separated on the diagram, but are in fact seen as blended and interacting “dynamically.” Whether transcendence even exists is not within the scope of this study, but it is asserted that the motivation to learn a foreign language comes before all else, and, as Maslow argues, the desire to learn is fundamental. In my experience, the desire to write is not at the top of most students’ wish list, and this is a matter to be addressed.

Not all writers and academics have an uncritical view of collaborative writing, however. There has been a considerable movement in the UK for a reversion to traditional teaching methods (Hargreaves, 1994). The ‘back to basics’

view is quite popular, especially among the more conservative elements of society, and one of the tenets of this conservatism in relation to writing in the classroom is a focus on product-based writing with the teacher very much in the driving seat, and the learners being encouraged to conform to ‘correct’ models of writing. Jardine (2002, p. xii) explains the great importance of interpretation in the classroom, as the mass of information input can swamp the minds of the learners. He feels that it is the job of the teacher to provide this interpretation, rather than students working through the interpretation process themselves. When looking at the issue of correction of written work, there could also be thought to be a justification for more teacher control. Hargreaves (1994, p.3), also points out:

Professional development can be turned into bureaucratic control, mentor *opportunities* into mentor *systems*, collaborative cultures into contrived collegiality. In these ways, many administrative devices of change do not just undermine teachers’ own desires in teaching. They threaten the desire to teach itself. They take the heart out of teaching.

This phenomenon applied in the EFL classroom in relation to writing strikes against the whole ethos of collaborative writing. The absence of a desire to teach on the part of the teacher will doubtless have a negative impact on the learners’ desire to learn. The point that Hargreaves (1994) is making is that control-centred approaches to the management and direction of teaching staff means that this approach enters the classroom too. This is incompatible to a great extent with collaborative writing and with the fostering of learner autonomy. “... alienation and lack of meaning in individual lives” (Hargreaves, 1994, p. 8) runs contrary to theories of learner motivation, as well as to the undertaking of collaborative writing itself.

Creative Writing

Here it can be said that there should be no set rules. A proscriptive approach stifles creativity to some extent. A story should work itself out. This suggests that the story has “a life of its own,” (p. 23) and the teacher should let the student take it wherever it might go. This also helps prevent students preferring form over content (Wong & Lim, 2013, p. 167). Galbraith (1999) also favours content in the form of “spontaneous exteriorization of thought” (p.159). This ties in with the stream of consciousness section below. Whelan (2013) holds that the content is a primary factor, that writing should be personalised rather than following a template – “there’s nothing as interesting as people” (p. 13). Bliss and McCabe (2008), on the other hand, favour set stages, from “openers” to “orientation,” “climax” and “resolution.” (pp.1, 2), Equally proscriptive are Yang and Allison (2003) with their use of the word obligatory and with their hundred per cent in relation to various language functions. Ingermanson (2014) also comes down on the side of careful planning rather than spontaneity. Role, name, goal, ambition, values, conflict and epiphany follow each other in a clear line of linguistic control, which precludes streams of self-generated thought being expressed on the page/screen. Wong and Lim (2013) add a table to their work with five moves with 19 sub ‘steps’ which students can follow in order to produce a short piece of written work. This is the product rather than the process approach to writing, and it is, perhaps, less desirable in the ELT classroom given that it is the process of producing written language which is the skill to be imparted, not the products themselves, which often disappear into a file never to be seen again, or end up in the bin.

Kohanyi (2005) wonders if creative writing applied to children can later produce creative adults. She further asserts that “mood disorders” and “mania” are

factors in creative writing (p. 205). Kohanyi's conclusion is creative writers are those who undergo stress in childhood, and who had "a typically rich imagination in childhood" (p.195).

It is contended that children should be encouraged to express themselves in class without being frightened of a judgemental teacher. Certainly, without fear the learning process is greatly enhanced. As far back as 1921, Neill (1960, p. 89) established Summerhill, a school which sought to eliminate fear from the classroom. "Absence of fear is the finest thing that can happen to a child"(Neill, 1960). This can relate to creative writing as, needless to say, the element of choice is there when it comes to all aspects of selection of subject matter.

Cremin (2006) echoes this with her journal article on discomfort. She contends that the "emotional capacity to tolerate uncertainty" (p.422) is a factor when addressing creative writing, and that the ability to 'take risks' is important in the classroom. This, of course, is the essence of the communicative method. More discomfort arises from "growing distrust" (Cremin, 2006, p. 422); yet, as mentioned above, it is the absence of fear, of distrust, of "discomfort" that liberates a learner and enables him or her to realize their potential. This must be stressed in relation to motivation – for the purposes of this study which is the actual genuine desire to produce pieces of writing.

Short Story Writing

One way of defining the short story is discussed like this – "it is the novel that the short story is compared to and differentiated from. A short story according to Poe is simply a 'narrative that can be read in one sitting'" (Newland & Hershman, 2015, p.6). This is an interesting point to make, and one that is relevant to the

classroom. Bite-sized products better suit the EFL situation. So many classroom hours are just that – an hour. The short story lends itself to the timeframe.

With short story writing one must rely a great deal on learner autonomy. This is a time-consuming task which cannot easily be conducted in a classroom hour. It also requires background reading. Parkinson and Reid (2000) also advocate background reading as a prerequisite to short story writing. Klein (1999) suggests that ‘writing to learn’ is well served by ‘genre’ writing, and the short story is a genre which lends itself to the language learner. Swales (2004) has the short story as a genre in which “the language plays the main role in negotiating meanings in different situations” (p. 3). Henry and Roseberry (2001) have conducted a study in which they believe short story writing serves rhetorical functions. Here it can be suggested that a short story may seek to convince the reader through rhetorical devices. A sense of audience is important here, a sense of who the rhetorical devices are aimed at along with the “socio-cultural setting” (p.167) of the writer.

Autonomous it may be, yet there are some common factors that a teacher should point out to the learner/writer when embarking on short story writing. These factors are hard to escape from. Galton (2015) addresses these factors as:

-) Who – applies to the characters – who are they and whose story is it?
-) Where – applies to the setting. Where does the story take place?
-) What – applies to the problem. All stories must have some kind of conflict or problem.
-) When – will the story begin or take place?
-) How – applies to how you will tell the story. For example, will you use the third or first person, the past or the present tense? What structure will you use?

The first point here also applies to fables, as the animals really represent people. The second could be ignored in the classroom, as a story which is, for example, pure dialogue does not need a setting. The third point is interesting, and one that is very much part of contemporary EFL – problems to be solved as part of the learning process, risk taking and resolution, unknown but hopefully discoverable destinations. This aspect of the communicative approach is not at all new, and has stood the test of time, (Littlewood, 1981). The fourth point may also be ignored in class for the same reasons as the second. The last point is important for the purposes of this study as the target language input, particularly what tense we wish to use, is central to our lesson plan. Learner autonomy and a sense in the student that they have achieved is of utmost importance.

The genre is the start of a writing habit, the small, encapsulated, means of embarking on written expression. Cox (2005) states:

Most fiction writers start with the short story. It gives them the opportunity to find their own voice, to learn the fundamentals of narrative composition, and, most importantly, to produce a complete piece of work over a limited timescale (p. 1).

Also, the compact nature of the short story means that “they are self-contained, they also display a dramatic unity, building swiftly towards a resolution.” (Cox, 2005, p. 2). The short story is generally written for a specific purpose, and “when it ends, the attentive reader understands ‘why’.

The issue of socio-cultural context is an important one when one seeks to encourage students to embark on a course of creative writing. The teacher/facilitator should show sensitivity in relation to subject matter. For example, conservative religious people may be uncomfortable with sexual content; those from conflict-stricken areas may be unwilling to see the ‘opposition’ point of view; those touched by bereavement may shy away from the issues of death and coping with loss; many

will recoil from violence expressed on the page/screen. This may lead to a lack of excitement in what is written, but as we are promoting cooperative learning and a group approach to writing, redrafting and so on, it is advisable to steer away from very controversial subjects (Lillie, 2013, p.1).

Subjects for story writing can be harmless to most when taken from tradition immemorial. Folk tales touch us all, and they often deal in themes that are universal. The origins of the short story genre seem to be common to all humanity – “... early humans telling fanciful tales around cave fires” (Newland & Hershman, 2015, p.3). Corbett (2003, p. 4) also puts it well:

Stories are vital because they are a way of understanding the world – of explaining the world to ourselves, and ourselves to the world. From time immemorial man has made up stories. These early tales explained the inexplicable and became our basic myths. Traditional tales passed on the rights and wrongs of the culture – they celebrate kindness, diligence, sacrifice and other basic virtues. Every society has these tales that lie at the heart of their culture.

The universality that Corbett (2003) alludes to is important, as a teacher can be very pleased to have an activity that students from all cultures, creeds and ways of life can identify with. Also, all students can draw on from their own ‘inner garden.’ The term ‘inner’ garden is apt, and Freud, whom discussed above, uses the image of the garden in relation to stories, fantasy and pleasure. Of this he writes “Everything, including what is useless, and even what is noxious, can grow and proliferated there as it pleases” (Freud & Wilson, 2012, p. 552). Stories, Freud and Wilson (2012, p. 552) hold, are an expression of “imagined satisfaction of ambitious, megalomaniac, erotic wishes, which flourish all the more exuberantly the more reality counsels modesty and restraint”. If Freud is right, it is a very potent tool indeed, and one which can facilitate very highly motivated endeavours in production of English writing in and out of the classroom.

Stream of Consciousness

In terms of literature and literary criticism, stream of consciousness refers to thoughts and ideas, held in the mind, or passing through the mind, which are not necessarily coherent or logical. James (1890) called this phenomenon an “interior dialogue,” in his *The Principles of Psychology*. Dainton (2000) argues the importance of James’ assertion with a question which highlights the importance he attaches to it. “What is the basic architecture of consciousness? How are time and space manifest in conscious experience? Is consciousness really like a stream, as James famously argued?” Dainton, James’ famous brother, Henry James, foreshadowed these ideas in such novels as *The Portrait of a Lady*, *Princess Cassimassima* and *Roderick Hudson* in which he follows the intimate thoughts of his characters. James in his preface to *The Portrait of a Lady*, writes of “movement, into a march or a rush, a pattern of quick steps” (p.8) in respect to his main character, Isabel Archer. This echoes the ‘stream of thought’ of his brother William James’s coinage, first appearing in *The Principles of Psychology* (1890). This stream of thought is a bold attempt to get away from the all too easy parcelling and categorising of thought and ideas, an attempt to see it for what it is – free flowing, generally not under control, often random, and often leading to wholly unexpected outcomes.

Freud, on being hailed the founder of psychoanalysis modestly argued that in fact the great novelists had done this, and that he had merely systematised the study. Whether his assertion is true or not is outside the scope of this work, yet we may wish to point out that Freud drew on literature to an enormous extent in his lectures and writings on psychoanalysis (Freud & Wilson, 2012). The stream of

consciousness that Freud found in the great European novels was reflected in his therapeutic techniques, with a free flow of ideas from his patients on his famous couch, word association, and other forms of expression which are liberated from formal control.

It could be argued that the stream of consciousness as a literary device goes back even further. Shakespeare has Hamlet uttering long soliloquies, notably the one beginning “To be, or not to be...” (p.1024) in which he gives the audience a long stream of his private thoughts. Throughout the play he is often incoherent, and he often repeats himself. Here, Shakespeare presents a mind tumbling with ideas and impulses, racing and abruptly stopping. Hamlet mixes his metaphors, comes out with ideas that clash with each other, and issues strange instructions to himself (e.g. to write down somewhere that a man can smile and be a villain). The audience is half convinced that he is mad, but also half convinced that he is the authentic voice of real discourse such as we all practice in stark contrast to the unnaturally structured and still discourse of formal writings by lesser writers.

Joyce (1922) takes the stream of consciousness to far greater levels of disjointed and seemingly incoherent levels in *Ulysses*. The book is set in Dublin, and the timeframe is one single day, which lends intensity to the inner workings of the characters’ minds and this is the essence of the novel. Rather than telling a structured story of how things shape up over time, the drama and the moving human saga is very internal. The book was very controversial, and was initially banned. Yet it became recognised as one of the greatest novels of the 20th Century. In Molly Bloom’s (1922) internal monologue, she reflects thus:

Let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something only I only wore it twice better lower this lamp....” (p.130).

Here the lack of punctuation reflects the unpunctuated stream of thought; the mixing of numbers suggests an escape from prose – or the prosaic; and the juxtaposition of stars and wallpaper suggests the absurdity of pure thought as opposed to language ordered and addressed to another for the purpose of ordered communication. Also, “better lower this lamp”(p.130) suggests that Molly recollects herself – again, an internal function of thought. Like Hamlet, she is issuing rambling instructions to herself, as we all do. This is as close as the written word can get to real thought and real production of language in the absence of a formal task, such as a speech to outline plans or persuade others through rhetoric. Joyce rightly believes that such utterances are rare while the human mind races on.

In his *Portrait of the Artist as a Young Man*, Joyce also explores the themes of the human mind in a state of stream of consciousness. As Belanger (2001, vii) puts:

The formal and narrative innovations of Joyce’s later work in particular have led many critics to read his works in terms of an early twentieth-century movement in Western art and literature that has come to be known as Modernism, and which includes the work of Ezra Pound, Virginia Woolf and T.S. Elliot. Characterised by an experimental and self-reflexive approach to form and language, modernist literature is also thought as anti-realist, distinguished by a loss of belief that a stable ‘real’ world can unproblematically be depicted in representational language.

Here we have the essence of stream of consciousness. We find the need to discover alternative means of expression to the formal and artificially organised. Although Belanger uses the word “formal” this is not in the context of Joyce’s writings, which are *avant-garde* and anything but formal in the traditional sense. The word “experimental” suggests the departure from the traditional, and the phrase “self-reflexive” indicates the exploration of self that is at the heart of the stream of

consciousness idea. That belief in a “real” world to be depicted in language is also part of this idea, and with this technique the limits of language formality are broken, and expression becomes freer and (seemingly) disordered.

Virginia Woolf, in *A Room of One's Own* (1927), uses the image of a room as a private space where a woman can think and allow her stream of consciousness to create and express her inner life. Her thoughts are of “archaeology, botany, anthropology, physics, the nature of the atom, mathematics, astronomy, relativity, geography...” (p.56) – again, a stream. There is a strong analogy here with Isabel Archer who lived within the “four walls” of Osmand’s consciousness (p. 239). Osmand proves to be a treacherous self-serving man who marries Isabel for her money. There is quite a contrast between his disciplined mindset in his utter determination to become rich at another’s expense, and Isabel’s stream of free thought, emotion, sensation and, unfortunately, delusion, that James gives the reader, filling us with a sense of the very precious nature of the inner life of the creative and loving woman – this in stark contrast with the cold and thoroughly repulsive internal thoughts of her husband and oppressor. Woolf also contrasts the woman with her freely roaming mind with the ordered discourse of the male oppressor. Her use of the stream of consciousness technique goes beyond that of James. Like Joyce before her, she allows her prose to exit the disciplined realms of conventional literature and to reflect the spontaneous impulses and reflections of the inner self. The novel begins unconventionally and challengingly with the word “but.” An early passage is worth quoting in relation to the stream of consciousness aspect to her work:

.... one cannot hope to tell the truth. One can only show how one came to hold the opinion that one does hold. One can only give the audience the chance of drawing their own conclusions as they observe the limitations, the prejudices and the idiosyncrasies of the speaker” (Woolf, 1927, p. 6).

This is an open attack on the omniscient narrator. Not seeing a hope of telling the truth points to an acceptance that the internal workings of the human mind are too complex and incomprehensible to offer “truth,” and the undermining of “opinion” speaks volumes of what Woolf thinks about the ability of a writer to express hard facts. Thus, we are left with impulses, emotions, “prejudice’ and the disordered linguistic production of the “speaker.” We can compare this with what Belanger writes of Joyce (above), and the contention that stream of consciousness creates a more true to life reflection of the human thought process than set-piece traditional writing. Again, it can be argued that this reflects the true nature of thought and expression, and the spontaneous nature of what we usually come out with.

