Discovery Writing and Genre

Submitted by Richard James Heeks, to the University of Exeter as a thesis for the degree of *Doctor of Philosophy in Education*, December 2012.

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Abstract

This study approaches 'discovery writing' in relation to genre, investigating whether different genres of writing might be associated with different kinds of writing processes. Discovery writing can be thought of as *writing to find out what you think*, and represents a reversal of the more usual sense that ideas precede writing, or that planning should precede writing. Discovery writing has previously been approached in terms of writers' orientations, such as whether writers are Planners or Discoverers. This study engages with these previous theories, but places an emphasis on genres of writing, and on textual features, such as how writers write fictional characters, or how writers generate arguments when writing essays. The two main types of writing investigated are fiction writing and academic writing. Particular genres include short stories, crime novels, academic articles, and student essays.

11 writers were interviewed, ranging from professional fiction authors to undergraduate students. Interviews were based on a recent piece of a writer's own writing. Most of the writers came from a literary background, being either fiction writers or Literature students. Interviews were based on set questions, but also allowed writers to describe their writing largely in their own terms and to describe aspects of their writing that interested them. A key aspect of this approach was that of engaging writers in their own interests, from where interview questions could provide a basis for discussion.

Fiction writing seemed characterized by emergent processes, where writers experienced real life events and channelled their experiences and feelings into stories. The writing of characters was often associated with discovery. A key finding for fiction writing was that even writers who planned heavily and identified themselves somewhat as Planners, also tended to discover more about their characters when writing. Academic writing was characterized by difficulty, where discovery was often described in relation to struggling to summarize arguments or with finding key words. A key conclusion from this study is that writers may be Planners or Discoverers by orientation, as previous theory has recognised. However, the things that writers plan and discover, such as plots and characters, also play an important role in their writing processes.

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1. Introduction

1.1. What is discovery writing?

Writing can be a process of working out what you think at the same time as presenting what you think. The so-called Forster quote is often used to exemplify this notion of writing and thinking being bound up with each other. The Forster quote, indeed, has become synonymous with the notion of discovery writing, where to write is to 'discover' what you think:

How do I know what I think before I see what I say? (Murray, 1978:101-102)

This bound-up nature of writing and thinking, as exemplified by the Forster quote, is an unorthodox concept. In everyday language, for example, it is more usual to talk of 'putting ideas into words', as if ideas precede writing, and as if words are things that ideas fit into. This more orthodox sense of ideas coming before writing lends itself to notions of planning and translation. Students might be advised to plan their ideas before writing, for example, and writing might thus considered as a process of translating ideas into words. The Forster quote, by contrast, radically questions whether thinking precedes writing, asking the question 'How do I know what I think….?'

The Forster quote emphasises that the acts of writing and reflecting are productive acts in and of themselves. Seeing the words have just been written, or spoken, leads to a moment of recognition, when 'I see what I say':

How do I know what I think before <u>I see what I say</u>?

Seeing what has been said, in turn, leads to a realization of knowledge, which is then to 'know what I think', or at least question what is thought:

How do <u>I know what I think</u> before I see what I say?

Knowing and thinking, according to the Forster quote, are contingent upon saying or writing. The sequence begins with saying and ends with thinking:

1. I say

2. I see what I say
3. I know what I think

1.2. Previous theorizing of discovery writing

In education, children are often taught to plan, write, and then revise (Emig, 1971; Britton et al., 1975). The plan-write-revise model is arguably predicated on an orthodox sense that ideas precede writing, or, more prescriptively, that ideas *should* precede writing. In education, planning has often been interpreted to mean outlining, where students have traditionally been advised to create an outline before writing an essay (Emig, 1971, Britton et al., 1975). Outlining requires students to know what they are going to write before they write. Discovery writing has come to represent an alternative strategy or orientation to planning and outlining, where it is acknowledged that some writers get ideas while they write. This dichotomy between writing approaches has tended to be theorized in terms of writer identities, orientations, or approaches, where writers are described as either Planners or Discoverers (Chandler, 1995, Sharples, 1999).

The theorizing of a planning versus discovery dichotomy has also recognized that planners and discoverers tend to fit certain profiles, termed Classical and Romantic (Sharples, 1999). Romantic is associated with the arts, and with creating something via the act of making or writing. Planning is a practice more heavily associated with the sciences and rhetoric. Classical writers are positioned as tending to plan, and tending to value logic, order, structure, and purpose. Romantic writers, by contrast, are positioned as favouring discovery, and tending to value freedom, lack of structure, and enjoyment of words (Chandler, 1995). Chandler sets out this longstanding binary between Classical and Romantic (see Table 1.1. below), relating this binary specifically to writing values and practices:

Neo-Classical	Romantic
Writing as a means to a predetermined end	Writing as an end in itself
Voluntary, purposive, deliberate intention	Involuntary impulse, compulsion
Conscious, planned design, order and arrangement	Unconscious, organic, unanticipated form
Focus on product, subject matter, effect on readers	Focus on process, creator's feelings, subjectivity
Facticity, impersonality	Sincerity, intensity, individuality, expressiveness
Analytic rationalism, judgement	Imaginative creativity, intuition, instinct
Laborious craft, conscious artistry, practised skills	Sudden inspiration, spontaneity

Table 1.1 Neo-Classical and romantic values in writing (Chandler, 1995:98)

1.3. The aims of my research

Whilst acknowledging existing theory of the Classical versus Romantic divide between planning and discovery, my research is interested in the question of whether the kinds of texts people write could play a part in whether they plan or discover. My research takes what could be termed a text or genre based approach, attempting an in-depth consideration of what it is that writers are writing. My research considers academic writing and fiction writing as two different genres of writing. My research also factors in the well established sense that writers are either Classical or Romantic by orientation, so that I can also engage with the meanings and philosophies writers bring to their writing. By using a text and genre based approach, individual texts can be considered in some detail, asking how, and if, *what* is written influences *how* it is written.

To question whether different genres of writing have a role to play in relation to discovery in writing, my study approaches a variety of writing and writers, such as undergraduate students writing essays, postgraduates writing PhD chapters and articles, and professional fiction writers writing various genres of fiction. The two overarching genres, as noted above, are fiction writing and academic writing. I interviewed 11 writers shortly after they had completed a piece of their own writing. These writers recalled their planning processes and the discoveries they made during writing. The writers described their writing processes in detail, explaining, for example, how they created a story, how a fictional character developed, or how an essay argument was created. To engage strongly with the previously well theorised sense

that writers can be described as Planners and Discoverers, or in terms of Classical and Romantic (Chandler, 1995) I later, when analysing the interviews, provisionally categorised writers as being either Planners or Discoverers. I based this judgement upon each writer's description of the extent to which they planned or discovered, and to what extent they valued planning and/or discovery processes. By provisionally placing each writer as either a Planner or Discoverer, I could more easily question the relationships between genres of writing and writers' orientations and approaches. If writers described planning heavily, or described planning in very positive terms, for example, I could then question the relationship between this pro-planning orientation/approach and how this approach related to their process of writing a specific text.

Discovery writing has been theorised at length by cognitive theorists, notably Galbraith (1999). One of Galbraith's points of engagement is to question the ways in which writing can create ideas and relate to the overall quality of a piece of writing (1992). The long held assumption, often manifest in education (Britton et al, 1975), is that forms of planning, such as outlining, lead to better quality writing. Such as position is supported by Kellogg (1994), a cognitive theorist. For Kellogg, outlining before writing serves to help writers to separate content production (e.g. creating an essay argument) from text production, thus reducing 'cognitive load' (Galbraith, 2009a: 12). Kellogg and Galbraith have created similar kinds of writing experiments, where students write essays with and without planning. Kellogg compares planned and unplanned essays in terms of 'text quality' (1988), having the essays marked via a mark scheme. Galbraith uses a variety of measures in relation to 'discovery', such as students counting and valuing the ideas that they created during planning and writing. The work of Galbraith and Kellogg is discussed at more length within the following literature review. In very simple terms, Kellogg makes an argument for planning, associating planning with higher 'text quality'. Galbraith, by contrast, makes an argument for 'discovery writing', finding that writing can be suited to the creation of new ideas.

The tensions between Galbraith's and Kellogg's findings present a question, for my study, of how their findings might relate to each writers' sense of what they are discovering, and of how such discoveries might relate to the kinds of texts they are writing. My project aims to probe deeper into these kinds of questions by considering in-depth accounts from writers writing within different genres. If some writers say that they create ideas while planning, and yet other writers describe creating ideas when writing, for example, it seems worthwhile to ask what kinds of ideas they are creating, and if there are differences between the kinds of ideas associated with planning and writing.

1.4. My interest in discovery writing

Before studying writing processes, I had studied literary theory at BA and MA. For literature students such as myself it is usual to consider features of writing in relation to genres. Rhyme is associated with poetry, for example, Star Wars has a central hero in Luke Skywalker, and forests in fairy tales tend to bode ill for young children. The kinds of questions we ask about texts and writing are often tied to the genre frameworks used when theorizing texts. Moving from literature to education, and to theorizing writing processes, it seemed natural for me, when considering writing processes, to also take into account what genre the writing is produced within. To consider a genre context is often to ask what kinds of meanings writers are bringing to the writing, and what they are hoping to achieve.

If we consider the Forster quote as exemplifying a writing process, for example, from a genre point of view we might ask what kind of writing is being discussed by Forster. If writers are saying that they plan heavily before writing, for example, it also seems sensible to ask what kind of writing they are planning, and thus to ask why they are planning or not planning. Perhaps some kinds of writing processes are suited to certain kinds of writing?! E.M. Forster, incidentally, was a novelist, a point which will be engaged with at length in the next few pages.

I have researched short story theory in some depth. Short stories are extensively theorised as a genre. Short story writers have often felt the need to defend their short form against the novel, feeling it an 'underrated art' (Pasco, 1994:114) in relation to the novel, or what is often jokingly referred to as 'the long story' (May, 1994: 131). The novel is a better known and more predominant form than the short story, especially within literary theory, so it is usual that the novel, in literary theory, becomes a reference and paradigm for how short stories are theorized (Good, 1994). Short story writers are often at pains to point out that short stories are fundamentally different than novels, and thus that short stories are best theorized on their own terms. This has lead to the intense theorizing of the short story as a genre, with the question 'what is a short story?' (Pasco, 1994) being a recurring theme. Shortness, it is argued, leads to very different kinds of textual strategies and writing processes (O'Connor, 2004).

Genre theory, such as short story theory, seems a particularly valuable base from which to consider writing processes, since to take into account the genre of a text serves to focus attention on what kinds of 'things' tend to be inherent to certain types of writing. Essays and

articles, and most academic writing, for example, tend to have a central argument, and to have different forms of summaries, such as abstracts, introductions, or conclusions. Stories, by contrast, tend to have characters and a narrative, and rarely have summaries. Academic writing and fiction writing are thus different in ways that go beyond a writer's orientation, and yet, arguably, a writer's orientation and values play a role somewhat independently of the 'genre' in which they write. Writers, for example, can approach essays in many different ways and value essays in very different ways. The genre of a text, then, does not totally define a piece of writing or otherwise dictate how it might be written, yet it goes some way to describing a field of meanings and associations around a text that help us to pick out and describe typical features and family resemblances.

Interestingly, certain literary devices are seen as characteristic of short stories, such as epiphanies, strangeness, isolated characters, and abrupt endings (O'Connor, 2004). Cortazar describes short stories as being more like photographs than novels, in that a short story might have the 'property of illuminating something beyond itself' (Cortazar, 1994:247). The shortness of a short story means, arguably, that it cannot build a context or backstory in quite the same length or detail as a novel can. So as Cortazar suggests, and as Hemingway famously theorized with his iceberg theory – only the tip of the iceberg shows above the water (Sanderson, 1994:291) – a short story might be suggestive, and engage the reader into imagining a larger story beyond what is given. Gordimer makes a very similar point to Cortazar, where contact with 'human experience' is momentary, like 'the flash of a firefly' (Gordimer, 1994). So, rather like a photograph, short stories tend to capture a short moment in time, sketch a fragment, or otherwise use other techniques, such as suggestion, that do not require lengthy development. Features of the short story, and particularly its shortness, then, arguably lead to a sense that short stories are characteristically different to longer pieces of writing, such as novels.