Faulkner is another writer who runs with this idea. He comes from the same stable as Joyce, Woolf and Elliot in his abandonment of the formal traditional narrative. His *As I Lay Dying*, (a provocative title) starts with the word “so.” This easily-missed detail starts the book on a conversational note, and this is how it progresses. It can be seen as rambling:

So I saved out the eggs and baked today. The cakes turned out right well. We depend a lot on our chickens. They are good layers, the few we have left after the possums and such. Snakes too, in the summer. A snake will break up a hen-house quicker than anything. So after they were going to cost so much more than Mr.Tull thought, and after I promised that the difference in the number of eggs would make it up, I had to be more careful than ever, because it was on my final say-so that we took them” (p. 3).

The minor details of life, the short conversational sentences, the deliberately vague “and such,” and the ‘wrong’ grammar of “Snakes too, in the summer,” are the hallmark of the stream of consciousness technique.

Woolf’s *To the Lighthouse* also opens with a challenging monosyllable – “yes.” This gives the reader a taste immediately of the deeply personal and ‘real-

time experience' that the writer is trying to convey. The immediacy and chaotic thought processes are the essence of the stream of consciousness technique, and the writer's statement of the essentially non-controlled nature of thought. She quite consciously dismisses more formal writers with their imposition of order on thought and action. Jane Austen, a very minutely formal writer is criticised (p. 77), the romantic teller of tales Walter Scott is dismissed (p. 77), and George Elliot is also criticised (p. 77) in spite of her image in *Middlemarch* that Woolf may well have been aware of in which a candle is taken to an old windowpane upon which the scratches thus lit make a perfect halo of light when in fact they are completely random; this is a wonderful metaphor for the true nature of reality being at odds with people's desire and need to impose a false sense of order upon it. George Elliot's image, of course, suggests that she knows very well that the random nature of our experience can be falsely represented as being in perfect shape, yet her novels do not reflect this, and they are in fact of the sort that Woolf criticises as creating an illusion of neat and artificially ordered. This is not to say that Elliot's novels are not very fine, because they are. Yet it is to say that a more immediate and realistic representation of the mind at work is not present in her works. They are very much present on Woolf's works.

Woolf's *To the Lighthouse* uses similar devices to those she uses in *A Room of One's Own*. The seemingly scatty nature of the language is always there, but one example will suffice:

Holding her black parasol very erect, and moving with an indescribable air of expectation, as if she was going to meet someone round the corner, she told the story: an affair at Oxford with some girl; an early marriage going to India; translating a little poetry 'very beautifully, I believe,' being willing to teach the boys Persian or Hindustanee, but what really was the use of that? - and then lying, as they saw him, on the lawn (Woolf, 1927. p. 8).

The reader may wonder “expectation” of what? Meet whom? Why? And why can one not describe her air? Then the rush of events, with no narrative connection, gives the reader a sense of inconsequence followed by the seemingly irrelevant and also inconsequent image of the person lying on the lawn. This is the essence of stream of consciousness and the essence of the writer’s extraordinary writing style. What appears to be deliberate jumble is in fact a far truer reflection of the workings of the human mind – and of how people really communicate.

Another feminist writer, Gilman (1892), presents a stream of consciousness in her depiction of an unnamed woman experiencing a mental breakdown in *The Yellow Wallpaper*. The woman retreats into her inner thoughts, and imagines she is living inside the wallpaper of her bedroom. Her bedroom, incidentally, is not of her choosing, for she would prefer to have her bedroom downstairs where there is light and access to the garden with its roses. This is another tale of male oppression, as it is her husband who, with an Osmand-like coldness, and a *The Story of an Hour* husband mentioned below, is convinced that he knows best, that his very logical (as he supposes) approach to life is right for his wife whether she agrees or not. Her stream of consciousness “lives” inside the wallpaper, and she reflects that “The front pattern DOES move – and no wonder! The woman behind shakes it! Sometimes I think there are a great many women behind, and sometimes only one, and she crawls around fast, and her crawling shakes it all over” (p. 9). The pattern moves in her imagination, and rather than one or many women residing in the wallpaper, there is only herself projected. She reflects, “I think that woman gets out in the daytime!”(p.18). Clearly, this is the main character occasionally escaping from her stream of consciousness into ‘the real world’ where her very logical physician husband dominates her through mistaken kindness (this is to say that he genuinely

believes that his male domination is for his wife's good). The contrast is very stark. He communicates in formal ways, trying to rationalise her "condition" while she keeps a diary of her innermost thought which entirely rejects her husband's rational approach (p. 2). That the woman's husband does not want her to write is telling. The act of writing is therapeutic (James & Hartigan, 2015), and it can not only lift ones moral but also lead to greater understanding of oneself. This can be useful in the EFL classroom.

There is a close similarity with James in the themes of the previous paragraph- the stream of creative and self-analysing thought of the woman and the cold logical ordered thought of the man. For the purposes of this study, of course, the post-intervention is more interesting, for the creativity that the less controlled, freer and more flowing thought processes are, to our mind, the essence of what we would like to see in the English language classroom.

Likewise, Kate Chopin (1894), in *The Story of an Hour* has a woman in her bedroom (again, this device, the room, the enclosed space, the private space, the metaphor for the mind, what Hamlet felt he could inhabit – in a nutshell – a mental room of one's own) experiencing a stream of consciousness in her reaction to her husband's supposed death. Mrs. Mallard experiences violently joyful feelings when she believes she is "free." While the reader may feel a little shock at the woman's callous indifference to her husband's reported death, and may even feel it unnatural for her to be elated by it, the writer cleverly recaptures the reader's sympathy for her heroine with an insight into the workings of her mind at this supposed turning point in her life. Images of Spring – birds and blossom – flood her mind as she sees her inner life as liberated from Mr. Mallard's "blind persistence" (p.2) in dominating her. There is great similarity with *The Yellow Wallpaper* and *Portrait of a Lady*, as the

feminine mind races with streams of free thought in stark contrast to the controlled and controlling men around them.

In addition, James Clive (2007) -the contemporary philosopher - cites Arthur Schnitzler as a practitioner of the stream of consciousness literary technique. “He thought that the battle between imagination and fidelity was a fact of life” (p. 578). This rendered his “body of art incomprehensible” (p. 578). As with Joyce, Schnitzler favoured an expression of internal monologue over formal modes of communication. In his *Leutnant Gustl* (1900) he explores this soldier’s internal reflections. Clive James also writes of Marcel Proust as a stream of consciousness writer. In his *la recherché du temps perdu* (1913) he collects his thought about the past. As James (2007) puts it, “Proust’s book leads everywhere: a building made of corridors, and the walls of the corridors are made of doors” (2007, p. 579). Again, the image is of rooms in which a stream of consciousness can take place. The image of a door conjures opportunity – intellectual opportunity – and a sense of the possibility of exit from Henry James’s famous nightmare corridor with the clogged feet of the would-be runner and the conviction that he cannot escape the limited line he is destined to travel. Far from it - as with Woolf, the room is encapsulating, but also liberating. “Incomprehensible’ may be going too far, as in fact, as James (2007) points out, the reader with a little stamina can follow the streams of consciousness of the writers concerned, and James tells of a long and painstaking journey to make sense of Proust in French, a journey with a satisfactory conclusion. As with Milton, who learned Italian in order to be able to read Dante, so James mastered French in order to read Proust. We can say that the incomprehensibility of the works concerned is not that at all – just disinclination on the part of some to engage with the texts in their seemingly difficult form.

Cox (2005) writes of many of the writers mentioned above in relation to the short story, and relates stream of consciousness specifically to the short story genre.

She puts it thus:

In the early part of the twentieth century, writers like James Joyce, Catherine Mansfield, Virginia Woolf and William Faulkner were interested in the short story's ability to capture the passing moment. Influenced by Freudian concepts of the unconscious and by the philosopher Bergson's about the flow of time, these writers wanted to engage with a fleeting and ever-changing reality. So far as they were concerned, the tidy plots and neat endings of conventional fiction distorted real-life experience (Cox, 2005, p. 34).

The relevance of this to language teaching is clear. A first language is acquired by babies before they develop formal modes of expression. There is truly a stream of consciousness. As Crystal (1995) points out, "prescriptivism" (p.194) took its toll on formal language learners at the time when grammar was big in UK education. Now it is not, and it is speculated that the stream of consciousness that constitutes 'real life' language learning can be an excellent classroom tool for the EFL teacher. The breakaway from traditional classroom practice that is wished to advance comprehends a holistic approach in which the learner's emotions, sense of self, well-being, confidence and feeling of achievement are as important (if not more so) than the formal teaching input.

As mentioned above, collaborative writing, creative writing, short story writing and stream of consciousness are all valuable classroom/homework tools for the language teacher/learner. Collaborative writing introduces to the classroom a "bridge of communication" that must be crossed if two learners of a language are to produce written pieces together. To this end, the teacher should set up the writing activity and then let the students do the "work." Here learner autonomy is at work, or rather the very useful appearance of it. With creative writing, again allowing the students to express themselves freely is desirable, putting the learner at centre stage,

and facilitating genuine self-expression in the target language. Here communication has priority over form. With the short story genre, longer pieces of writing can be produced, both in the classroom and outside, and again with a great deal of learner autonomy as students take responsibility for their own production of language, monitored but not controlled by the teacher. Further, with stream of consciousness, the learner has the ultimate freedom of expression, in which a learner can relinquish formal control, and express him or herself as freely as the restraints of language level allow. As James (1890) points out, "... it would certainly be true to say, like Heraclitus, that we never descend twice into the same stream" (p. 146).

Conclusion

The review of literature in relation to the literary techniques used in this study and EFL writing and creativity in writing have been presented in this chapter. Various examples were given to explain the stream of consciousness technique from the English literature since they are also used during the intervention. Further, the theoretical background of the English as a foreign language writing as well as the approaches to teaching EFL writing are covered. This is followed by an elaboration on collaborative writing, creative writing and the stream of consciousness technique with references to the relevant literature since these techniques are employed in this study.

CHAPTER 3

Methodology

Introduction

This chapter commences with the definition of mixed-methods research as Creswell (2007) advised for all mixed methods research and describes the research design, the context of the study and the participants. Then, it moves on to the data collection procedures which covers the preparation of the criteria, materials, pre and post-tests and interviews. Further, it discusses the reliability approaches in both quantitative and qualitative research. Then, the ethical considerations are presented followed by the pilot studies, data analysis and conclusion.

Definition of Mixed Methods Research

Basically, mixed methods research is a research design which employs both qualitative and quantitative elements as shown in Figure 1 by Johnson, Onweuegbuzie and Turner (2007).

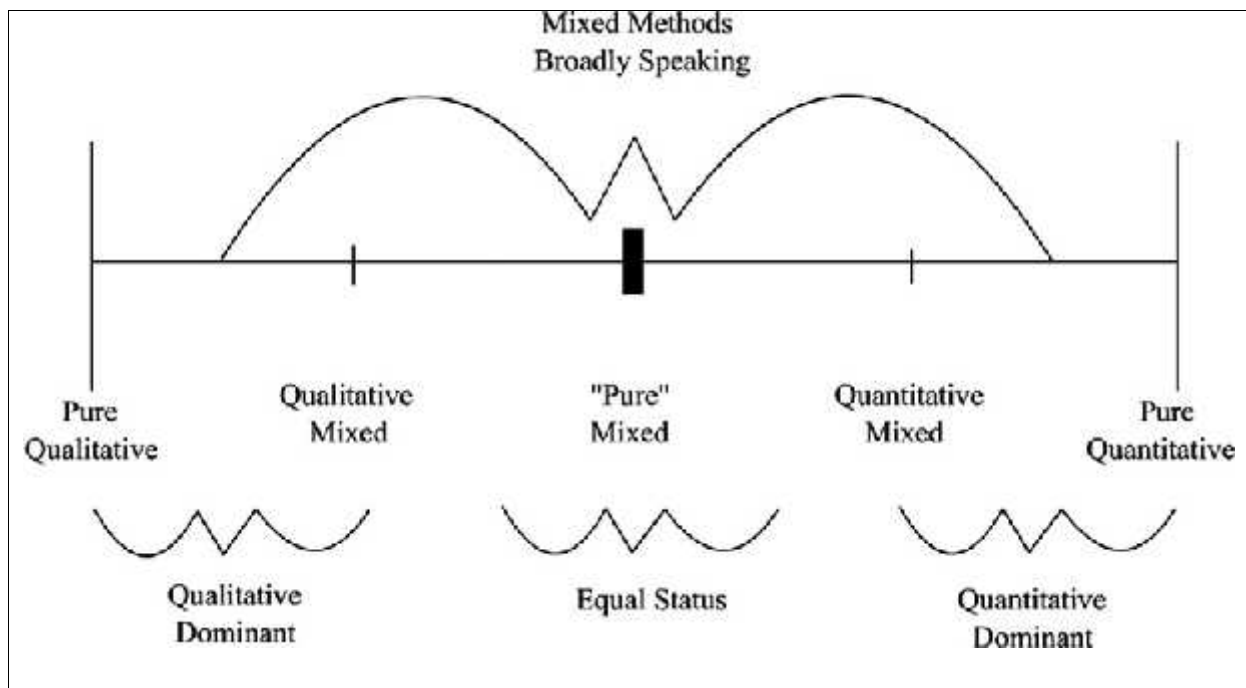


Figure 1: Graphic of the mixed methods research

Johnson et al. (2007) defined mixed methods research as :

the type of research in which a researcher or a team of researchers combines elements as qualitative and quantitative research approaches (e.g use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques for the broad purposes of breadth and depth of understanding and corroboration (p. 123).

The mixed methods research design first emerged when Campbell and Fisk (as cited in Creswell, 2009) used both qualitative and quantitative methods when they were studying validity of psychological traits. Soon, researchers started to use this method to overcome the shortcomings of any single method by converging the two methods (see Figure 1).

In the early 90s, it evolved from mixing into integrating both forms of data. In late 90s, it was in the form of a large database which either form of

database was used to fortify one another (Creswell & Plano Clark, 2007).

Johnson et al. (2007) situated mixed research between Plato representing quantitative research and the Sophists who represented qualitative research, the two extremes. Johnson et al. (2007) asserted that mixed research was not new but it was a new research paradigm. As explained by Creswell (2009), there are three types:

Sequential mixed methods. This procedure is an elaboration of the findings of one method with those of the other method. This procedure may start with qualitative data collection procedures followed by quantitative methods with a large sample or else it may start with quantitative data collection followed by qualitative methods to provide deeper insights.

Concurrent mixed methods. In this design, the qualitative and the quantitative data are merged. Having been collected at the same time, both forms of data are integrated to interpret the results.

Transformative mixed methods. In this method, a theoretical lens is used in a design containing both qualitative and quantitative data. Either a sequential or a concurrent approach can be employed in this lens. Greene, Caracelli and Graham (1989) listed five rationales of mixed methods studies.

1. Triangulation
2. Complementarity
3. Development
4. Initiation
5. Expansion

To Greene et al. (1989) triangulation referred to searching corroboration or convergence of results gathered from different methods while complementarity

referred to searching elaboration and clarification of the results gathered from one method with those collected from the other method. Development referred to using the results gathered from one method to help inform the other method. Initiation meant a modification of the research question(s) as a result of contradiction or paradoxes and expansion referred to an attempt to expand the range of the research through a variety of inquiry components. Collins, Onwuebuze and Sutton (2006) identified four rationales for mixed research:

1. Participant enrichment
2. Instrument fidelity
3. Treatment integrity
4. Significance enhancement

Participant enrichment referred to optimizing ways for ensuring that participants were suitable for recruitment. Instrument fidelity, on the other hand, meant assessing the effectiveness of the existing instrument or creating new instrument(s) if need be. Treatment integrity referred to assessing the effectiveness of the intervention and significance enhancement enriching data, fostering interpretation and usefulness of findings.

Types of mixed methods research. Johnson et al. (2007) identified three types of mixed methods research: qualitative and quantitative methods having equal status, qualitative dominant and quantitative dominant mixed methods research. They symbolized qualitative dominant research as qual+quan research and provided the following definition:

Qualitative Dominant mixed methods research is the type of research in which one relies on a qualitative, constructivist–poststructuralist-critical view of the research process,

while concurrently recognizing that the addition of quantitative data and approaches are likely to benefit most research projects (p. 124).