Some short story writers, such as Poe, are structurally prescriptive when defining what a short story should be. Poe famously argued that a short story should have a 'unity of effect' (Poe, 1994). The 'effect', for Poe, is something 'preconceived' that the writer then aims to build a story around. Every written word of the story is purposeful in that it contributes to an overall 'idea' or purpose. 'Effect', in this sense, represents a guiding principle that defines the design process. Anything that does not contribute to this 'effect' is unnecessary and detrimental. For Poe, the short story is ideally suited to creating and communicating this 'unity of effect', since the reader could read the story in one sitting, and thus experience 'the immense force derivable from totality' (Poe, 1994: 61). Presumably, the brevity of the story also makes the writer's task of creating cohesion and 'unity' more possible, since the writing could be

attempted in one sitting, and there are fewer parts to cohere than there would be in the case of a novel. 'Interestingly, 'plot' is also central to Poe's thinking, and notions of 'order' and 'sequence' predominate in his sense of a story or plot unfolding. Poe's conception of story is Classical in the extreme, mirroring the terms from Chandler's (1995)'Neo-Classical' orientation, valuing a 'conscious', 'means to an end', and highly 'planned' process.

Another striking aspect of short story theory, valuable for theorizing writing processes, is that short story theorists also tend to be short story writers, rather than solely being academics or literary critics. There is a simple sense of writers saying: *this is what I have written, and this is how and why I wrote it*. Recent short story writers (Carver, 1994) have commented on their own writing processes. Examples of making up stories as they go along, or 'discovering' ideas while writing, are abundant. Flannery O'Connor provides an example of a relatively unplanned story:

> When I started that story, I didn't know there was going to be a PhD with a wooden leg in it. I merely found myself … writing a description of two women I knew something about, and before I realized it, I had equipped one of them with a daughter with a wooden leg. I brought in the Bible salesman, but I had no idea what I was going to do with him. I didn't know he was going to steal that wooden leg until ten or twelve lines before he did it, but when I found out that this was what was going to happen, I realized it was inevitable. (Flannery O'Connor in Carver, 1994)

When comparing the descriptions of short stories and short story techniques with the writers' accounts of their writing processes, relationships between product and process can easily be inferred. From Gordimer's (1994)'flash' or 'moment', for example, we can recognise that her short stories are very short and minimal narratives, drawing upon a short moment of time. It could be inferred that a short narrative, with just one or two characters, does not require designing or 'planning' in quite the same way that a long novel might. O'Connor's story summary (above), similarly, is pretty much an outline for her story as a whole – it is a simple story. Such stories are arguably not complicated or elaborate in the manner of an Agatha Christie novel, where numerous clues are threaded together in a way that is, perhaps, a cognitive challenge for both the writer and the reader.

What seems compelling about writers' accounts is that they provide triangulation. That is, a story can be read alongside a writer's explanation of how they wrote it. For readers and theorists, the story is thus on hand to relate directly to the account of its creation, providing the 'what' and the 'how', as it were. This is *what* I made, and this is *how* I made it. The third element in the triangle is perhaps the writer themselves, since their explanation could be considered as a phenomenological account.

Between such writers as Poe and Carver, we can also recognise huge differences between the values writers and critics apply to stories. For Poe, a story must be cohesive and have 'unity' (Poe, 1994) overall. For Carver, by contrast, a powerful line of dialogue is a great thing in and of itself (Carver, 1994). Do we value wholes or parts? What are the writing process implications of creating a coherent whole or a suggestive line of dialogue? The values that writers bring to writing, and thus how writers approach writing, surely play a huge role in the writing processes, and in how their writing 'is', both as 'product', and as a 'genre'. Baudrillard, much like Carver, for example, suggests that enjoying writing can be to 'sacrifice' 'everything' for a 'word or effect' (Baudrillard, 1990: p29).

Genre, however, is a complex form of mediation, in that genre categories both reflect and construct how a text is understood. Subcategories of short stories, for example, such as fairy tales, the modern short story, or Dirty Realism (a form of 1980s short story realism), each provide different frameworks for how texts are understood and interpreted. Genre offers a pattern and key for the understanding of texts, in this way, that is valuable and sympathetic at the same time as being somewhat controlling. Approaching a text as a fairy tale, for example, an old woman might be understood as an evil stepmother. Whereas to approach that text as a more modern short story, such a character may be judged differently, as a troubled character, for example.

Theorising texts in terms of their genre, then, is valuable only if we also engage with the assumptions that underpin genre definitions. A genre definition is much like a mark scheme used for assessing essays. It acts as a way to define what might be valued in a text, but its categories run the risk of becoming controlling or prescriptive if they are not appreciated as being heuristic, partial, and simplistic by nature. That is, genre is one means to make sense of a text. It serves as a partial template, model, or simulation; a partial means to understanding and interpreting.

By approaching writing in terms of genre, my study aims not to simply categorise texts in terms of their genre, but rather to engage with texts and their writers in terms of a discussion around genre. Many cognitive theorists of writing processes, such as Kellogg (1994), and Torrance et al (2000), compare writing processes such as Planning and Discovering alongside the marks student writers receive for the essays they have written. By grading essays, and deeming a grade to indicate 'text quality' – and, by association, using grades to indicate the efficacy of Planning and Discovering strategies, thereby quantifying the 'success' of a writing process –

such studies take the veracity of assessment somewhat for granted. Such studies attribute grades the role of an empirical measure, rather than engaging critically with the values and mechanisms that underpin assessment.

Having worked as a senior English GCSE assessor, my experience is that assessing essays via mark schemes is not a simple or neutral procedure that I would choose to treat as an empirical 'finding'. To mark a piece of writing is often to make many judgements, some of which are subjective. When a study of writing, such as Kellogg's (1994), notes that a piece of writing gained a high grade, then, and takes this to indicate that the 'text quality' is high, such a judgement raises more questions in my mind than it answers. My interpretive leanings, then, coupled with my experience of marking, distinguish my study from the more positivistic values of cognitive psychologists such as Torrance et al and Kellogg. My study does not set out to assess writing. Rather, my study seeks to engage with writing, and writing processes, in an interpretive manner, in terms of the values that writers attribute to their writing. My study is fundamentally interpretive in this sense, and relies most heavily upon in depth interviews and discussions with writers, where writing strategies, values, and orientations can be engaged with in relation to genres of writing and to 'discovery' processes. For my study, judgements about texts are a beginning, an opening point of discussion with a writer, rather than a closing 'finding' or as an indicator of 'quality'.

1.5. Making a PhD proposal to research writing processes at University of Exeter

After studying short story theory for my MA, I made a proposal to study for a PhD with the School of Education at University of Exeter. Having previously read discovery writing accounts, such as those of Flannery O'Connor (Carver, 1994), I was surprised that education theory, as a whole, seemed to place a premium on planning. Writing also seemed to be dealt with as a whole, where it is common to talk generically of 'writing processes', as if all writing was the same, rather than viewing specific processes as being related to the writing of particular texts or genres. At worst, some of the theory within education could be prescriptive and dogmatic, with little sense of why planning was being prescribed, and little sense of what kind of writing was being discussed:

> Planning your work is incredibly boring, but there's no way you'll get the marks you need without it. You really must plan your answers before you start writing. Otherwise they'll just end up a mess. (GCSE English Writing Skills 1999, emphasis and colour as original)

Admittedly, the passage above is the most hard-line example I could find, but to a lesser extent this dogmatic tone can be found throughout a great deal of writing theory and guides in education. In very simple terms, 'planning' can easily take on this positive and proactive value, implying that the alternative to planning is a negative value; to not plan, or for the work to be 'unplanned'.

Having written in various modes myself, such as essays, short stories, blogs, and dissertations, I felt that this kind of prescriptive exhortation to plan would be just the kind of thing to put me off writing. My frustration with the dicta on planning was a knee jerk reaction of sorts. I sought out alternatives, and found accounts from fiction writers who had likewise reacted against the seeming orthodoxy of planning. A piece by Philip Pullman, serves as a great example. In 2003, Pullman wrote an open letter to *The Guardian* voicing his feeling that a climate of testing coupled with a rigid sense that students should plan, write, and revise (in that order), was producing formulaic and 'lifeless' writing:

> My first point concerns the mechanistic approach which seems to have taken hold of the way teachers talk about the process of writing. I'm thinking of the teacher who asked for my advice for her pupils who would shortly be confronted with a Sat, where the rubric for the writing test told them to spend exactly 15 minutes on planning their story, and 45 minutes on writing it. Proper writing just doesn't happen like that.
>
> Nor does it always go through the process of planning, drafting, re-drafting, polishing and editing, which teachers are also required to put their unfortunate pupils through. Nor does every piece of work have to be completed. Some stories you aren't ready to write yet, so you put them away for six months or two years and come back to them when you're ready…. There are no rules. Anything that's any good has to be discovered in the process of writing it. (Pullman, 2003)

The differences between the prescriptive educational guides ('you must plan your answers') and Pullman's less law bound reaction ('There are no rules') are extreme. But to a lesser degree these differences also characterize differences between education based theory and accounts from fiction writers more generally. Educational theory tends to present stages, such as plan-write-revise, that very easily become prescriptive (Emig, 1971) and programmatic. Fiction writers, by contrast, tend to simply describe their own writing processes, as much to say 'this works for me, it could work for you!' Education has a tendency to promote planning before writing, whereas fiction writers tend to stress the aspect of discovery during writing. Education tends to approach writing in terms of assessment and mark schemes, coming at writing backwards, as it were, or reverse engineering a piece of writing in terms of how the final product should conform to a mark scheme. Fiction writers, by contrast, describe a more

emergent process of creation. As noted above, in Chandler's table, these dichotomous positions are also characteristic of Classical and Romantic orientations towards writing.

1.6. Researching the literature

I started my literature review by being drawn to the very polarized accounts that advocate for either planning or discovery writing. I later encountered theories that framed and meta-theorised this binary relationship in terms of Classical and Romantic. Beyond the dichotomies of planning and discovery, and Classical and Romantic, are theories that allow for various strategies, and for both planning *and* discovery. Among the most sophisticated and comprehensive theories of writing processes is Bereiter and Scardamalia's (1987) modelling of writing processes. One of their more influential models theorizes writing in terms of the extent to which students learn more about their topic during the course of planning and writing an essay. Critical to this notion of planning and discovery in cognitive psychology is the notion of 'translation', where writing, in its simplest sense, is to translate ideas into words. Ideas do not necessarily precede writing, however, for Bereiter and Scardamalia. Rather, ideas and writing are involved in a cycle together, an interplay where each influences and shapes the other.

Importantly, the notion of 'planning' in cognitive psychology is much more expansive and varied than education's sense that to plan is to create an outline. Plans and planning, for cognitive psychologists, tend to denote any kind of process, activity, or model 'in your head', that comes before writing or emerges during writing. Plans, thus, could be schemas, outlines, models of any kind (written, conceptual, visual, and hierarchical), knowledge encoded in memory, and even writing itself - if this writing precedes or otherwise feeds into more writing.

1.7. The so-called Forster quote

A major development in my researching of discovery writing came from tracking down the so-called Forster quote. Tracking down the Forster quote influenced my decision to study discovery writing in relation to genre. As noted earlier, the Forster quote has come to stand as a touchstone for what we mean when we use the phrase discovery writing, and has been cited by many writing theorists:

> How do I know what I think before I see what I say (Murray, 1978:101-102)

This quote is often termed the Forster quote, and carries with it the suggestion that E.M. Forster was an exponent of such a discovery writing process. Writing process theorists tend to trace the Forster quote back to the influential composition theorist Donald Murray (1978).

However, using Google, I found an online message board (Seaboyer, 2004) that had tracked the original quote back to Forster's 1927 *Aspects of the Novel*. Rather than being a discovery writer himself, Forster, a well known novelist and literary theorist, had been critiquing Gide's sense that a novel should not be planned. Gide was considered as an experimental modernist writer, who created a stream of consciousness, and who disavowed classical notions of structure or plot. Forster's words are playful and possibly sarcastic, and put Gide's ideas into the mouth of an uneducated 'old lady' who has no 'understand'[ing] of 'what logic is' (Forster, 1962: 108). Forster even writes of 'the danger of Gide's position' and that he is 'not well advised' (*Ibid*: 109). Forster, then, was not an exemplar of discovery writing, but was an early critic:

> Another distinguished critic has agreed with Gide – that old lady in the anecdote who has accused her nieces of being illogical. For some time she could not be brought to understand what logic was, and when she grasped its true nature she was not so much angry as contemptuous. "Logic! Good gracious! What rubbish!" she exclaimed. "<u>How can I tell you what I think till I see what I say?</u>" Her nieces, educated young women, thought that she was passé; she was really more up-to date than they were." (Forster, 1962: 108 - emphasis mine)

Forster's *Aspects of the Novel* theorizes novelistic traditions of writing. We might easily argue that Forster was essentially presenting a genre debate, where traditional plotted novels are seen in relation to the newer modernist writings of Joyce, Woolf, and Gide.