Quantitative dominant research was symbolized as quan +qual research by Johnson et al. (2007) and the following definition was given :

Quantitative dominant mixed methods research is the type of mixed research in which one relies on a quantitative, post positivist view of the research process, while concurrently recognizing that the addition of qualitative data and approaches are likely to benefit most research projects (p. 124).

Challenges of mixed methods research. The challenges posed by mixed methods research as noted by Creswell (2009) include ‘the extensive data collection, the time –intensive nature of analysing both text and numeric data, and the requirement for the researcher to be familiar with both qualitative and quantitative forms of research’ (p. 205). In addition, Johnson et al., (2007) identified the credibility of mixed methods research design as another challenge. The rationale for adopting mixed methods research design for this study was to make use of the strengths of both qualitative and quantitative methods and use them complementarily. Since this study was qualitative dominant, the qualitative data offered deeper insights into the participants’ perspectives of their own writing skills and writing background, which would not be so detailed and exclusive if it were collected quantitatively. The quantitative analysis, on the other hand, was needed to evaluate the effectiveness of the intervention program statistically. The challenges

posed by the mixed research were overcome by designing a small scale study with eleven participants. For this reason, it was manageable to cope with the extensive data collection and analysis.

Research Design

In order to be able to answer the research questions adequately, it was decided to adopt a mixed methods research design. Such a design employs both qualitative and quantitative elements. In terms of type, the current research was qual+quan (Johnson et al., 2007) which meant that it was qualitative dominant and that a qualitative constructivist approach was deployed. Quantitative data were collected sequentially. With regard to the rationale for mixed methods research, treatment integrity ensured assessing the effectiveness of the intervention. A pre-test-post-test design was used. For this reason, this study is a quasi-experimental study. In this quasi-experimental study as there was not a control group, a pre-experimental design was employed. In one group pre-test-post-test design, there is only one group that is pre-tested before the intervention and post-tested after the treatment (Gay & Pirasian, 2000). As in all experimental designs, it was aimed to determine whether or not the intervention had any effect on the participants' writing skills in this one group pre-test –post-test study.

Procedure. In an attempt to test the impact of the stream of consciousness technique on creative writing skills, the participants were interviewed first to elicit information about their demographics and writing experience. During the initial interviews, semi-structured questions were posed to understand the participants' perspectives on writing in general and on their writing background. More specifically, the interview questions were designed so as to elicit information

about their general views of their own writing skills. Further, they were questioned about the efforts they had made to improve these skills and what kind of problems they had come across concerning written assignments. Then the interview focused on a recent writing assignment, what it was about and what steps they took to make sure they improved this written assignment. Next, they were asked what creative collaborative writing meant to them. Then we moved on to feedback and discussed what corrective feedback they had got from their lecturers regarding writing skills. We concluded with discussing their feelings and worries about making mistakes while writing.

The data collected through the initial interviews were analysed qualitatively to elicit information about their writing background, the difficulties they came across while writing and their efforts to improve their writing skills and their feelings towards writing in general and more specifically about making mistakes while writing. The post-intervention interviews were carried out right after the treatment period. There were semi-structured questions about how they found the intervention, how the intervention affected their writing skills, their feelings and their concerns while writing their parts in the short stories. Both interviews were semi-structured because as Norton (2009) put since they are more flexible, the interviewer can ask for further clarifications where necessary providing deeper insights concerning respondents' perspectives.

The results of the initial interviews before the intervention period would be compared with the results of those of the interviews conducted after the intervention period to see the changes in the participants' perspectives towards writing. Thus the initial interviews along with the post-intervention interviews were analysed to answer the research questions about the undergraduate English

Language Teaching (ELT) students' perspectives on the effect of the stream of consciousness technique and collaborative writing on their creative writing skills.

Then, at the initial stage of the intervention, the participants were asked to write a short story individually. These short stories were marked by five external examiners, who were employed at the ELT department, according to the criteria which I developed. After the intervention period, the students were asked to write short stories collaboratively which were marked by the same five external examiners. The results of the first stories which were considered the pre-test were compared with those of the short stories written after the intervention which were considered the post-test. The Wilcoxon signed ranks test was performed to determine to what extent their writing skills were affected by the intervention which helped to answer the research question about how the stream of consciousness technique help undergraduate ELT students to improve their creative writing skills as well as overall writing performance. Thus, the quantitative data were collected and evaluated in accordance with the pre-test –post-test design.

Context of the study

This experimental study was conducted in the Turkish Cypriot context with eleven senior English Language Teaching students studying at a private university in North Cyprus in the fall semester of 2016-2017. The English Language Teaching Department offers two writing courses in total during the first year of the course of this program. ELT 153 Reading and Writing I is offered in the fall semester and ELT 154 Reading and Writing II is offered in the spring semester. Students have to take and pass ELT 153 Reading and Writing I to be able to take

ELT 154 Reading and Writing II since they are prerequisites. As can be seen from the titles of the courses, these courses are a combination of reading and writing as directed by the Turkish Higher Education Council. In the past reading and writing were offered as separate courses but now the department cannot offer a separate writing course as a compulsory course. For this reason, an advanced writing course was designed to be offered as an elective course for senior students for this experimental study. It was designed as a three-credit course. Eleven senior students enrolled to this course.

Since the aim was to develop undergraduate ELT students' writing skills, collaborative writing, the stream of consciousness technique and short story writing were also incorporated into this advanced elective course. Despite the fact that all participants had taken writing courses, they were not familiar with the stream of consciousness technique, collaborative writing or short story writing. That's why, the course involved teaching of the above mentioned techniques as well. The students were informed in advance about the assessment breakdown which was as follows :

Tasks	10%
1st. Short story	30 %
2nd. Short story	40 %
Participation	20 %

As the breakdown suggested, there was not any mid-term or final examination for the course. Rather, the students were assessed based on their writing performances. There was no class during mid-term and final examination weeks.

Thus, this course was held for fourteen weeks. As the first week was for the initial interviews, the second for writing short stories individually and the last week for post-intervention interviews, the intervention lasted eleven weeks which were thirty-three hours. Figure 2 below illustrates the design for the advanced writing course incorporating the stream of consciousness, collaborative writing and short story writing.

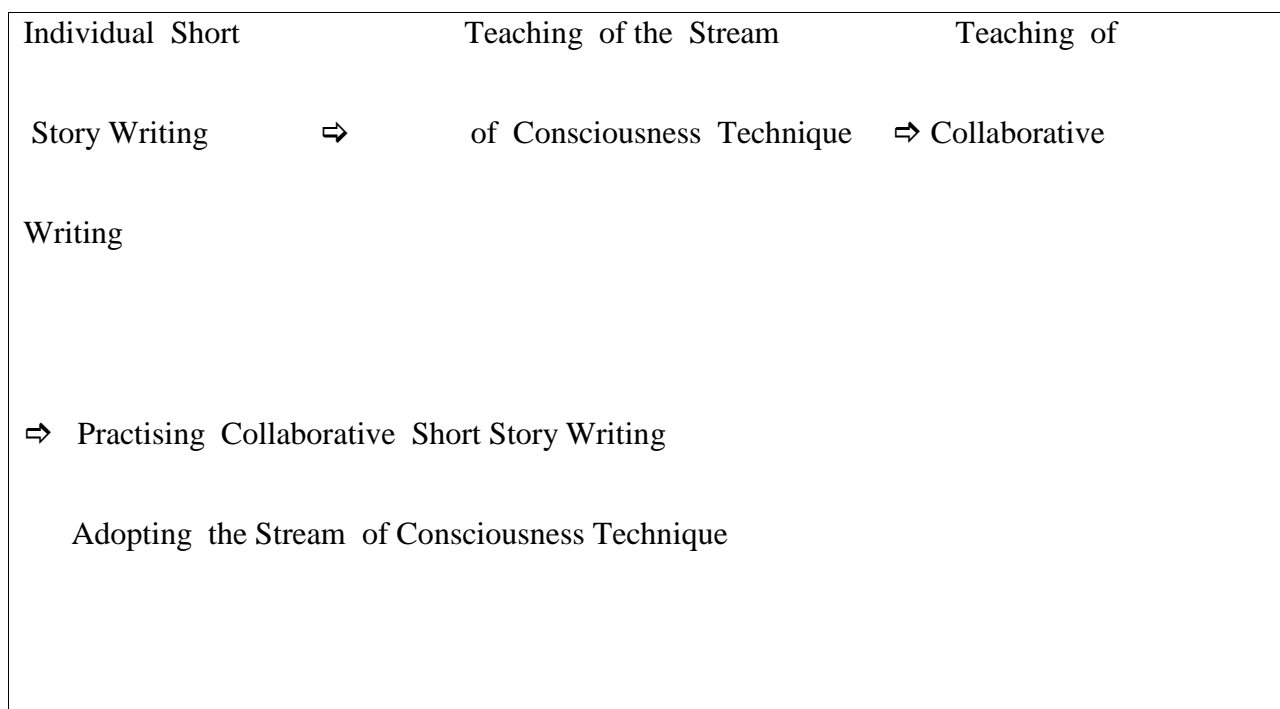


Figure 2. The conceptual framework for advanced writing

Triangulation in research

Originated by Webb, Campbell, Shwartz and Sechrest's (1966) ideas, triangulation was first coined, however, it was Denzin (1978) who outlined the

triangulation of the methods. According to Denzin (1978) triangulation had four types:

1. Data triangulation
2. Investigator triangulation
3. Theory triangulation
4. Methodological triangulation

Triangulation refers to using multiple sources of data to validate research findings (Yin, 2004). The textual data elicited from the interviews provided the qualitative data for this study and the qualitative data were triangulated by the quantitative data gathered from the pre and post-tests. In data triangulation, the data gathered from multiple sources bring in multiple perspectives so as to provide deeper insights into the findings of the research. The advantages of triangulation were listed by Jick (1979) as :

1. It enables researchers to be more confident of the results.
2. It puts forth a variety of creative ways for data collection.
3. It enriches data.
4. It can lead to a combination of theories .
5. Contradictions can be uncovered.
6. It is a simple and effective test for competing theories.

Morse (1991) identified two types of methodological triangulation which were simultaneous or sequential. To Morse (1991), simultaneous triangulation referred to using the qualitative and quantitative methods simultaneously. There was hardly any interaction between the sources of data during the data collection procedures. However, during data analysis, the findings were complementary. Sequential triangulation, on the other hand, referred to the process in which the

results of one method were needed to plan the next method. In this research study, sequential triangulation of the research methods was utilized in order to enrich and maximize the validity of the data as well as the research findings. While the qualitative data provided students' perspectives on the effect of the intervention, the quantitative data were used to validate the findings of the qualitative part of the study. Brannen (2005) acknowledged triangulation as the use of results from qualitative data to corroborate those from quantitative data.

Participants

The participants of this study consisted of eleven senior English Language Teaching students at a private university in North Cyprus. The details about each participant's demographics were necessary to be displayed because each participant's opinions and beliefs were discussed in relation to their demographics. As shown in Table 1, the age range of the participants was 20 to 37 years. Seven of them were female and four of them were male. All of them had taken the two writing courses offered by the department previously. Two of the female students were born and brought up in England but they were of Turkish Cypriot origin. Four female students and two male students were from Turkey. Two male students were Cypriot and one female student was from Turkmenistan. Except the two British students who were native speakers of English, the remaining nine students were all English as a Foreign language (EFL) learners (see Table 1). All the participants took place in the study with their pseudonyms (see Table 1).

Table 1

Participants' Demographics

Participant	Nationality	Age	Mother-tongue	Gender
Dennis	Turkmenistan	20	Turkmen	Female
Sally	Turkish	21	Turkish	Female
Gina	Turkish	23	Turkish	Female
Tom	Turkish	22	Turkish	Male
Bradley	Turkish Cypriot	25	Turkish	Male
Albert	Turkish Cypriot	23	Turkish	Male
Aisha	Turkish	35	Turkish	Female
Mina	British	22	English&Turkish	Female
Jenny	Turkish	22	Turkish	Female
Ken	Turkish	21	Turkish	Male
Faith	British	23	English&Turkish	Female

Data Collection Procedures

Syllabus design. Bearing in mind the main aim of this study which was to determine the effects of the stream of consciousness technique on developing

creative writing skills, teaching of the stream of consciousness technique and that of collaborative writing had to be incorporated into the syllabus (see Appendix G). In terms of genre, short stories were preferred since it was thought that it was more convenient to apply the stream of consciousness technique when writing short stories. As Burroway (2011) noted creative writing was imaginative writing. It was thought that when students were writing short stories, they could be as imaginative as possible, which would make way to creativity.

Further, students needed to be free from any form or rules of writing in accordance with the stream of consciousness technique. For this reason, essays were not preferred since students had to observe a number of rules while writing essays. Novel, as a genre, could be an option but it was found really demanding and time consuming to write a novel even though it was collaborative work. For all the above mentioned reasons, short stories were preferred with regards to genre. The genre of the story requires the narration of fictional events, which is directly linked with adopting creativity. The initial textual data were gathered via the interviews which were carried out during the first week before the intervention. The initial textual data displayed the participants' perspectives on writing in general, their experiences concerning writing and their writing background. During these interviews they also commented on their own writing skills. Further, they elaborated on the effects they had made to improve their own writing skills. In addition, they provided information about the problems and challenges they faced most frequently when they were writing. They also provided such information as their feelings and worries concerning writing.

During the second week, the participants were engaged in short story writing individually, which would be the pre-test in this research study. These short stories

were marked by five external examiners according to the marking criteria which would be explained in detail further in this chapter.

During the intervention period, initially the stream of consciousness technique was introduced to the students. To do this, the participants were asked to read about this technique and come to class prepared, rather than my delivery of the definition of the technique. Rather than my delivery of the definition of the technique, brainstorming sessions were held about this technique. An interactive learning environment was provided by this way. Ownership was valued by writing each information given on the board. Next, we moved on how to apply this technique and the ways this technique could foster the writing skills. Having mentioned during the initial interviews that they were worried about making grammar mistakes and that they had to pay attention to the form, the students acknowledged this technique could free them from these concerns.

We also discussed how this technique was applied in *Mrs. Dalloway* by Virginia Woolf. As a follow up activity each student was asked to write a short paragraph adopting this technique. I was there whenever they needed help monitoring and observing them.

During the intervention period, in addition to the stream of consciousness technique, the participants were introduced to the collaborative writing. Collaborative writing was taught adopting the same approach for teaching the stream of consciousness technique. We came up with the definition that collaborative writing meant a joint work to which every participant contributed by reading the previous part or parts and writing his /her own part adding developing

or giving a twist so that the next student could have something to elaborate. The students were assured to realize that this was a shared responsibility.

Then, we decided about the way they would be applying collaborative writing. Each student would have a different coloured pen to write his/her part and after reading the previous contribution or contributions he /she would add his / her own part. Having this in mind, students practised writing a short story. A volunteering student started the story and everyone made their contributions one by one in different coloured pens. It was assumed that the students would try to develop the story logically. For example, if the first part was about the setting of the story, they would contribute to the time and place of the story but if the previous part was about the characters they would develop the character sketch. At the same time it was assumed that they would try to be as accurate as possible. The aim of this activity was twofold. One was to enable them to practise collaborative writing, the other was to make them see how limited they would feel by the constraints of the previous part(s).

Having them experience such constraints, incorporating the stream of consciousness technique was suggested to free them from any limitations. As this technique suggested, they could put their thoughts occurring right after reading the previous part(s) or crossing their mind while reading these parts without trying to be logical, coherent or accurate. It was assumed that by freeing the participants from any kind of limitation they would be encouraged to produce more creative work. Then, they wrote a collaborative short story adopting the stream of consciousness technique. When they got stuck or needed help, I was there to help. Neither the paragraphs they wrote to practise the stream of consciousness technique nor the collaborative short story they wrote adopting

the stream of consciousness technique was marked. After this intervention period ended in week 14, the participants were asked to write a collaborative short story, getting into groups of four using the stream of consciousness technique. In total there were three groups with four people in two groups and three people in one group. Three short stories which were written in week 15 were marked by the same external examiners who marked the pre-test. Thus, the marks given to the last short stories were considered to be the post-test. The results of these pre and post-tests consisted of the quantitative data. Then, another textual data came from the post-intervention interviews which were conducted during the last week of the term. The post-intervention interviews were designed to elicit information about how the stream of consciousness technique and collaborative writing affected their feelings and writing skills. Both the pre-intervention and post-intervention interviews were transcribed to be analysed qualitatively. The emerging ideas were coded and classified under relevant themes.

Construction of the criteria. Drawn from the literature, assessment criteria were developed to ensure validity or reliability concerning the marking process and to help the external examiners. Research showed that criteria aided raters in terms of the purposes of high internal consistency as well as contributed to the quality of assessment in writing (Jonsson & Svingby, 2007). The external examiners were recruited from the ELT department. All examiners were experienced in teaching writing. The same external examiners marked both the pre and post-tests. Before they were asked to mark the papers, they were briefed on the marking criteria, which lasted thirty minutes. In order to ensure reliability some terminology used in the criteria was clarified. *Flat writing* was defined as a kind of writing that included generalisations and judgements. *Originality* was defined

as freshness or novelty, as an idea, method or performance. Likewise, *invention* was explained to be a unique discovery or creation and *sophisticated* was defined as pleasing or satisfactory to the tastes of the sophisticates or people who were educated. All examiners were given a copy of the criteria and the list of the above terms with their definitions. A grade breakdown was prepared in terms of creativity expression and overall performance ranging from 0-100 (see Figure 3).

90-100	Creativity Expression Overall Performance	Fantastic invention /Excellent characterisation/Striking originality engaging the reader /Absolutely free from flat writing. Tremendously rich use of English. Outstanding response /Highly sophisticated.
80-89	Creativity Expression Overall Performance	Memorable inventiveness /Highly successful characterisation /Highly original, engaging the reader /Free from flat writing. Impressively rich use of English. Excellent response / sophisticated.
70-79	Creativity Expression Overall Performance	Inventive /Effective characterisation/Mostly original engaging the reader /Mostly free from flat writing. Rich use of English.Very good, well written response/Mostly sophisticated.

60-69	Creativity Expression Overall Performance	Moderate inventiveness /Good characterisation /Some traces of flat writing still engaging the reader. Good command of English. Good work /Fairly sophisticated.
50-59	Creativity Expression Overall Performance	Some inventiveness in the ideas but not fully developed /Underdeveloped characterisation /Mostly flat writing. Effective use of English but somewhat dull. Moderately interesting and sophisticated work.
40-49	Creativity Expression Overall Performance	Somewhat original /Poor characterisation /Fairly flat writing. Flat language. Dull work far from being orderly.
33-39	Creativity Expression Overall Performance	Hardly original/Very poor characterisation /Flat writing/ Bad use of English. Incomplete work.
0-32	Creativity Expression Overall Performance	No sign of creative effort /No characterisation/very flat writing. Broken English. Incomplete work.

Figure 3: Assessment criteria

Standardization sessions were held by the examiners after the marking of both the pre-test and the post-test. These standardization sessions lasted approximately 40 to 60 minutes.

The assessment criteria were used to assess the individual short stories which were the pre-test and the collaborative short stories which constituted the post-test of the study in terms of creativity and overall performance. In the preparation of the criteria rather than holistic criteria, analytic criteria were preferred because such criteria assess various aspects of writing (Weigle, 2002). Furthermore, in terms of the assessment of creativity, recent research emphasized the importance of analytic criteria (Jonsson & Svingby, 2007; Shaplin & Morris, 2013). Last but not least, Shaplin and Morris, (2013) acknowledged analytic criteria as a reliable instruments for assessing creativity in writing.

Materials. During the intervention period, a whiteboard was used during the lecture to write students' comments when brainstorming. A couple of books were also used as materials to exemplify how the stream of consciousness technique was used in novels. First of all, *Ulysses* by James Joyce was used to tell that the book was set in Dublin and the time frame was one single day which made the reader focus on the inner workings of the characters' minds. An extract from Bloom was given to illustrate how the lack of punctuation reflected the unpunctuated stream of thought and how the mixing of numbers suggested an escape from prose. Next, *A Room of One's Own* was used to teach how the private room in the novel was used as an image of the private space that allowed a woman's stream of consciousness to express her inner self. Furthermore, how Virginia Woolf used stream of consciousness to enter the minds of her characters in *Mrs Dalloway* was studied. *The Story of an Hour* was used to illustrate how a woman experienced the

stream of consciousness in her reaction to her husband's supposed death. Then, *Leutnant Gustl* was utilized to explore a soldier's internal reflections illustrating Schnitzler's preference for an expression of internal monologue over formal modes of communication.

When teaching collaborative writing, several pens of different colours were given to the participants. Each student picked a pen and who used which colour was noted. This would enable me to track each student's contribution. To record both the initial and post-intervention interviews, a tape recorder was used. In addition, a laptop was used to transcribe the recorded interviews.

Interviews

The qualitative data were provided by the interviews carried out with all the participants. The pre-intervention interviews were conducted before the intervention and the post-intervention interviews after the intervention. Written consent (see Appendix F) was provided by all participants for the individual interviews to be recorded.

Pre-intervention interviews. Compared to the post-intervention interview questions, the pre-intervention interview questions were more structured. The aim of the pre-intervention interviews was to elicit information about the participants' demographics and writing background. In order to answer the research question regarding the undergraduate students' perspectives on their writing skills in general and how the intervention influenced these pre-adopted perspectives, the pre and post-intervention interviews were necessary to be conducted. As Kendall (2008) argued interviews provide deep insights into participants' beliefs, perspectives and attitudes.

The pre-intervention interviews were conducted during the first week in my office. All students were interviewed individually and each interview lasted 10 to 20 minutes. Before the interviews began, I gave them some information about the research and the intervention period. Then, they were given the consent form on which the title, the purpose, possible risks, discomforts and benefits of the study were written (see Appendix F). There was also a paragraph about confidentiality. They were assured that the interview documentation/recording of them would not be associated with identifying information and they would take place in the dissertation with their pseudonyms. When they agreed to sign the written consent, I got their verbal consent, too. I told them I would either take notes or record the interviews but I chose to record them. I wondered if they minded or not. They all agreed to be recorded. The pre-intervention interview comprised twelve questions: The first three questions were designed to collect demographic information and the rest was about their writing background. The initial interview questions were as follows :

1. How old are you ?
2. What nationality are you ?
3. Where were you born ?
4. How many writing courses have you taken so far and what are they ?
5. How would you assess your writing skills?
6. Do you have any goals to improve your writing skills?What efforts do you make to improve your writing skills ?
7. Do you have difficulties in written assignments?What kind of difficulties do you have ?

8. Can you tell me about a recent assignment of yours? What was it about? and What steps did you take to make sure the assignment was correct?
9. What's your view of writing a short-story ?
10. What does 'Creative –Collaborative Writing' imply to you ?
11. Do you remember any corrective feedback you get from your lecturers regarding your writing skills ?
12. Have you ever worried about making mistakes while writing? If so how ?

The qualitative analysis of the textual data elicited from the initial interviews were coded, categorized and grouped under certain themes. The textual data emerged from the initial interviews helped to provide information about the participants' demographics as well as to discuss the qualitative findings emerged from the post-intervention interviews.

Post-intervention interviews. The post-intervention interviews were conducted after the intervention during the last week of the term. Having undergone an intervention period in which the participants studied and practised the stream of consciousness technique along with the collaborative writing, the participants responded to the semi-structured questions about how their writing skills were affected as a result of this intervention period. The post-intervention interview questions were as follows :

1. How did you find writing with the stream of consciousness technique ?
2. Were you always pleased with what you had written ?
3. Do you prefer traditional short story writing or writing with the stream of consciousness technique? Why?

4. How did you find collaborative writing?
5. Do you prefer individual or collaborative short story writing? Why?
6. Do you prefer individual or collaborative written assignments? Why?
7. Have you felt completely free or did you have any kind of restrictions? If so, how?
8. Was originality important to you?
9. Have you tried to be creative?
10. How did you feel when using the stream of consciousness technique?
11. Have you ever experienced any negative feelings? If so what kind of feelings?

The post-intervention interviews were also conducted in my office. Each interview lasted about 15-25 minutes and was recorded upon each participants' verbal consent.

Composition of the groups

It was aimed to form the groups consisting of diverse participants. In order to reach this goal it was ensured that each group had a diversity of students according to their gender and the level of their English and that there was at least one participant in each team who exerted leadership qualities in the previous weeks. These participants were identified as Faith, Aisha and Ken. Since leadership could be critical in the success of the group (Mayne, 2012). As argued by Hernandez (2002), placing the students in heterogeneous teams ensures the diversity which would in turn helped students learn to cooperate with others.

In terms of the size of each group, the literature on the relevant literature suggested a group size of four to six participants (Mahoney, 2010). This size ensured students' interaction with one another and the group being manageable.

Pre and Post-tests

Pre-test. The initial quantitative data were collected through the pre-test. Before the participants underwent the intervention period, they had been asked to write a short story individually. Having been marked by the external examiners, these short stories were considered the pre-test. In total, 11 short stories were written and marked. The aim was to assess each participants' writing skills before the intervention, which were to be compared quantitatively with the results of the post-test to see the impact of intervention on the writing skills of the participants. It was assumed that the second research question regarding how the stream of consciousness technique help undergraduate students to improve their creative writing skills would be answered through this quantitative analysis.

Post-test. After the intervention period, the participants wrote short stories in groups. There were three groups of participants. In two groups there were four participants and in one group there were three. Thus, three stories were written collaboratively and marked by the same external examiners.

The collaborative short story writing took three consecutive hours with two breaks every 50 minutes. Each student was given a pen of a different colour and a randomly chosen student in each group started the story. Then, each student reading the previous part(s) contributed to the short story with a different coloured pen. I noted down the colour of the pen each student used. By this way, I knew who contributed which part, which enabled me to track each participant's progress.

Reliability and Validity of the Assessment

Reliability. It was noted that grading criteria were developed for the external examiners to rate creativity and overall writing performance when marking the pre and post-tests. Preparing the grading criteria was the first step to ensure interrater reliability. McHugh (2012) defined interrater reliability as ‘measurement of the extent to which data collectors (raters) assign the same score to the same variable.’ In addition to adhering to the same criteria, the examiners were given concise instructions as to how to spot flat writing, originality, invention and sophistication. These instructions strengthened the interrater reliability, too. The importance of the interrater reliability was apparent in that the collected data were correct representations of the variable(s) to be measured (McHugh, 2012).

Eliminating inconsistency was one of major issues in this research study since the examiners could interpret the short stories differently, which would make the results inconsistent. This was overcome by preparing the criteria and implementing briefing for these external examiners to minimize the amount of variability in the marks they gave to the pre and post-tests. For this purpose, standardization sessions were held among the examiners for both the pre and post-test results. In these sessions the examiners reviewed their marks, read the stories again and again and discussed until they all agreed on a specific mark they gave out for the stories. These standardization sessions lasted approximately 40 to 60 minutes. Being the class lecturer I also marked the pre and post-tests according to the criteria I developed. Table 2 displays the marks given out by the external examiners and by me after the standardization sessions. However, my marks were not included in the analysis but in testing reliability only to avoid any kind of bias.

Table 2

Assessment Results

Participants	E PreT	EPT	L PreT	L PT
Dennis	40	65	39	65
Sally	55	75	45	73
Gina	48	85	51	81
Tom	68	85	62	81
Bradley	35	75	45	75
Albert	45	65	40	70
Aisha	89	85	85	91
Mina	60	65	60	70
Jenny	57	75	52	75
Ken	75	85	75	86
Faith	89	75	82	73

Key: E: External Examiner L: Class Lecturer (Researcher) PreT: Pretest
PT: Post-test

The marks given out by the external examiners were compared with those given by me to see if they correlated or not. First of all, the marks given to the pre-

test by the external examiners were compared to those I gave to the pre-test. The Spearman rank order correlation coefficient between the two sets of marks was 0.94, $p < 0.01$. Accordingly, the external examiners' marks given to the post-test were compared to my marks for the post-test to find the correlation coefficient 0.95, $p < 0.01$. This ensured the reliability of the criteria since as argued by Brown, Glasswell and Harland (2004), a reliability index of 0.70 was good enough to verify the reliability of any developed criteria.

Validity. Validity refers to the extent which a criterion measures what it is meant to measure (Mackey & Gas, 2005). Face validity is simply whether the test or the criteria appears (at face value) to measure what it claims to. In order to ensure face validity, Assoc. Prof. Dr. Ahmet Güneyli and Asst. Prof. Dr. Nurdan Atamtürk examined the criteria and both of them stated that the criteria were good enough to measure creativity and overall writing performance.

Ethical Issues

The ethical guidelines offered by the council of the British Educational Research Association (BERA) (2011) were followed in conducting the current research study. In terms of responsibilities to participants, each individual was treated 'fairly, sensitively, with dignity and within an ethic of respect and freedom from prejudice regardless of age, gender, sexuality, race, ethnicity, class, nationality, cultural identity, partnership status, faith, disability, political belief or any other significant difference' (BERA, 2011). This was especially important since the participants of this research were from different cultural backgrounds and they were not the same age or gender.

In line with the ethic of respect (BERA, 2011), voluntary informed consent (see Appendix B) was taken from all participants before the research study began. All participants were informed that their participation and interactions were to be analysed for research purposes only.

As regards the right to withdraw, every participant was assured that they could withdraw from the research for any or no reason at any time. Although it was designed as a course and writing the short stories was a course requirement, the participants were told that they had the right to withdraw from the research and that in case of withdrawal they would write essays instead of short stories. By this was, it was ensured that the participants who wished to withdraw would not suffer but they would be given an option.

In terms of privacy, adhering to the norm for the conduct of research (BERA, 2011), all the participants' identities were kept confidential and anonymous. To ensure anonymity, all the participants' took place in this study with pseudonyms.

Pilot Studies

In order to test the research instruments which were the pre-intervention and post-intervention interviews as well as the criteria to mark the pre and post-tests the pilot studies were needed. The study was piloted for the first time with 21 fresher and sophomore participants studying at ELT, English Language and Literature and Translation and Interpretation Departments in May 2016. After the initial interviews were carried out with the participants, each of them was asked to write a short story individually in class. Then I collected these stories and gave them to the two external

examiners. Having been informed about the criteria and the terminology in it, these external examiners marked them. Standardization sessions followed this marking process.

After this short story writing experience, the participating students underwent an intervention period which lasted three weeks. Three hours were allocated to teaching the stream of consciousness technique and practice of creative collaborative writing each week. Nine hours were spent in total for the intervention. At the end of this period, the participants formed groups of four with one group consisting of five students so there were five groups. Each student was given a different coloured pen in each group to make sure who wrote which part. I had five stories to be given to the examiners. Then the examiners marked them followed by standardization sessions again. The Wilcoxon signed ranks test was performed to find a significant difference between the results of the pre and post-tests. This difference between the two sets of results suggested that in terms of creativity the participants improved their writing skills in general along with their creative collaborative writing skills. Then the post-intervention interviews were held with them. Thematic analysis was conducted to identify the codes and the data were classified under certain themes, which are creative effort (invention), characterization, originality, use of English and sophistication. The qualitative analysis also suggested an improvement backing up the quantitative findings. Then each student's progress was tracked in the parts they contributed to the stories written collaboratively and analysed descriptively to find traces of creativity, which suggested that the participating students improved their writing skills and creative collaborative writing skills after they were introduced to the stream of consciousness technique along with collaborative writing. The study

was piloted for the second time with 8 junior ELL students and with ten 12th grade GCSE Arts students to find similar findings.

Data Analysis

Qualitative data analysis. The data gathered from the initial interviews and the post-intervention interviews were analysed qualitatively. Qualitative inquiry delves into ‘participants’ perspectives, their meanings and their subjective ways’ (Creswell, 2007, p. 38). Qualitative data analysis requires the analysis of the data ‘inductively, recursively and interactively’ (Creswell, 2007, p. 38). The data obtained from the interviews were organized ‘into increasingly more abstract units of information’ which helped me ‘build the patterns, categories and themes from the bottom up’ (Creswell, 2007, p. 38).