Forster valued a strong plot and 'live' characters, and was suggesting that novels should subtly balance the competing impulses of both. He envisaged that characters had a habit of 'getting out of hand', where writers would then 'labour personally in order that the job might be done to time.' (*Ibid*: 103) Forster suggested a binary. Plotting, on the one hand, was associated with control and planning. Writing from characters, by contrast, represented a more emergent and less controlled process, where characters might be 'laying foundations and declining to build on them afterwards.' Forster, interestingly, found Gide's more modernist writing awkward to theorise. Gide's story did not seem to have a central character. The story, if it could be termed a story in traditional terms, seemed to flit from one character to another. It was not a 'story' with a 'plot' in the sense that Forster was used to describing and theorising stories.

The idea that Forster would be an advocate for discovery writing should perhaps have set alarm bells ringing for writing theorists, because Forster is known as a 'plotter'. Strong plots would arguably be more normally associated with a planning approach, much as Classical

values might tend to value structure and order. Heavily plotted stories often rely on later events giving meaning to earlier events (e.g. when the murderer is found out, their earlier suspicious actions make more sense), and this generally, though not always, suggests that earlier events are written in knowledge of later events. Gide, by contrast, is known for being a symbolist, which we would now term as a subset of modernism (a mostly retrospective term, not so available to Forster at that time). Modernism is known for formal and theoretical experimentation. Gide was writing in a 'stream of consciousness' style, which can be thought of as presenting internal thoughts and dialogue in the style or flow of how they arrive. This is a style more easily associated with discovery writing, where ideas can be presented as they occur to a writer. Such styles were arguably new at that time and represented a different way of conceptualising time and space, consequently having strong implications for how plot and character were represented, if they were represented at all.

Gide's writing was often also a form of metafiction. That is, his writing often presented the method of writing as an element in the story – his characters gave voice to literary theory and writing processes. This following excerpt from a Gide novel, *Les Faux Monnayeurs*[1] , also quoted by Forster (below), serves as an example of Gide rejecting planning as a writing process:

> "Have you planned out this book?" asked Sophroniska, trying to keep grave.
>
> "Of course not."
>
> "Why 'of course'?"
>
> "For a book of this type any plan would be unsuitable. The whole of it would go wrong if I decided to plan any detail ahead. I am waiting for reality to dictate to me." (Gide in Forster, 1962: 106)

What seems striking about the differences between Forster and Gide is that their different writing processes seem to be related to both their orientations *and* to different genres of writing. Gide voices what might be termed anti-planning values, and he writes in a stream of consciousness style. Forster, by contrast, argues that to make up a story whilst writing would be foolish, and he is known for writing plotted novels.

Importantly for my research, Forster's theorising of discovery writing and planning could easily be described as a genre debate. Forster was arguing that planning was valuable because he valued the traditional plotted novel. Gide felt that planning would be detrimental to his

[1] First published in 1925. I sourced the extracts from Gide's novel in Forster's Aspects of the Novel (1962).

writing, and Gide's writing presented a stream of consciousness and arguably disregarded plot. The Forster quote, and thus discovery writing, are both arguably founded on a genre debate between Forster and Gide. Different values are apparent, but then again so are different kinds of writing. An important question for my research would thus seem to be the relationships between genre, values, and writing processes.

1.8. What does the phrase 'discovery writing' mean?

As noted earlier, the Forster quote has become synonymous with discovery writing. When writing theorists use the phrase 'discovery writing' they often use the apocryphal Forster quote by way of explanation:

> *How do I know what I think before I see what I say? (Murray, 1978:101-102)*

Because the so-called Forster quote positions 'knowing' as coming out of writing, or after writing, discovery writing has come to represent an alternative writing process to planning. This sense of difference, as noted earlier, has lead to binary terms such as Planners and Discoverers, where writers are identified as being of a particular persuasion or orientation, and where Planning-Discovery is defined as a 'dimension' (Chandler, 1995). A range of theorists from various disciplines, including psychology, education, media theory, and creative writing, have theorised discovery writing in relation to this binary distinction of planners and discoverers. Their studies lead me to suggest that there are three related but slightly different senses of what is meant by the phrase discovery writing:

1. Pantsing. To 'pants' is to fly by the seat of your pants. A term beloved of US creative writers (Excuses), pantsing tends to mean to plan ahead very little, and to make up as story while writing. A pantser is a discoverer in so much as a story if discovered through writing. Pantsers might say 'I do not plan'. They tend to value the enjoyment of learning about their characters as they write. Critics of pantsing point out that planning helps writers to know later events at an early stage, and thus that planning enables writers to foreshadow or place various 'hooks'. Pantsing suggests an overall process and orientation towards writing, where writers might identify with pantsing, terming themselves as pantsers. Gide could be described as a pantser.

2. Writing as generating ideas. Closely allied to pantsing is a notion of writing as idea generation. The focus is on the kinds of 'ideas' that emerge through writing. Writing as an idea generating process is more closely aligned with cognitive psychology, composition theory, and academic

writing. Galbraith (1992), for example, has approached writing as a 'knowledge-constituting' process, focussing on how ideas might be discovered or connected together during the process of writing essays. For composition theorists, creating ideas via writing can also be the focus of attention (Elbow, 1998). The difference between pantsing and 'writing as generating ideas' might be simply a difference of emphasis, where pantsing emphasises the process, and 'writing as generating ideas' places the attention on the ideas themselves.

3. Discovery as a post writing reflection – an 'ah' moment. From the so-called Forster quote, there is a sense that a realisation of meaning ('I know') comes after speaking or writing ('until I see what I say'). This is a process and moment of recognition, of writing something and then seeing that there is something about it which is a discovery, or seeing it in a new light. The emphasis is placed on the process or moment of reflection, and less so on an overall writing strategy. A writer, for example, may plan, or be a 'planner' and yet still experience discoveries as they write. Cognitive psychologists, Hayes and Flower (1980a), for example, have characterised 'discovery' as a 'Eureka moment' of 'now I see it'.

It is worthwhile identifying these 3 slightly different conceptions because there is often confusion over what is meant by the phrase 'discovery writing'. To many creative writing theorists, discovery writing means pantsing, which means to 'make it up as you go along', or to be a discoverer rather than a planner. By contrast, education based theorists in particular are perhaps more keen to recognise the post writing reflection nature of discovery, and the more inclusive sense that planning and discovery are not exclusive processes. Sharples (1999), and Kress and van Leeuwen (1996), for example, have characterized writing as a 'design' process, where writers are envisaged as employing 'tools' and 'techniques' (Sharples, 1999: 63). So whereas 'pantsing' tends to perhaps imply a predominant strategy, a post-writing reflection can be envisaged as a process that writers can draw upon as it suits them, or as it suits the project they are working on.

In discussions with my supervisors, I have often encountered the fact that we have different conceptions of what we mean by the phrase discovery writing. We easily talk at cross purposes without always realising how and why. For instance, I have talked about writers 'making it up as they go along', and my supervisors have asked how this relates to discovery writing. My sense was that 'making it up as you go along' *is* discovery writing, since to 'pants' (to fly by the seat of your pants) is to discover, via writing, what comes next. My supervisors, by contrast, were perhaps working from a sense that discovery writing was to make a reflective discovery while writing, to have a post reflective 'ah' moment. My supervisors had been talking about post-writing reflection, while I had been talking about pantsing. Early on in my study, I found

this experience frustrating because I was not easily able to explain the different notions of discovery writing. At the heart of our misunderstandings is the fact that discovery writing has not yet been comprehensively theorised. Thus it is important that my study lays some ground for what we mean when we talk about discovery writing.

1.9. Justification for my study

Having recognized that the so-called Forster quote originated in a literary genre debate, my research seeks to understand discovery writing in relation to genres of text. Much of the existing theory of discovery writing has tended to focus on a writers' orientations and approaches (Chandler, 1995, Sharples, 1999) towards thinking and writing. Writers, in this way, are considered in terms of ontological identities, such as classical or romantic. Such identities are then associated with approaches to writing, such as the extent to which writers plan before writing or discover during writing. Such theories, focusing on orientation and strategy, tend to pay less attention to the textual aspects or fine detail of what it is that writers are writing, such as whether the text has a story, characters, an argument, or a form of summary. My study is distinctive by placing a focus on genre or types of writing. By placing a focus on genre, my study aims to focus more attention on the pieces of writing themselves, and to make in-depth comparisons between particular aspects of texts and writing processes. My engaging with fiction writing, my research is unusual. Existing cognitive theories of writing processes, and notions of discovery, have tended to almost exclusively focus attention on the essay writing of students. By considering fiction writing, and in terms of genre, my study attempts to engage with what I consider to be the origins and basis of the Forster quote.

2. Literature Review

An overarching aim of this review is to draw from varied and often opposed traditions, such as the sciences and the arts. The values of each tradition counterpose and critique one another, where one theory can fill in gaps left open by another. This balance seems particularly important for my research, since by considering fiction and academic writing in relation to writing processes, it would have been all too easy to approach fiction romantically, and to approach academic writing from a classical perspective. Theories have also been chosen on the basis that they approach different aspects of discovery writing. Small moment to moment cycles of writing and reflection are theorised via cognitive psychology, for example, whilst larger scale processes such as planning and outlining are theorised via media theory and in relation to traditions in education. A variety of theories have also been selected so that my three notions of discovery writing can be engaged with, namely: pantsing, writing as idea generating, and discovery as a post-writing reflection, or 'ah' moment. The Forster quote is regularly cited, serving as a definition or touchstone for the notion of discovery writing.

2.1. Cognitive psychology and models of writing processes

This literature review begins with general cognitive writing process models, of Hayes and Flower(1980c), and Bereiter and Scardamalia (1987). These models are worth reviewing first, in relation to discovery writing, because many of the other theories covered later in this review reference the central cognitive models or are influenced by these models in some way. The general cognitive models of Hayes and Flower, and Bereiter and Scardamalia, are comprehensive in that they take into consideration a wide range of important factors, such as motivation, task type, planning, and cognitive factors such as memory and attention. General models tend to be descriptive, sketching an overall landscape of factors, whereas local models tend to be procedural, presenting processes or sequences as coming one after the other (Alamargot and Chanquoy, 2001:68). General models are influential in so much as they have become central to more recent theorising of writing processes. These cognitive models are also more comprehensive than the writing theory that preceded them, since they tend to incorporate and synthesize previous theories, building upon composition theory, for example. Starting with cognitive models for my literature review, then, is valuable, since they help to

establish a broad and important picture of writing processes. Other less wide ranging theories can then be approached in terms of how they differ from, or critique these models.

Discovery writing can be an unorthodox notion. As noted earlier, it is arguably more usual to assume that ideas precede writing, where people talk, for example, of putting ideas into words. The orthodox notion has been referred to as a 'conduit metaphor' (Reddy, 1979), where we might conceive of a text, for example, as a 'container' in which we 'find' 'information' (Reddy, in Chandler, 1995: 36), which in turn affirms notions of 'form' and 'content' – a sense in which we can separate out 'ideas' from texts, for example, or a 'message' from a 'medium'. The Forster quote – 'How do I know what I think before I see what I say' (Murray, 1978:101-102)– suggests an inversion of the usual order by implying that knowing can be contingent upon writing.

As noted in the introduction, if writing models are to be comprehensive, discovery writing, as represented by the Forster quote, presents them with a peculiar challenge, in that it requires them to model a process where writing is not simply the translation of ideas into words. The following sections consider how Hayes and Flower's (1980c), and Bereiter and Scardamalia's (1987) models can account for discovery writing processes.