One of the strengths of qualitative inquiry is that it conveys participants’ meanings. In the whole qualitative inquiry process the main focus was on ‘learning the meaning that the participants hold about the issue (Creswell, 2007, p. 38). For this reason, qualitative data analysis served well to answer the research questions about the perspectives of the participants on the effect of the stream of consciousness technique on their creative collaborative writing skills by generating answers to this research question. The qualitative analysis of the pre-intervention interviews revealed the participants’ perspectives on their own writing skills, difficulties they experienced when writing, and how they felt while writing. Qualitative analysis of the pre and post-intervention interviews provided deeper insights into the participants’ perspectives in this respect. In addition, as Cohen, Manion and Morrison (2007) put, qualitative analysis especially works well with small number of participants.

Creswell (2007) noted that the core elements of qualitative data analysis consisted of coding, integrating the codes into broader themes and displaying in the tables. Creswell (2007) himself preferred 'lean coding' which meant drawing five or six categories with 'shorthand labels or codes' and expanding the categories when reviewing the database. Following on Creswell (2007) 'lean coding' was adopted rather than developing long and detailed lists of codes. Figure 4 displays some sample themes along with the codes that came out at the initial stage of the data analysis. All emerging themes will be presented in Chapter 4.

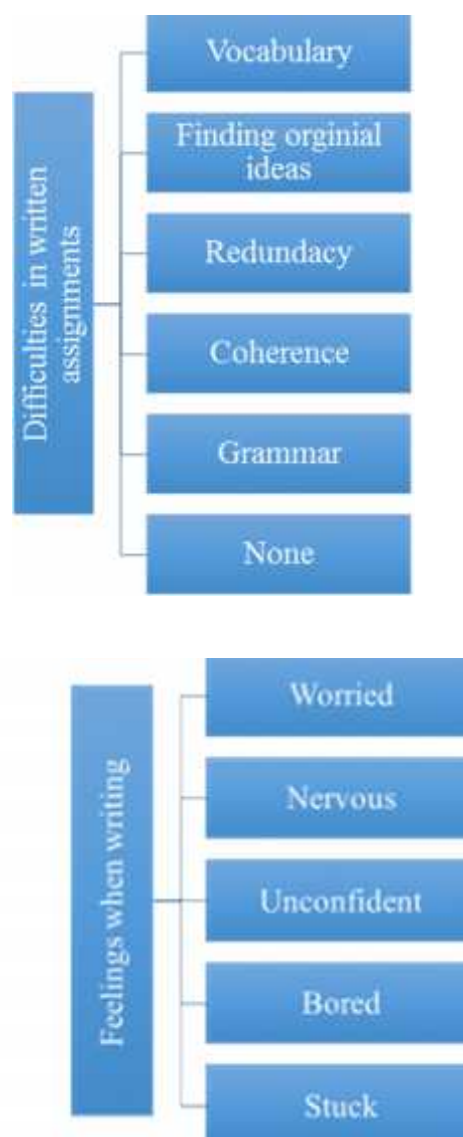


Figure 4: Sample themes

The textual data gathered from the post-intervention interviews were also analysed adopting and following the same procedures as those performed for the pre-intervention interviews. Further, the qualitative outcomes elicited from the pre and post-intervention interviews were compared qualitatively for each participant to display the extent they benefited from the intervention and see if their perspectives towards writing and their own writing performance were changed or not.

Quantitative data analysis. The results of the pre-test were compared with those of the post-test quantitatively. As put by Pratt, Mc Guigan and Katzev (2000) in pre-test –post-test model a pre-test was administered to the participants prior to the intervention to measure the variable(s) to be tested. Then, the participants went through an intervention program at the end of which a post-test was given. The effects of the intervention were determined based on the differences between the two measures, namely the pre-test and posttest (Pratt et al., 2000). By this pre-test-post-test design, it was assumed that the change in the participants' writing skills and creativity measures could be determined. Because this model provided a measure of participant skills prior to the intervention, it was helpful in focusing on the change taking place at the end of the intervention period.

Although quantitative methods are used for large scale studies, they also work well with small scale research (Cohen et al., 2007). This research study was a small scale study conducted with a small group of participants and the distribution of the outcome variable was not normal. The Wilcoxon signed ranks test was performed to compare the pre and post-tests. The Wilcoxon signed ranks test was a nonparametric test for paired or matched data, such as the results of pre- and post-treatment measurements based on independent units of analysis (Rosner, Glynn

& Lee, 2006) . For this reason, the Wilcoxon signed ranks test was performed for this research study to observe whether there was a statistically significant difference in the outcome variable between the pre and post-tests with a non- normally distributed outcome variable.

The individual short stories that were written by the participants before the intervention process were marked by five external examiners according to the criteria developed by me. These stories were considered the pre-test. Employing the same criteria, these examiners marked the short stories written collaboratively adopting the stream of consciousness technique after the invention period. These short stories constituted the post-test. There were 11 short stories written individually and there were 3 short stories written collaboratively. The marks of these pre and post-tests were compared quantitatively to evaluate the efficiency of the intervention.

Conclusion

In this chapter, following a brief description about the contents of the chapter, definition of mixed methods research and information about the research design were presented. Details about the context of the study and the participants were also given. Additionally, data collection procedures were displayed referring to the related literature. Moreover, how the criteria and the syllabus were prepared was described followed by the figures illustrating them. After the materials used in this study were listed and explained, pre and post-tests and interviews were described. This was followed by reliability and validity issues and ethical considerations. The chapter concluded with pilot studies and data analysis. The findings of the current

research study and the discussion of the findings in relation to those in the relevant literature will take place in chapter four.

CHAPTER 4

Findings

Introduction

To introduce a new technique to EFL writing, an advanced writing course was designed to investigate the possible effects of collaborative writing and the stream of consciousness technique in terms of creativity and overall writing performance in this research study. Collaborative writing in EFL is not a new phenomenon. It was integrated into EFL writing to help learners find new ideas and encourage them to generate ideas together (Graham, 2005). When it was integrated into EFL writing, empirical research showed that it enhanced learners' critical thinking and problem solving skills (Caple & Bogle, 2013). Besides, collaborative writing in EFL classes provided an opportunity for the co-construction of knowledge (Storch, 2002; Dobao, 2012). Collaborative writing was integrated into this experimental study to see how effective this technique was in fostering creativity. Although collaborative writing was practised in EFL writing classes, the stream of consciousness technique was a recent approach to writing (Cowly, 2010). In choosing this technique the main aim was to deploy the advantages this technique provided which were the freedom of expression and the focus of content rather than the linguistic concerns and composing rules. It was assumed that when learners were freed from the constraints, they would be better in terms of their overall writing performance and creativity. Short story was chosen as the genre since short story writing fostered learner autonomy. It is assumed that short story writing would enable EFL students to be more productive and creative in generating ideas, communicating these ideas to their readers and expressing themselves.

Moving away from the traditional ways of teaching writing, a new writing course was designed incorporating collaborative writing and the stream of consciousness technique and short story was chosen as the genre drawing upon the above mentioned reasons. To fulfil the research aim the syllabus was redesigned and the grading criteria were prepared. First of all, individual short stories were written by the participants to be graded according to the criteria prepared. The results of these individual short stories constituted the pre-test results. Then came the intervention period through which collaborative writing and the stream of consciousness technique were introduced and practised. As the final product the participants were asked to write a collaborative short story employing the stream of consciousness technique. These short stories constituted the post-test. The results of these pre and post-tests were compared to find a statistically significant difference in favour of the post-test results. Owing to the mixed methods research design of this study, the quantitative findings elicited from the comparison of the pre and post-test results and the qualitative findings extracted from the interviews before and after the intervention were presented in a way to answer the research questions (see Chapter 1). The findings were presented, possible reasons were provided followed by the discussion of findings throughout this chapter.

First of all, the participants' perspectives on their own writing skills before the intervention were presented and the challenges they experienced were listed. Then, the results of the Wilcoxon signed ranks test were presented to display the progress in the participants' writing performances. It was followed by a discussion on the effects of collaborative writing and the stream of consciousness technique on the writing performances of the participants. Then, the participants' perspectives on

the stream of consciousness technique and the collaborative writing were presented in order to answer the research questions.

Participants' Perspectives on Their own Writing Skills Before the Intervention

It was essential to determine the feelings of the participants when writing the individual short stories to understand how they perceived the individual writing process before the intervention. This gave more insights into whether or not they found it easy or difficult and interesting or boring. Along with their feelings the initial interviews revealed how they assessed their own overall writing skills. These assessments provided information about the participants' writing background (see Table 3). These findings were compared with those after the intervention to assess treatment effectiveness qualitatively.

Table 3

Participants' Feelings and Assessments of Their Own Writing Skills during Individual Writing

Participants	Feelings	Assessments of Writing Skills
Dennis	worried	not good enough
Sally	nervous	not good enough
Gina	worried	bad
Tom	worried & uneasy	not too bad
Bradley	bored	bad
Albert	worried	bad
Aisha	fine with it	not perfect
Mina	uncomfortable	not too bad
Jenny	nervous	not too bad
Ken	not very comfortable	good
Faith	fine with it	good

As Table 3 illustrated most participants felt worried and uncomfortable when writing on their own. The qualitative data gathered before the intervention revealed that the participants defined their feelings as “worried”, “nervous”, “bored”, “uneasy” and “uncomfortable-not very comfortable”. Only two positive feedback was given; “fine”. In terms of assessment of their own writing skills, Table 3 displayed that most participants were dissatisfied with their own writing skills. Three of the participants assessed their writing skills as “bad”, the other three as “not

too bad”, two as “not good enough” one as “not perfect”. Only two participants were contended with their skills assessing them as “good”.

As the findings suggested, the participants who evaluated their writing performances as dissatisfying outnumbered the ones who were contended. This finding suggested that the participants were quite honest about their self-assessments of their writing skills before the intervention. This implied that they were open to improvement. On the one hand, their honesty was appreciated. On the other hand, it was found alarming that these participants who were prospective English teachers did not have desirable writing skills. This finding suggested that the participants had not received effective writing education. For this reason, they were mostly worried and dissatisfied with their writing performances. This was an important problem because these participants were prospective English teachers. When their own writing skills were not at a desirable level, they were supposed to teach writing to their students. For all these reasons, it was wise to try new techniques like collaborative writing and the stream of consciousness technique in writing instruction.

Challenges about individual writing and feedback. The data gathered from the initial interviews revealed that the participants experienced linguistic challenges, such as vocabulary, grammar, spelling and punctuation and challenges concerning content like finding and developing ideas. The areas they got most feedback from were identified as linguistic errors, such as grammar, mechanical errors such as spelling and punctuation and organizational errors such as structure, coherence and redundancy (see Table 4).

Table 4

Difficulties in Written Assignments and Areas of Feedback

Participants	Difficulties	Areas of Feedback
Dennis	vocabulary & grammar	grammar
Sally	grammar & finding ideas	lack of coherence & grammar
Gina	grammar & spelling	grammar
Tom	vocabulary	redundancy
Bradley	grammar	structure & grammar
Albert	grammar	punctuation
Aisha	punctuation	punctuation
Mina	spelling	punctuation & spelling
Jenny	spelling	spelling
Ken	developing ideas	coherence
Faith	none	spelling

When asked to tell about the challenges they had in written assignments, five participants listed grammar, three spelling, two vocabulary, one punctuation, one finding ideas and one developing ideas. Only one participant noted that she did not have any difficulties. With regard to the areas of feedback they got in their written assignment, three students listed grammar, three punctuation, three spelling, two coherence, one redundancy and one structure.

Effects of the Stream of Consciousness Technique and Collaborative Writing on Writing Performance

One of the main aims of this study was to determine the effects of the stream of consciousness technique and collaborative writing on undergraduate EFL students' creative writing skills and overall writing performances. In order to achieve this aim, a pre-test and a post-test were given to the participants. The participants were asked to write individual short stories which constituted the pre-test and they practised collaborative short story writing adopting the stream of consciousness technique as the post-test. The external examiners marked these pre and post-tests according to the analytic criteria developed for the purposes of this research study by me (see Figure 4). Research showed that analytic criteria were considered a reliable instrument for assessing creativity in writing and overall writing performance (Shaplin & Morris, 2013).

Progress in students' writing. In order to evaluate the effectiveness of the intervention, the participants' short stories written before and after the intervention were assessed according to the given criteria (see Figure 4). The short stories written before the intervention constituted the pre-test. Likewise, the short stories written after the intervention constituted the post-test. To be able to compare the participants' performances in the pre and post- tests, the results were recorded as quantitative data. Then, to see whether or not there was a statistically significant difference between the underlying distributions of the results of the pre and post-tests, the Wilcoxon signed ranks test was performed. The Wilcoxon signed ranks test showed that there was a statistically significant difference between the pre and post-test results in favour of the post-test results (see Table 5).

Table 5

Wilcoxon Signed Ranks Test Results for Pre and Post-tests

		N	Mean Rank	Sum of Ranks	Z	P
EPT – EpreT	Negative Ranks	2 ^a	2,50	5,00	2.49*	.013
	Positive Ranks	9 ^b	6,78	61,00		
	Ties	0 ^c				
	Total	11				

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test

The Wilcoxon signed ranks test displayed a significant difference between the results of the pre and post-tests, $z=2.49$, $p<.05$. When the mean rank and the sum of ranks were considered, the significant difference was found in favour of the positive ranks which were the post-test results. Based on the higher mean rank of the post-test, it was suggested that the participants scored better in the post-test than they did in the pre-test, which proved that the intervention improved creativity and overall writing performance of the participants considerably.

In general, it was determined that exposure to the stream of consciousness technique and collaborative writing enhanced the undergraduate students' performances in terms of creativity and overall writing performance. In order to find out in what ways the participants' writing performances were affected, each participant's writing performance was discussed in relation to his\her pre-test and post-test result as well as the initial and the post-intervention interview data.

When the results of the pre and post-test results were considered, it was noticed that except for two participants (Aisha and Faith) all participants made good progress with their writing performances (see Table 2). Possible reasons for this were discussed when comparing individual and collaborative performances below. To begin with, Dennis scored 40 in the post-test which was below average. She got 65 from the post-test, which meant that she made progress by 62 %. Dennis who was from Turkmenistan was 20 years old. She assessed her writing skills as "not good enough" before the intervention and she felt worried during individual writing. She told that she had difficulty in vocabulary and grammar and that she got most feedback from grammar from her previous written assignments (Dennis, personal communication, February 4, 2016). The data gathered from the post-intervention interviews revealed that Dennis found the stream of consciousness technique "a good experience". She reported that she enjoyed the experience. She said she did not like writing before and she got maximum DD from her writing classes. When asked about her views of collaborative writing, she was even more positive (Dennis, personal communication, May 12, 2016). Bearing in mind that she was worried during individual writing, it could be suggested that her self-efficacy increased since she reported that she was more confident while writing collaboratively. Her progress could be explained by the fact that her attitude towards writing changed when

exposed to the collaborative writing and the stream of consciousness technique. Collaborative writing did influence participants' approaches to writing (Sturn, 2016). In addition, the intervention enhanced her self-efficacy. Research showed that the higher self-efficacy the higher writing achievement (Prat-Sala & Redford, 2012; White & Bruning, 2005; Martinez, Kock & Cass, 2011).

Sally was from Turkey and she was 21 years old. She got 55 from the pre-test and 75 from the post-test. She improved her writing skills by 36%. She had assessed her writing skills as "not good enough" and she felt nervous during individual writing. She had problems with grammar and finding ideas and she identified lack of coherence and grammar as the areas she got most feedback from in her written assignments. Sally complained that she wasted her time reading whatever she had written again and again and for this reason, she did not have time to find more original ideas and to organise her text in a better way (Sally, personal communication, February 4, 2016). It was hypothesized that when students were freed from the limitations, such as grammatical accuracy, they would be more creative (Cowly, 2011). Sally's case verified this hypothesis. Although she said she could not make sure if she was writing in a proper way, she said with the stream of consciousness technique she spent more time to find more original ideas since she was less worried about grammar mistakes. Along with the stream of consciousness technique, collaborative writing was acknowledged for fostering creativity by Sally. She found writing collaboratively easier and she was able to find new ideas when talking to her group members (Sally, personal communication, May 12, 2016). Research showed that collaborative writing helped EFL learners generate ideas together (Graham, 2005).

Gina made the second best progress in this experimental study. She was from Turkey and she was 23 years old. She got 48 from the pre-test and 85 from the post-test. Her amazing progress by 77% could be explained through the fact that she was aware that her skills were “bad” and since she knew this she was always worried while individual writing. She got feedback from grammar mostly and had difficulties concerning grammar and spelling (Gina, personal communication, February 4, 2016). Gina highlighted the feeling of freedom aspect of the stream of the consciousness technique and asserted that she did not feel under pressure when writing using the stream of consciousness technique. It was suggested that as Gina believed that she was bad at writing in general and she felt worried, she felt under pressure when writing. The stream of consciousness technique freed Gina from this pressure. Another reason could be collaborative writing. She reported that through collaborative writing they shared the responsibility and she really liked it (Gina, personal communication, May 12, 2016). Collaborative writing encouraged learners to share responsibility (Storch, 2002).

Tom got 68 from the pre-test and 85 from the post-test, which meant that he made progress by 25 %. Tom who was from Turkey was 22 years old. He assessed his writing skills as “not too bad” before the intervention and he felt worried and uneasy during individual writing. He told that he had difficulty in vocabulary and he got most feedback from redundancy from his previous written assignments (Tom, personal communication, February 4, 2016). This meant that he did not generate a variety of ideas but repeated the same ideas over and over again. The data gathered from the post-intervention interviews revealed that Tom found the stream of consciousness technique “a pleasing one”. He reported that he enjoyed the experience because of the freedom it provided. When asked about his views of

collaborative writing, he said he felt more encouraged to write (Tom, personal communication, May 12, 2016). Especially when the other group members liked the ideas he put in his own part, he felt encouraged to write more. Bearing in mind that he was worried and uneasy during individual writing, it could be suggested that his motivation increased which made way to creativity and overall good writing performance. His peers' appreciation might have increased his self-efficacy as well, which led to better writing performance. (Prat-Sala & Redford, 2012; White & Bruning, 2005; Martinez, Kock & Cass, 2011).

Bradley made the best progress in this experimental study. He was Turkish Cypriot and he was 25 years old. He got 35 from the pre-test and 75 from the post-test. His best progress by 100% could be explained through the fact that the intervention changed his feelings and attitudes toward writing completely. The pre-intervention interviews revealed that he was bored in traditional writing classes and he believed that he was bad at writing. He got feedback from grammar mostly and had difficulties concerning grammar. While he found traditional writing modes boring, he found the collaborative writing fun and engaging. How he handled grammatical accuracy was interesting. As he reported, he kept everything he wrote short in order to make fewer mistakes because he believed that if he wrote a long text he would make more mistakes. He was also too bored to write a long text (Bradley, personal communication, February 4, 2016). Bradley mentioned the encouraging aspect of the stream of consciousness technique and he told that he enjoyed both collaborative writing and the stream of consciousness technique (Bradley, personal communication, May 12, 2016). This explained the reasons for his great achievement. Collaborative writing made writing an enjoyable experience for him and the stream of consciousness technique encouraged him to perform better

in terms of creativity and overall writing performance. Through collaborative writing his attitude towards writing changed in a positive way (Sturn, 2016). Despite all these positive comments, he had some negative ones concerning the stream of consciousness technique that he was sometimes unsure about if he was on the right track. However, these findings were not endorsed due to the lack of research on the issue.

Albert got 45 from the pre-test and 65 from the post-test, which meant that he made progress by 44 %. Albert who was Turkish Cypriot was 23 years old. He assessed his writing skills as “bad” before the intervention and he felt worried during individual writing. He told that he had difficulty in grammar and he got most feedback from punctuation from his previous written assignments (Albert, personal communication, February 4, 2016). The data gathered from the post-intervention interviews revealed that Albert found the stream of consciousness technique “enjoyable”. He reported that he enjoyed the experience and the stream of consciousness technique affected his writing skills positively. He reported that he was more involved through this technique because he believed he could do it. When asked about his views of collaborative writing, he said he really enjoyed it (Albert, personal communication, May 12, 2016). The encouraging aspect of the stream of consciousness technique and the fact that he enjoyed himself during collaborative work were the reasons behind his progress. Due to lack of research, these findings were not endorsed.

Aisha was one of the two students who did not show any improvement in this experimental study. She was from Turkey and she was 35 years old. She scored 89 in the pre-test and 85 in the post-test. She assessed her writing skills as “not perfect” before the intervention and she felt fine during individual writing. She told that she

had difficulty in punctuation and that she got most feedback from punctuation from her previous written assignments (Aisha, personal communication, February 4, 2016). The data gathered from the post-intervention interviews revealed that although Aisha found the stream of consciousness technique beneficial saying that “with this technique I was more focused which improved my writing”, she also reported that she was sometimes lost and that she could not keep track of the story. When asked about her views of collaborative writing, she reported she loved it and she found it “interesting” (Aisha, personal communication, May 12, 2016). Her lack of progress could be explained through the fact that she knew what to do in individual writing and everything was under her own control. On the other hand, she had to adapt her part to the ones written before her part while writing collaboratively using the stream of consciousness technique. This was also supported by her negative comments that she was sometimes lost and that she sometimes failed to keep track of the story. Unfortunately, these findings were not endorsed due to the lack of research on the issue.

Mina was British of Turkish Cypriot origin and she was 22 years old. She got 60 from the pre-test and 65 from the post-test. She improved her writing skills by 8%. She had assessed her writing skills as “not too bad” and she felt uncomfortable during individual writing. She had problems with spelling and she identified punctuation and spelling as the areas she got most feedback from in her written assignments (Mina, personal communication, February 4, 2016). Although Mina complained that she sometimes got mixed up with who did what in using the stream of consciousness technique, she found this technique encouraging. To illustrate, she said she could not believe she could write such a paragraph in a very short time and that she felt proud of herself (Mina, personal communication, May 12, 2016). That

she felt proud in turn fostered self-efficacy which lead to her progress (Prat-Sala & Redford, 2012; White & Bruning, 2005; Martinez, Kock & Cass, 2011). She found writing collaboratively easier than individual writing.

Jenny made an average progress by 31%. She was from Turkey and she was 22 years old. She got 57 from the pre-test and 75 from the post-test. She assessed her writing skills as “not too bad” and she was nervous when writing. She got feedback from spelling mostly and had difficulties concerning spelling (Jenny, personal communication, February 4, 2016). Jenny described the experience with the stream of consciousness technique as a good one claiming that she felt more confident while using this technique. Besides, she believed that it was easier to write with this technique. With regard to collaborative writing, she reported that through collaborative writing they shared the responsibility and she liked it. However, she complained about the uneven contribution by saying that “the story would be better if everyone wrote as good as her part” (Jenny, personal communication, May 12, 2016). As research showed, collaborative writing encouraged learners to share responsibility (Storch, 2002).

Ken got 75 from the pre-test and 85 from the post-test, which meant that he made progress by 13 %. Ken who was from Turkey was 21 years old. He assessed his writing skills as “ good” before the intervention and he felt “not very comfortable” during individual writing. He told that he had difficulty in developing ideas and he got most feedback from coherence from his previous written assignments (Ken, personal communication, February 4, 2016). The data gathered from the post-intervention interviews revealed that Ken found the stream of

consciousness technique “enjoyable”. He reported that he found the experience pleasing because he felt more confident and that he found it easier. When asked about his views of collaborative writing, he said he really enjoyed it. He especially liked it when he discovered that they could learn from each other and that the group members were ready to help each other. He added that he learnt new vocabulary from the members of his group. In addition, a group member told him how to develop ideas. He advised that he could give a few examples for each idea to be developed (Ken, personal communication, May 12, 2016). Research showed that collaborative writing fostered cognition (Mirzaei & Eslami, 2013; Dobao, 2012). It was also found that the learners’ co-construction of knowledge enhanced creativity by eliminating psychological barriers (Wass, Harland & Mercer, 2010).

Faith was one of the few students who did not show any progress in this experimental study. She was British of Turkish Cypriot origin and she was 23 years old. She scored 89 in the pre-test and 75 in the post-test. She assessed her writing skills as “good” before the intervention and she felt fine during individual writing. She told that she did not have any difficulty in writing and that she got most feedback from spelling from her previous written assignments (Faith, personal communication, February 4, 2016). The data gathered from the post-intervention interviews revealed that Faith had more time to be creative when using the stream of consciousness technique. She emphasized the feeling of freedom this technique provided by saying that “in using this technique, the organisational rules do not matter” and that this enabled her to focus on the ideas she wanted to convey. Although she was fine with the stream of consciousness technique, she was not happy with collaborative writing. She complained about some members of the group by saying that “some people did not do their best, they did not bother at all” (Faith,

personal communication, May 12, 2016). Her lack of progress could be explained through the fact that she could not cooperate with the group members effectively. As research showed, collaborative writing helped EFL learners generate ideas together (Graham, 2005) and learners' co-construction of knowledge enhanced creativity (Wass, Harland & Mercer, 2010). Conversely, failure in cooperation effectively and co-construction of knowledge resulted in poorer performance in terms of creativity.

Overall, it was found that collaborative writing and the stream of consciousness technique had positive effects on participants' overall writing performance and creativity. A great majority of the participants made considerable progress through the stream of consciousness technique and collaborative writing. Despite the fact that a great majority of the participants benefited from both the stream of consciousness technique and collaborative writing in terms of creativity and overall writing performance, there were also negative comments. The stream of consciousness technique was criticised for providing the feeling of loss and uncertainty and collaborative writing for uneven contribution.

Perspectives on the Stream of Consciousness Technique

Being a recommended new approach to writing (Cowly, 2011), the stream of consciousness technique in writing was a technique which enabled learners to relinquish formal control which restricted learners by preventing them from expressing themselves freely. When learners moved away certain restrictions like ensuring mechanical accuracy, logical organisation and using suitable vocabulary in EFL writing, learners were expected to be more creative since their focus would be the content rather than the form and rules of composing. This shift from linguistic

concerns and composing rules to content was expected to make way to richer content with creative ideas.

The stream of consciousness technique was introduced to the participants during the intervention period and the participants had the opportunity to practise this technique. Their views concerning this technique were extracted from the data elicited through the post-intervention interviews and presented in Table 6.

Table 6

Students' Perspectives on the Stream of Consciousness Technique

Positive Themes	Negative Themes
pleasant feeling of freedom	uncomfortable feeling of loss
enjoyable experience	distressing uncertainty
encouraging-good experience	
increased self-efficacy	

As Table 6 illustrated the positive themes elicited from the post-intervention interviews outnumbered the negative ones. In relation to the positive comments, four themes emerged which were pleasant feeling of freedom, enjoyable experience, encouraging experience and increased self-efficacy. In terms of the pleasant feeling of freedom, seven participants asserted that they felt free when writing employing this technique. Gina reported that "*I did not feel under pressure*

due to this technique". Sally noted that *"I habitually read what I wrote again and again before moving on to check if I made any grammar mistakes. It was limiting. For this reason, I did not have time to find better ideas. With this technique I did not spend time for the mistakes"*. Faith explained that *"In using this technique the organisational rules do not matter, no rules matters actually, this helped me focus on my ideas I wanted to deliver more. In the end I had more time to think about how to express myself with this technique"*. With regard to the stream of consciousness technique being an enjoyable experience, four participants defined the experience as an interesting experience and three of them defined it as a pleasing experience. Dennis said that *"I am not into writing much but this new technique is really good. I enjoyed it"*. In terms of the stream of consciousness technique being an encouraging experience, two participants pointed out that they knew that they were not good at writing and this made them worried in writing classes. However, the stream of consciousness technique made them believe that they could write about their ideas without paying attention to grammar. Bradley argued that *"I did not want to write a very long paragraph or an essay. Whatever I wrote I kept it short because the longer I wrote the more mistakes I would make and it meant a bad mark"*. Mina noted that *"I cannot believe I can write such a paragraph in a few minutes. I am proud of myself"*. As far as self-efficacy was concerned, seven participants reported that the stream of consciousness technique changed their writing skills in a better way. Aisha said that *"With this technique I was more focused which improved my writing"*. Ken felt more confident in writing using this technique. Jenny and Ken found it easier to write with this technique. Faith said that *"I had more time to be creative with this technique"*. Albert noted that he was more involved in writing by using this technique and Jenny reported

that she was more confident.

Along with the positive comments, there were also few negative comments. Two themes emerged concerning the negative comments which were the uncomfortable feeling of loss and distressing uncertainty. Aisha said “*I was sometimes lost. I could not track the story*”. Mina noted “*I sometimes got mixed up with who did what*”. Some participants felt uncertain about what they were doing. Sally told “*I could not make sure if I was writing in a proper way*”. Bradley said that “*I was sometimes unsure about if I was writing something right*”.

Perspectives on Collaborative Writing

Due to the collaborative nature, collaborative writing encompassed working together on a written task and sharing the responsibility of the written work. For this reason, it was quite different from individual writing. While students had to take all the responsibility in individual writing, they shared the responsibility in collaborative writing. Similarly, while students were under pressure in individual writing, they experienced less pressure as a result of the opportunity to share the written work and support one another in collaborative writing. Collaborative writing was especially effective in EFL writing. As asserted by Graham (2005), through collaborative writing in EFL learners could generate ideas together. Besides, collaborative writing in EFL classes encouraged students to act socially and cognitively by promoting interaction and the co-construction of knowledge (Storch, 2002).

The participants were already familiar with individual writing, however, they had not experienced collaborative writing. Collaborative writing was introduced to them during the intervention period and their perceptions of this technique were

elicited through the data gathered from the post-intervention interviews. Table 7 displayed the findings concerning the perceptions of the participants of collaborative writing.

Table 7

Students' Perspectives on Collaborative Writing

Positive Themes	Negative Themes
engaging cooperation	distressing uneven contribution
pleasing experience	
enhanced encouragement	
increased self-efficacy	
facilitated cognition	

When the post-intervention interview data were analysed, five themes emerged in terms of the positive perceptions of collaborative writing, which were engaging cooperation, pleasing experience, enhanced encouragement, increased self-efficacy and facilitated cognition. In terms of engaging cooperation, three participants noted that it was good to share through collaborative writing. Gina told that *“sharing the responsibility felt good”*. Bradley asserted that *“I felt less responsible because I shared the responsibility with the group members and it was good”* and Jenny told that *“we all cooperated and produced good work”*. Three participants found collaborative writing a pleasing experience. Bradley described the experience as “fun”, while Albert as “enjoyable”. Aisha reported she loved it and described it as “interesting”. Concerning enhanced encouragement, two participants noted that it was encouraging to write employing collaborative writing. Sally asserted that *“it was easier to write using collaborative writing because more new*

ideas came to my mind while talking to my friends". Tom noted that "*when my friends liked the part I wrote I wanted to write more.*" As far as increased self-efficacy was concerned, a student told that she was more confident. Dennis reported that "*when using this technique I felt more confident than I did in individual writing*". In terms of facilitated cognition, a student mentioned collaborative learning. Ken told that he discovered that there were lots of things that they could learn from each other. He said "*I learnt new vocabulary from my friends and that I could develop ideas by giving examples*".

Despite the fact that there were more positive comments, not all of them were positive. Two participants complained that some group members did not contribute adequately. Faith reported that "*although I did my best to write something interesting and creative, some people in my group did not bother*". Jenny noted that "*the story would be better if everyone wrote as good as her part*".

When the participants were asked whether they preferred individual or short story writing, 9 out of 11 participants preferred collaborative writing and 2 out of 11 preferred individual writing. The reasons for their choices indicated that the participants believed that collaborative writing fostered their self-confidence (n=1), and that it was a pleasing experience (n=3). The cooperative aspect of collaborative aspect was highlighted (n=2) and the collaborative writing was preferred for its encouraging (n=2) and cognitive aspects (n=1).