2.1.1. Hayes and Flower's model of writing processes

Hayes and Flower (1980c) were among the first theorists to create a comprehensive model of writing processes. Hayes was a cognitive psychologist and Flower a composition teacher. Between them they combined composition theory with cognitive principles and practices. They notably applied experimental cognitive techniques to writing, employing think-aloud protocols, and theorizing with the use of diagrams and process modelling. Their work, along with the early work of Bereiter (1980), was presented at a symposium at Carnegie Mellon University in 1978 and later published in the influential book, *Cognitive Processes in Writing* (Gregg and Steinberg, 1980). A guiding principle of the symposium was that writing should be approached in an interdisciplinary manner. Hayes provided cognitive theorising, while Flower, by contrast, brought valuable knowledge and experience from teaching composition, aware of discovery writing principles, such as the fact that 'people often form their ideas by putting them into writing.' (Hayes and Flower, 1980b:33)

Hayes and Flower's general model was heavily informed by a sense that writing can be viewed as a problem solving activity. Hayes and Flower drew some of their theorizing from mathematical tasks, such as 'water jug problems', to which they applied a 'means-end analysis' (Hayes and Flower, 1980c:8). Problem solving, as a metaphor, is perhaps less controversial when applied to mathematical problems, since people are, arguably, more used to viewing a mathematical task as something to be 'worked out'. Carrying the problem solving metaphor over into the realm of composition theory proved to be controversial, however. Composition theorists and English teachers, for example, were more used to approaching writing romantically, valuing such things as 'subtlety' and 'eloquence' (Steinberg, 1980:157). Hayes and Flower, indeed, also felt that they were contending with a romantic tradition in writing theory. Previous writing process theorists (Rohman, 1964), for example, had strongly valued discovery and 'the Muse', drawing upon a Romantic tradition reaching back to Coleridge, where writing had been conceived of as a somewhat 'spontaneous' activity (Clark, 1997).

Hayes and Flower tended to view conceptions of discovery negatively, as a Romantic and 'glamorous experience' (1980a: 21). They preferred a more Classical, proactive discourse, where a writer is actively 'hard at work', engaged with a 'purpose' (*Ibid*: 21). Writers, for Hayes and Flower, do not passively 'find meanings', they actively 'make them' (*Ibid*: 21). The early Hayes and Flower articles are peppered with action verbs. Writers do not simply have ideas, for example, they actively 'generate ideas' (*Ibid*: 21). Writers do not simply remember, they 'search memory'. Writers do not simply have ideas, they 'form concepts' (*Ibid*: 21). Actions, in this way, allow Hayes and Flower to characterize writing in terms of distinct and definite cognitive processes. In an article entitled *The Cognition of Discovery*, they argued that discovery could very easily represent a passive metaphor that 'obscures' understanding of what, for cognitive psychology, is actually 'a complicated intellectual process' (Hayes and Flower, 1980a: 21)

Hayes and Flower were somewhat waging war against romantic theorising of writing. They dismissed some of the more romantic theorising, such as talk of 'the Muse' as 'pure bunk' (Hayes and Flower, 1980b:32), for example, seeing such accounts as fanciful and as not helpful for teaching writing. They described discovery as a 'myth', referring to the 'myth of discovery' as being related to the 'myth of romantic inspiration' (1980a: 22). They dismissed the romantic associations of a 'Eureka' moment, but also, importantly, stated a desire to 'understand more fully' this phenomena, thus somewhat co-opting discovery for study via cognitive psychology. It is worth noting here, as an aside, that a 'Eureka moment' characterisation of discovery

would seem to relate to what, in the introduction, I have termed a post reflective 'ah moment'.

Hayes and Flower were keen to also engage with aspects of writing that might not seem to fit with the more traditional plan-write-revise model, aware that some romantic theory could be 'insightful' (1980b: 32). Writers might be able to write 'well' without planning extensively, for example, since writers can draw upon schemas or writing plans held in memory. Similarly, writers might plan via writing, by writing an introduction and then referring back to this as a 'plan'. Hayes and Flower's model (1980c) explicitly models a writing process (see figure 2.1. below) where writing (i.e. 'translating') is a process between planning and reviewing. This planning-translating-reviewing relationship is reminiscent of the linear stage model of a plan-write-revise model common to education (Emig, 1971). However, an important difference is that Hayes and Flower's model allows a recursive movement, via the 'monitor', where writing and reviewing can feed back into planning again. For notions of discovery writing this recursivity is vital, since it allows that writing can be a dynamic and productive process, where writing can produce ideas or otherwise reshape a writer's thoughts and plans.

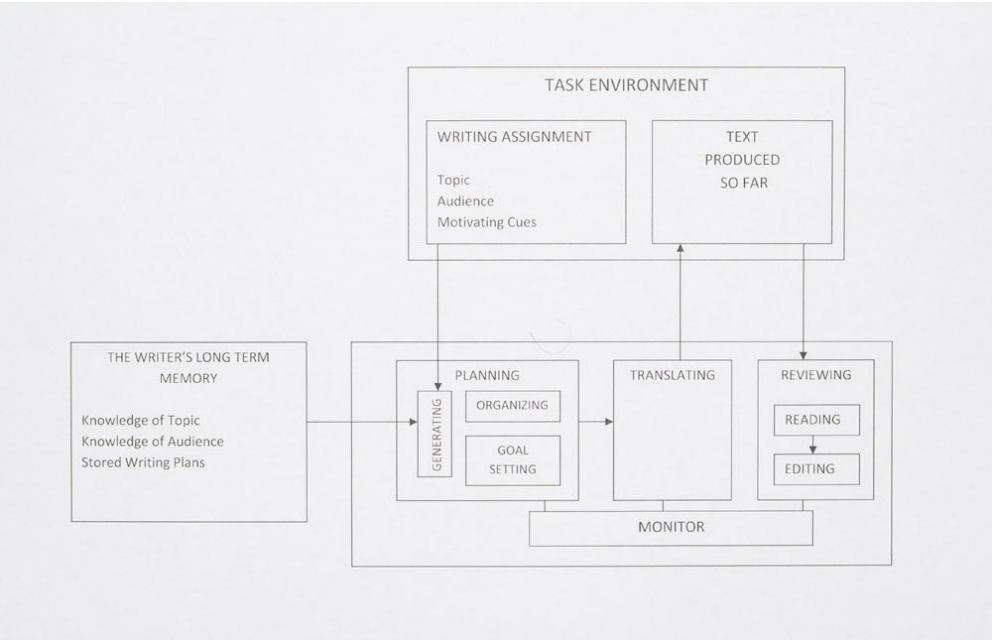


Figure 2.1.Hayes and Flower's writing model (Hayes and Flower, 1980c:11)

Planning, in the sphere of education, has often come to mean outlining (Emig, 1971, Britton et al., 1975), where students write an outline before writing. However, in cognitive psychology, planning is a much more fluid concept, referring to all manner of activities and processes that

either precede writing or could otherwise feed back into the process of writing. From Hayes and Flower's model it is possible to identify concepts analogous to a 'plan' or a structure, from each of the 3 task spaces:

- **The task environment** – A 'writing assignment' might suggest certain structures (a topic could be history, where a chronological sequence is already apparent) or provide constraints (such as essay questions). Text produced so far, such as an introduction, can serve as a structure to read over, to 'review'.
- **The writer's long term memory** – 'Knowledge' such as memories, could come pre-structured, as it were. 'Stored writing plans' such as schemas and genres could serve to guide and structure writing.
- **The writing process** – 'Planning' and cycles of planning-translating-reviewing serve as specific plans for, and the writing process can potentially develop and adapt these plans.