As described as one of the advantages of collaborative writing in the literature, it encouraged learners to share responsibility (Storch, 2002). Gina, for example, told that "*sharing the responsibility felt good*". This was also evident in Bradley's response that "*I felt less responsible because I shared the*

responsibility with the group members and it was good". In another research project investigating the influence of collaborative learning on improving writing skills, Storch (2005) found that when the participants were given the opportunity to complete their work either individually or collaboratively, only five of the participants chose to work individually while the remaining participants (n=18) preferred to work collaboratively. In this respect the findings of this study were consistent with Storch's (2005) findings in terms of the preferences of the participants being in favour of collaborative writing.

Research showed that depending on attitude measures, participants in the collaborative conditions were significantly more pleased with their writing than were participants in the individual conditions (Louth, McAllister & McAllister, 2010). Collaborative learning was claimed to have so many benefits. One of them was the fact that it built self-esteem (Gabriele, 2007). As noted by Dennis who was worried in individual writing, collaborative writing improved her self-esteem. This was apparent in her reply that "*when using this technique I felt more confident than I did in individual writing*". Collaborative writing was also acknowledged to encourage low-motivated students to participate (Hill & Hill, 1990). That collaborative writing was encouraging was apparent in Sally's and Tom's replies. Sally who was nervous in individual writing and who described her writing skills as "not good enough" asserted that "*it was easier to write using collaborative writing because new ideas came to my mind while talking to my friends*". Tom who felt uneasy and worried in individual writing and who assessed his own writing skills as "not too bad" noted that "*when my friends liked the part I wrote I wanted to write more*". With regard to cognition, the literature indicated that collaborative writing fostered cognition. Investigating

the perceptions of 210 college students, Phipps, Phipps, Kask and Higgins (2001) found that 48 per cent of the participants considered collaborative writing to be useful for motivating students to learn effectively. This finding went in line with the literature that cognitive development was fostered in collaborative dialogue with other (more-skilled) peers (Mirzaei & Eslami, 2013; Dobao, 2012). It was found that the learners' co-construction of knowledge when participating in collaborative dialogue enhanced creativity by eliminating psychological barriers (Wass, Harland & Mercer, 2010). The findings of this study corroborated the above mentioned findings in terms of cognitive development and creativity. Kostouli (2009) argued that along with texts meanings are constructed together in collaborative writing. Group members could share ideas as to what could or could not be involved due to the social nature of collaborative writing (Lowry, Curtis, & Lowry, 2004; McAllister, 2005). This was apparent in Ken's words when he mentioned the fact that he discovered that there were lots of things that they could learn from each other. More specifically, he said "*I learnt new vocabulary from my friends and that I could develop ideas by giving examples*".

As far as the participants' preference for individual writing was concerned, it could be suggested that students with good writing skills complained about the performance of some peers who were not as good as them at writing. As described one of the disadvantages of collaborative writing in the relevant literature, students' greatest complaint about collaborative writing was that some students' contribution was less than other group members (Gupta, 2004; Maiden & Perry, 2011). This was voiced by Faith and Jenny in their negative criticism. To illustrate, Jenny reported that "*although I did my best to*

write something interesting and creative, some people in my group did not bother". In addition, Jenny noted that "*the story would be better if everyone wrote as good as my part*".

Traditional Short Story Writing or Writing with the Stream of Consciousness Technique: Participants' Perspectives

One of the aims of this study was to explore the participants' perspectives with regard to adopting the stream of consciousness technique in writing. In order to achieve this aim, the participants were asked a question during the post-intervention interviews to elicit their preferences for either traditional short story writing or writing with the stream of consciousness technique (see Table 8).

Table 8

Traditional Short Story Writing or Writing with the Stream of Consciousness Technique?

Interview Question	Traditional Short Story Writing	Writing with the Stream of Consciousness Technique
Do you prefer traditional short story writing or writing with the stream of consciousness technique?	0	11

As illustrated in Table 8, all participants preferred writing with the stream of consciousness technique. The reasons for their preference indicated that students enjoyed the freedom that the stream of consciousness technique provided. In traditional approaches, students had to pay attention to not only grammatical, lexical and orthographical accuracy (Cumming, 2001; Schoonen et al., 2003) but also to coherence and cohesion. Since students had many things to consider especially in EFL writing, it was reasonable to assume that once they were freed from these limitations they would take time to be more imaginative and creative. As described as one of the advantages of the stream of consciousness technique, it enabled participants to move away from the limitations of form and focus on the content. In terms of the feeling of freedom, seven participants asserted that they felt free when writing employing this technique. Gina reported that “*I did not feel under pressure*

due to this technique". Sally noted that *"I habitually read what I wrote again and again before moving on to check if I made any grammar mistakes. For this reason, I did not have time to find better ideas. With this technique I did not spend time for the mistakes"*. Faith explained that *" In using this technique the organisational rules do not matter, no rules matters actually, this helped me focus on my ideas I wanted to deliver more. In the end I had more time to think about how to express myself with this technique"*. As voiced by these participants once they moved away from mechanical and organisational rules of writing, their focus on the content increased, which enabled them to be more creative in finding original ideas. However, due to the lack of research on the relationship between the stream of consciousness technique and creativity in writing, it was difficult to endorse this result.

Writing was considered as a daunting task. A great majority of the participants of this study (n=9) described their feelings as "worried", "nervous", "uneasy", "bored" and "uncomfortable" (see Table 3) which were not pleasing feelings when practising individual short story writing. On the contrary, a great majority of the participants (n=9) commented positively on the stream of consciousness technique. With regard to the stream of consciousness technique being an enjoyable experience, four participants defined the experience as an interesting experience and three of them defined it as a pleasing experience. Dennis said that *"I am not into writing much but this new technique is really good. I enjoyed it"*. Since there was no research comparing the traditional writing modes and the ones adopting the stream of consciousness technique, it was not possible to endorse this research result.

It was reasonable to argue that the stream of consciousness technique was found to be encouraging and motivational. In terms of the stream of consciousness

technique being an encouraging experience, two participants pointed out that they knew that they were not good at writing and this made them worried in writing classes. However, the stream of consciousness technique made them believe that they could write about their ideas without paying attention to grammar. Bradley argued that *“I did not want to write a very long paragraph or an essay. Whatever I wrote I kept it short because the longer I wrote the more mistakes I would make and it meant a bad mark”*. Mina noted that *“I cannot believe I can write such a paragraph in a few minutes. I am proud of myself”*. Due to the lack of research on investigating the encouraging aspect of the stream of consciousness technique in writing, this finding was not endorsed.

Self-efficacy in writing was defined as belief in one’s confidence or capability to write in a given situation (Huerta, Goodson, Beigi & Chlup , 2017). Research showed that there was a strong relationship between anxiety and self-efficacy (Goodson, 2017). Goodson (2017) found that in order to lower writing anxiety, self-efficacy had to be built. Mascle (2013) argued the importance of fostering self-efficacy in order to lower students’ writing anxiety and increase their writing development. As far as self-efficacy was concerned, seven participants of this study reported that the stream of consciousness technique changed their writing skills in a better way. Aisha said that *“With this technique I was more focused which improved my writing.”* Ken felt more confident in writing using this technique. Jenny and Ken found it easier to write with this technique. Faith said that *“I had more time to be creative with this technique”*. Albert noted that he was more involved in writing by using this technique and Gina reported that she was more confident. It could be argued that using the stream of consciousness technique increased the participants’ self-efficacy which lowered anxiety and fostered creativity in their overall writing

performance. This could be explained by the results of the Wilcoxon signed ranks test which displayed a statistically significant difference in favour of the post-test results (see Table 5). The participants of this study reported higher self-efficacy after the intervention period during when they were exposed to collaborative writing and the stream of consciousness technique . This could verify the better writing performances in the post- tests. Research showed that undergraduate students who reported higher self-efficacy had higher writing achievement (Prat-Sala & Redford, 2012). In addition, White and Bruning found that participants with high self-efficacy produced higher quality texts than those who reported lower self-efficacy. Martinez, Kock and Cass (2011) found similar results to White and Bruning's (2005). Martinez, et al. (2011) found university students who reported lower writing anxiety had higher self-efficacy than their peers who reported higher writing anxiety in a study conducted in the United States.

Along with the positive comments, there were also few negative comments. Two themes emerged concerning the negative comments which were the feeling of loss and uncertainty. Aisha said "*I was sometimes lost. I could not track the story*". Mina noted that she sometimes got mixed up with who did what. Some participants felt uncertain about what they were doing. Sally told "*I could not make sure if I was writing in a proper way*". Bradley said that "*I was sometimes unsure about if I was writing something right*". The reasons for participants' negative comments could be explained by the fact that they were used to the traditional methods of writing. Everything concerning the form and the organisation was highly structured in the traditional writing methods. The participants who had traditional writing instruction might have adaptation problems with this new technique.

Individual or Collaborative Short Story Writing: Participants' Perspectives

One of the aims of this research study was to find out participants' perspectives on how the stream of consciousness technique and collaborative writing affected their writing skills. In order to fulfil this aim, the participants were asked to state their preferences for individual or collaborative writing during the post-intervention interviews conducted after the intervention. Table 9 presented the responses concerning the participants' preferences.

Table 9

Individual or Collaborative Short Story Writing?

Interview Questions	Individual Short Story Writing	Collaborative Short Story Writing
Do you prefer individual or collaborative short story writing? Why?	2	9
Do you prefer individual or collaborative written assignments? Why?	2	9

Conclusion

In this chapter information about the results and discussion of the findings were presented. Progress in students' writing was displayed and discussed followed by a discussion on the effects of collaborative writing and the stream of consciousness technique on writing performance. Overall, it was found that these techniques fostered writing skills considerably. Participants' perspectives on their own writing skills before the intervention were presented and how they changed after the intervention and the possible reasons were discussed. Challenges about individual writing and the areas the participants got most feedback from were presented to provide information about their writing background before the intervention. Then, their perspectives on the stream of consciousness technique and those on collaborative writing were presented. Their preferences for individual or collaborative short story writing and traditional short story writing or writing with the stream of consciousness technique were displayed and discussed along with the possible reasons.

CHAPTER 5

Conclusion, Discussion and Recommendations

The previous chapter presented the findings and discussions with related literature with regard to the current study. The results of the analysis of the participants' progress through the comparison of participants' performances in pre and post-tests were presented to display how much their creativity and overall writing skills had improved. In addition, comparisons were made in terms of individual attitudes towards writing in individual and collaborative writing. This was discussed in relation to their feelings when writing, assessment of their own writing skills, challenges experienced when writing and the areas they got most feedback from concerning their previous written assignments.

Students use their cognitive, affective and psychomotor skills when writing, which makes it a challenging task. Ensuring grammatical accuracy and using a wide range of vocabulary pose problems to EFL learners in writing (Alnofal, 2003; Badger & White, 2000). Students are also sought to find original ideas and develop them in order to write quality texts (Güneyli, 2016, Yavuz, 2001). Originality is especially important in writing since it is directly related to imagination and creativity which ascertain the quality of the written text. Thus, the stream of consciousness technique should be considered a promising approach to writing since it was found that both the quantitative and qualitative findings indicated a considerable progress due to exposure to collaborative writing and the stream of consciousness technique.

More specifically, in order to answer the research questions presented in Chapter I, students' perspectives regarding individual writing and collaborative writing with the stream of consciousness technique were compared and discussed to

highlight the significance of collaborative writing and the stream of consciousness technique in writing. The participants' perspectives regarding the intervention employing collaborative writing and the stream of consciousness technique and their preferences regarding the individual or collaborative writing and traditional writing or the stream of consciousness technique provided deeper insights.

The results of both the quantitative and qualitative analysis revealed that the participants made progress in terms of creativity and overall writing performance. Possible reasons for the progress were found to be the cooperation, fun, encouragement, self-efficacy and cognition which collaborative writing provided and the feeling of freedom, pleasure, encouragement and self-efficacy the stream of consciousness technique offered. It was found that the collaborative writing had more advantages than the disadvantages and the advantages of the stream of consciousness technique outnumbered the disadvantages. Besides, when compared collaborative writing was preferred over individual writing and the stream of consciousness technique over the traditional way of writing.

Discussion

The intervention in which collaborative writing and the stream of consciousness technique integrated improved the participants' creativity and overall writing performances. Integrating these two approaches to writing contributed to a new, interesting and encouraging learning experience for the participants who took part in the writing course designed for the purposes of this study.

Before the intervention, the participants wrote individual short stories to be marked by the external examiners as the pre-test. After the intervention, they were asked to write a short story adopting collaborative writing and the stream of

consciousness technique in groups. These short stories were marked by the external examiners as the post-test. The results of these pre and post-test results were compared through the Wilcoxon signed ranks test which displayed a significant difference between the results of the pre and post-tests. The significant difference was found in favour of the positive ranks which were the post-test results. Based on the higher mean rank of the post-test, it was found that the participants scored better in the post-test than they did in the pre-test, which proved that the intervention improved creativity and overall writing performance of the participants considerably. Bearing in mind that the intervention lasted 16 weeks only, it was suggested that this progress did not take a very long time. It was argued that choosing appropriate approaches like collaborative writing and the stream of consciousness technique and incorporating them into writing classes, it was possible to empower undergraduate students with creativity and better writing skills.

The possible reasons for this progress was due the advantages of collaborative writing and the stream of consciousness technique which were identified by the participants. However, another reason drawn from the literature could be the fact that reading on the relevant issue fostered writing (Krashen, 2003). During the intervention period the participants were required to read extracts from *Mrs. Dalloway*, *Ulysses*, *A Room of One's Own*, *The Story of an Hour*, *Leutnant Gustl* to exemplify the stream of consciousness technique and various articles on collaborative writing.

Another finding suggested that most participants found their writing performances during individual writing dissatisfying. It was an expected finding since they had not received effective writing instruction. Besides, they were not introduced to new techniques. Due to the cooperation, pleasure, encouragement, self-

efficacy and cognition, which collaborative writing provided, the participants had the opportunity to share the responsibility, had fun, shared the responsibility, felt encouraged and learnt from each other. Similarly, the feeling of freedom, pleasure, encouragement and self-efficacy triggered by the stream of consciousness technique lowered anxiety and enabled the participants' focus to change from form to content. This in turn fostered creativity and overall writing performance. As a matter of fact, a great majority of the participants preferred collaborative writing over individual writing and all participants preferred the stream of consciousness technique over the traditional writing modes.

Another finding was that the stream of consciousness technique was highly valued in terms of fostering creativity and overall writing skills. As voiced by seven participants, the main reason for this was found to be the feeling of freedom the stream of consciousness technique offered. Once freed from any kind of limitations, such as grammatical accuracy and organisational rules, the participants had a convenient atmosphere to be less worried and more creative. It was quite important that most participants told that they were worried, uneasy and uncomfortable during writing before the intervention. It might not be possible to help students overcome their worries and anxiety in traditional ways of teaching writing. Bearing this in mind, the stream of consciousness technique was employed so that the participants would feel free, enjoy themselves and be imaginative. It was found that the stream of consciousness technique helped the participants to have positive feelings towards writing.

Both the qualitative and the quantitative findings suggested that due to the intervention they not only made good progress in terms of their writing skills but also their attitudes changed in a positive way towards writing. For this reason, it

could be posed that reading literature illustrating the stream of consciousness technique fostered positive feelings towards writing in a short period. Thus the stream of consciousness technique revealed the importance of literature and reading in improving writing skills. In this respect, the stream of consciousness technique linked English language education and literature.

It was found that the participants had some supportive experiences. The post-intervention interview data revealed that the participants felt supported in terms of writing. This attitude might have developed by the encouraging, unlimited, creative and cooperative treatments during the intervention. The possible reason for this change could be that when the participants were introduced to prominent novelists like Virginia Woolf, they had one on one experience with the technique and read examples of creativity and imagination. Seeing these examples and discussing the advantages of this technique might have motivated and encouraged the participants to be more creative and imaginative. In considering the participants' perspectives on the stream of consciousness technique, it was possible to state that the participants got rid of the boredom, anxiety and dissatisfaction they had in traditional writing modes and this riddance in turn enhanced their motivation towards writing.

A great majority of the participants preferred collaborative writing over individual writing. This finding was an expected finding when the advantages of collaborative writing were taken into account. A possible reason for this preference could be the fact that the participants did not take the whole responsibility of the written work as in individual writing but shared it with other group members. Sharing the responsibility is one of the advantages of collaborative writing (Storch, 2002). When the participants shared the responsibility, it decreased the pressure they

felt during the individual writing, which made them less worried and hence more motivated.

When the participants were given the opportunity to prefer individual or collaborative writing, they chose collaborative writing. This finding was in line with Storch's (2005) finding. The possible reasons for this preference in favour of collaborative writing could be the pleasure they got (Louth, McAllister & McAllister, 2010) and less responsibility they felt during collaborative writing. Since the participants had fun they were more motivated (Phipps, Phipps, Kask & Higgins, 2001), and this was reflected in their writing performances. As they had fun and felt less responsibility they used their imagination and wrote more creatively.

Another finding concerning collaborative writing was that collaborative writing built self-esteem. The participants felt more confident during collaborative writing than they did in individual writing (Gabriele, 2007). The reason for their enhanced self-efficacy was due to the cooperation between the group members. Whenever they were stuck and needed help, the group members were ready to help.

It was found that collaborative writing was valuable in encouraging the participants who had poor writing skills. The reason for this could be the fact that cooperation between the group members fostered the self-efficacy of the participants who had poor writing skills.

Another finding was that even the participants who were low motivated felt encouraged by collaborative writing. Hill & Hill (1990) found that collaborative writing encouraged low-motivated students to participate.

Cognitive development was enhanced through collaborative writing. The reason for this was that the students who had poor writing skills co-constructed

knowledge with the students who had better writing skills. Thus, they had the opportunity to increase their own knowledge. Cognitive development was fostered in collaborative dialogue with other (more-skilled) peers (Mirzaei & Eslami, 2013; Dobao, 2012). Students' co-construction of knowledge when participating in collaborative dialogue enhanced creativity by eliminating psychological barriers (Wass, Harland & Mercer, 2010). The participants of this current study revealed that they learnt from each other during collaborative writing. Kostouli (2009) argued that along with texts meanings are constructed together in collaborative writing. Group members shared ideas as to what could or could not be involved due to the social nature of collaborative writing (Lowry, Curtis, & Lowry, 2004; McAllister, 2005).

It was also found that students with good writing skills complained about the performance of some peers who were not as good as them at writing. As described one of the disadvantages of collaborative writing in the relevant literature (Gupta, 2004; Maiden & Perry, 2011), students' greatest complaint about collaborative writing was that some students' contribution was less than other group members. The possible reason for this complaint was that the students who were good at writing believed that the ones with poor writing skills would rely on them, would not contribute much but still got a good mark due to the efforts of the good ones.

In terms of the use of the stream of consciousness technique and collaborative writing, it was found that collaborative writing was a more pleasing experience. The participants felt under pressure during individual writing but found the collaborative writing a pleasing experience. The prospective English teachers made a considerable progress in terms of the quality of the written texts owing to the

atmosphere collaborative writing and the stream of consciousness technique provided.

Although few, there were also some negative comments on collaborative writing and the stream of consciousness technique. The collaborative writing was criticised for uneven contribution. Especially the participants with good writing skills complained about that some students relied on the good ones and did not do their best. This might create problems in the marking process, however, when each group member's performance was marked separately, this problem could be solved. With regard to the stream of consciousness technique, there were complaints about the feeling of loss and uncertainty. The reasons for these negative comments were due to the fact that these participants practised traditional ways of writing for several years. Since they were not familiar with these new techniques, they might have adaptation problems. It was an expected finding when it was considered that the participants were used to the traditional ways of writing and felt lost when they adopted a new technique which provided them with freedom offering a creative atmosphere. Despite this, the fact that a great majority of the participants presented positive perceptions suggested that the stream of consciousness technique was effective in fostering creativity and overall writing skills.

Recommendations

In order to raise motivation and self-efficacy, collaborative writing and the stream of consciousness technique should be implemented into writing classes by teachers and students must be open to these new techniques since they are found to be effective in this study.

Following on research findings, curriculum developers should integrate collaborative writing and the stream of consciousness technique into writing curriculum. They should also organise workshops for teachers informing and encouraging them to use such techniques.

Recommendations for further research. In this experimental study both collaborative writing and the stream of consciousness technique were integrated to foster creativity and writing skills. Further research can provide insights into the extent collaborative writing contributes to creativity and overall writing skills when employed by itself. Similarly, how the stream of consciousness technique effects creativity and overall writing skills can be investigated by further research. Since the stream of consciousness technique is a new approach to writing, there is a need for more research to be conducted in terms of the effects of the stream of consciousness technique on creativity and writing skills. Prospective English teachers participated in this study in the Turkish Cypriot context. Similar studies in different cultural contexts can be conducted with undergraduate EFL students learning English.

A longitudinal study can be conducted to observe participants over long periods of time. In such a research design the participants can undergo randomized tests to observe the changes in the writing skills of the participants, which can provide accurate information about their perspectives on collaborative writing and the stream of consciousness technique.

This study is conducted with EFL learners. Similar studies adopting the same research design as in this study can be conducted in participants' mother-tongue to see whether they will provide similar findings in relation to participants' perspectives and progress in writing performance.

Conclusion

This final chapter presented the conclusion of the findings of this study. This was followed by suggestions for further research. The current research study posed that collaborative writing and the stream of consciousness technique were effective techniques in fostering creativity and overall writing skills. The participants of this study found the intervention during which they were introduced to both of these techniques effective in developing creativity and overall writing skills. For this reason both collaborative writing and the stream of consciousness technique were considered valuable approaches to writing. Thus, it is hoped that EFL teachers try these techniques in their writing classes.

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Appendix A

Wilcoxon Signed Ranks Test

Ranks

		N	Mean Rank	Sum of Ranks
EPT - EPreT	Negative Ranks	2 ^a	2,50	5,00
	Positive Ranks	9 ^b	6,78	61,00
	Ties	0 ^c		
	Total	11		

a. EPT < EpreT

b. EPT > EpreT

c. EPT = EpreT

Test Statistics^b

	EPT – EpreT
Z	-2,491 ^a
Asymp. Sig. (2-tailed)	,013

a. Based on negative ranks.

b. Wilcoxon Signed Ranks Test

Appendix B

Curriculum Vitae

1. **Name and Surname:** Çelen Dimililer
2. **Date of Birth:** 28.02.1983
3. **Current Academic Rank:** Lecturer
4. **Educational Background:** MA

Degree	Department	University	Year
BA	English Literature	Eastern Mediterranean University	2004
MA	English Literature	Leeds Beckett University	2008
PHD	English Language Teaching	Near East University	2017

5. **Academic Titles**
6. **Supervised Master and Doctorate Theses**
 - 6.1 **Master Theses**
 - 6.2 **Doctorate Theses**
7. **Publications**

International Journal of Economic Perspectives (ISSN:1307-1637)

-Investigating Accommodation in Native –Non-Native Interactions

Nurdan ATAMTURK, Hakan ATAMTURK & Celen DIMILILER

- Play Extracts in English as a Foreign Language Classes in Higher Education: An Action Research

Nurdan ATAMTURK, Celen DIMILILER & Hakan ATAMTURK

Eurasia Journal of Mathematics, Science & Technology Education

Technology and Drama based Creative Collaborative Writing in Teaching

[Çelen Dimililer](#), [Mustafa Kurt](#), [Nazım Ka ot](#), [Oytun Sözüdo ru](#)

Eurasia Journal of Mathematics, Science & Technology Education
 Teacher Opinions on Usage of Mobile Learning in Pre-School Foreign Language Learning
[Ye im Üstün-Aksoy, Çelen Dimililer](#)

7.1 Articles Published in International Refereed Journals

7.2 Papers Presented at International Scientific Seminars and Published in Proceedings

7.3 International Books or Chapters Written

1. *Material Women in A Room of One's Own, Three Guineas and Mrs Dalloway.*
LAMBERT

7.4 Articles Published in National Refereed Journals

7.6 Other Publications

8. Projects

10. Membership in Scientific Institutions

11. Academic Awards

12. Courses Taught at Undergraduate and Postgraduate Levels in the Last Two Years

Academic Year	Term	Title of the Course	Weekly Hour		Student Number
			Theoretical	Practical	
2014-15	Autumn	L224, ELT159, ELL251-T203-	15		60
		L202			60
	Spring		15		
		T312, T212, L323-358, L202-T204-252, E402			
2015-16	Autumn		15		50
		T309, ELT251, L224			
	Spring		15		60
		L113, T212, T108, T310 T204-252-L202, ELT260			

Appendix C
iThenticate Originality Report

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Appendix D

Written consent from the Department of English Language Teaching

Study title: The impact of the stream of consciousness technique and collaborative writing on writing

Researcher: Çelen Dimililer, ELT Department, Faculty of Education
celen.dimililer@neu.edu.tr

Purpose of the research: The aim of this study is to investigate the impact of the stream of consciousness technique and collaborative writing on undergraduate ELT students' writing skills.

This research has been reviewed and approved by the Graduate School of English Language Education of the Near East University.

Assoc. Prof. Dr. Mustafa Kurt
Head of the Graduate School of English Language Education
Near East University

Appendix E

Written consent from the parents for the pilot studies

Doktora tezim için yürüttü üm bilinç akı 1 ve i birlikçi yazma tekni inin yazma becerilerine etkisi ba lıklı bilimsel ara tırmam için kızıınızın\o lunuzun katılımına ihtiyaç duyulmaktadır. Bu projenin amacı bilinç akı 1 ve i birlikçi yazma tekni inin birlikte entegre edildi i bir ileri yazma dersinin ne kadar etkili oldu unu incelemektir.

Kızıınız\o lunuz projeden farklı yazma tekniklerini ö renecekleri için fayda görecektir. Bunun yanında, bu bilimsel çalı madan dolayı ya ayacakları risk bulunmamaktadır. Bu çalı maya katılım zorunlu de ildir. Projede yer alacak ö rencilerin kimlikleri gizli tutulacaktır ve tezde takma isimlerle yer alacaklardır. Projeyle ilgili sorularınız için a a ıdaki mail adresinden bana ula abilirsiniz.

Çelen Dimililer
ELT Department
Faculty of Education
celen.dimililer@neu.edu.tr

Kızıınızın\o lunuzun katılımına izin vermiyorsanız bu formu doldurup kızıınız\o lunuz vasıtasıyla bize ula tırınız. zin veriyorsanız doldurmayınız.

Participant: name, surname.....

Signature.....

Appendix F

Written consent from the participants who will undergo the intervention

Study title: The impact of the stream of consciousness technique and collaborative writing on writing

Researcher: Çelen Dimililer, ELT Department, Faculty of Education
celen.dimililer@neu.edu.tr

Purpose of the research: The aim of this study is to investigate the impact of the stream of consciousness technique and collaborative writing on writing

What you will be asked to do in the research: You will undergo an intervention which lasts sixteen weeks. You will be introduced to two new techniques and write two short stories. You will be interviewed before and after the intervention about your perceptions of writing.

Risks and discomforts: There is not any potential discomfort that may result from participation in the research.

Benefits of the research and benefits to you: You will benefit in terms of your writing abilities which are expected to develop with this study.

Voluntary participation: Your participation in the research is completely voluntary and that you may choose to stop participating at any time. Your decision not to continue participating will not influence our either now or in the future.

Withdrawal from the study: You may stop participating in the study at any time, for any reason, if you so decide. In the event that you withdraw from the study, all associated data collected will be immediately destroyed.

Confidentiality: The interview documentation/recording of you will not be associated with identifying information and you will take place in the dissertation with your pseudonym.

If you have further questions about the research, please contact me at the email address above.



I have understood the nature of this project and wish to participate.

Participant: name, surname.....

Signature.....

Appendix G

Course outline for the Advanced Writing Course

NEAR EAST UNIVERSITY - FACULTY OF EDUCATION						
D S	 English Language Teaching					
2015-2016 Fall Semester						
Course Code	Course Name	Classroom	Weekly Course Hours	Credits	ECTS	Weekly Time Schedule
ELT479	ADVANCED COMPOSITION	13A	T A L 0 0 0	3	5	
Prerequisite:						
Language of instruction: English		Course Type: Elective		Year: Fourth year		Semester: Fall
Instructor: Çelen Dimililer E-mail: celendimililer@gmail.com				Office Hours: Office / Room No: Office / Room Phone:		
Learning Outcomes	After the completion of this course, the student will be able to: engage in the writing of their chosen genre more creatively (Short story) develop and refine their writerly skills develop constructive collaborative writing practices					
Joy of Learning Outcomes	By the end of the course, the student will: experience how writing is fun be more imaginative and creative					
Course Description	Individual short story writing, the stream of consciousness technique, collaborative short story writing					
Course Objectives	To enable students to be more creative in their writings to be better at writing					
Textbooks and/or References	1. Mrs. Dalloway, Ulysses, A Room of One's Own, The Story of an Hour, Leutnamt Gustl 2. Articles from Bruffee (1999), Freire (1985), Packwood and Messenheimer (2003), Bejarno (1987)					
Course Content	The course is designed to teach the students a new technique of writing. They will practice short story writing first and then will be introduced to the stream of consciousness technique and collaborative writing. At the end of the course they will be asked to put the things they've learnt together and produce their piece of work.					
Methods and Techniques Used in the Course				Individual, group work, discussion, lecture		
WEEKLY OUTLINE						
Week	Date	Activities			Notes	Reference
1	1Feb – 5 Feb	Pre-intervention interviews				

2	8 Feb – 12 Feb	What is Short Story Writing ? - Lecture - Extracts from Parkinson and Reid (2000) , Klein (1999), Swales (2004), Henry and Roseberry (2001)	Brainstorming	1
3	15 Feb – 19 Feb	Individual short story writing	Individual practice	
4	22 Feb – 26 Feb	Introduction to Stream of Consciousness Technique	Brainstorming	1
5	29 Feb – 4 March	Stream of ConsciousnessTechnique More examples	Discussion & group work, practice	1
6	7 Mar – 11 Mar	Stream of ConsciousnessTechnique More examples	Discussion & group work, practice	1
7	14 Mar – 18 Mar	Stream of ConsciousnessTechnique More examples	Group work, practice	1
8	21 Mar – 25 Mar	Midterm Exams		
9	28 Mar – 1 Apr	Introduction to Creative Collaborative Writing- Lecture - Extracts from Bruffee (1999), Freire (1985), Packwood and Messenheimer (2003), Bejarno (1987) and many more will be discussed in the classroom	Brainstorming & discussion	2
10	4 Apr – 8 Apr	Creative Collaborative short story writing with Stream ofConsciousness Technique Students will be asked to do research on the topic. Discussion will take place	Brainstorming & discussion	1 & 2
11	11 Apr – 15 Apr	Creative Collaborative short story writing with Stream of Consciousness Technique	Discussion & practice	1 & 2
12	18 Apr – 22 Apr	Creative Collaborative short story writing with Stream of Consciousness Technique	Practice	1 & 2
13	25 Apr – 29 Apr	Creative Collaborative short story writing with Stream of Consciousness Technique	practice	1 & 2
14	2 May – 6 May	Creative Collaborative short story writing with Stream of Consciousness Technique - Students will be asked to start	practice	1 & 2

		practicing what they have learned until this week. They will be asked to form groups of four students and will be asked to start working on their writing task. They are going to finalise the task this week.			
15	9 May – 13May	Post-intervention Interviews			
16	16 May – 25 May	Final Exams			
Attendance: Minimum 70 %					
Assessment	Type		Date	%	Reference
Breakdown:	1	Individual short story writing	15 Feb – 19 Feb	30	1
	2	Collaborative short story writing	2 May – 6 May	40	1 & 2
	3	Participation		20	
	4	Tasks		10	
Learning Programme					
Educational Tool	Quantity	Student Workload Hours	Educational Tool	Quantity	Student Workload Hours
Preparation for the class	14	14*3=42	Tasks	2	2*3=6
In class discussions	12	12*3=36	Individual short story writing	1	1*6=6
Group work	4	4*6=24	Collaborative short story writing	2	2*6=12
Individual work	2	2*6=12			
Homework	2	2*5=10			
			Total		148
		Recommended ECTS Credit (Total Hours / 30) :			148/30 =~5