The interaction and feedback between these spaces arguably takes us beyond a simple notion implicit to the word 'plan', since various different structures or 'plans' operate together on different levels.

By marking out distinct processes of planning, translating, and reviewing, Hayes and Flower's model provides a simple and valuable model of writing processes. The degree to which writers plan, translate, and review, for example, links strongly with later theories such as those of Chandler (1995) and Wyllie (1993). Chandler and Wylie characterize writing strategies holistically, in terms of how writers tend to use characteristic writing strategies. A strategy that relies heavily on initial planning, for example, for Wyllie, would tend to put more effort into planning and less effort on revision (Wyllie in Sharples: 116). A writer who discovers ideas via writing, by contrast, would tend to spend very little effort in planning, yet revise much more extensively. Such discovery writers use strategies that combine two elements of discovery that I have termed in my introduction, namely 'pantsing' (from creative writing parlance) and 'knowledge constituting' (Galbraith's term).

Wyllie and Chandler characterize such strategies as whole profiles, in this sense, envisaging that if a writer plans very little, but then discovers ideas while writing, later editing can then help to re-organise their writing. Revising, for a discoverer, somewhat takes the organising role that would more usually be attributed, for a planner, to planning. Writing strategies, in this sense, characterise writers in terms of how the relationships between planning, writing, and

revising tend to interact in characteristic ways for different writers. Chandler's and Wyllie's writer strategies are discussed at more length later, but two of their five strategies, the Watercolourist and Oil Painter, serve here as a brief example, presenting planning (Watercolourist) and discovering (Oil Painter) strategies:

> 1. Watercolourist – Mental Planner. Tends to write in one pass, from beginning to end, with few pauses or revisions. They may make mental plans, but there is little evidence of planning on paper. They tend to review the text, and rarely lose the overall sense of the text.
>
> 5. Oil Painter – Discoverer. Classic Discovery writers. Often start by drafting and they may note down new ideas as they occur, later working them into the text through many sessions of revision.
>
> (Sharples, 1999:115)

The ways in which writers employ planning, translation, and reviewing, can also be found in strategies characterized by cognitive theorists. Kellogg (1988), for example, distinguishes between an 'outline strategy', where writers tend to plan before writing, and a 'rough-draft strategy', where writers tend to write 'without worrying', and where there is then more of an emphasis upon revision:

> Kellogg (1988) compared the effectiveness of an outline strategy, in which writers generate and organize their ideas prior to writing before focusing their attention on translation and revision, with a rough-drafting strategy, which involves translating text without worrying about how well expressed it is, leaving monitoring of expression to revision of the draft after writing. (Galbraith, 2009a: 12)

As noted earlier, in the introduction, Kellogg values an outline strategy on the basis that to plan first and write later serves to separate the tasks of idea generation and expression, thereby reducing cognitive load at the point of writing. For Hayes and Flower (1980c), 'translation' is a key aspect of the writing process, in that translation represents a moment of writing, and is synonymous with the act of writing itself i.e. putting pen to paper, typing on a computer, or in any way creating text. Hayes and Flower define translation in terms of translating a plan into writing:

> The TRANSLATING process acts under the guidance of the writing plan to produce language corresponding to information in the writer's memory. (Hayes and Flower, 1980c: 12)

Unlike the Forster quote, that posits thinking as heavily contingent upon writing, Hayes and Flower, here, posit writing as being heavily guided by the 'writing plan', viewing the writing as being 'under the guidance of the plan'. In this way, Hayes and Flower convey writing

somewhat in terms of an 'outline' strategy (to use Kellogg's term), describing the translation of a plan into writing. Translation is central to Hayes and Flower's writing model, both in that translation comes between planning and reviewing, and in the sense that translation represents the moment of writing itself, a moment that theorists often term the point of 'utterance' (Galbraith 1999) – to distinguish this moment from other writing processes. Interestingly, the term 'shaping at the point of utterance' can be traced back to Britton et al (1975) and describes a moment of thinking while writing, or of generating 'meaning during the process of writing' (Rijlaarsdam and Kieft, 2002: 11). For Hayes and Flower, when later turning their attention to more improvisational processes that take place during writing, this thinking and shaping process represents a 'local' process, of 'sentence by sentence planning' (Hayes and Flower, 1981: 231). For Hayes and Flower, 'good' writers tend to have a sophisticated sense of an overall 'rhetorical problem' (1980a: 25), where satisfying the needs of the rhetorical problem could include such things as creating a sense of a reader and an audience. A sophisticated strategy, for example, was exemplified by a writer who 'represented her audience accurately' when given the task of writing an article for a teen magazine (1980a: 26).

Hayes and Flower arguably support and valorise this rhetorical sense of writing, at least in their early work. Their early work had a tendency to support the 'rhetorical hypothesis' proffered by Bereiter and Scardamalia (1981). For example, 'whole text' planning is deemed to represent a more 'mature' strategy than the seemingly more improvisational 'sentence-level planning' (Hayes and Flower, 1981: 233). Where educational theorists such as Kress (1994), and Bereiter and Scardamalia (1987), recognise that children learn to write after learning to speak, and thus that writing skills tend to be adapted from speaking, it is understandable that education based writing theory tends to associate adult writing as a move away from speech. However, for literary writing, or writing outside of education based values, there is perhaps no obvious reason to suggest that rhetorical based writing is any more sophisticated than writing that has a basis in speech. A Harold Pinter monologue, for example, or a Mark Twain personal essay, are pieces of writing that engage with a vernacular, or otherwise present patterns of speech and conversation. To define 'good or poor' writers, as Hayes and Flower do (1980a: 25), can very easily be to represent and reinforce particular values and genres.

The differences between science and rhetoric based theory, compared with arts and literary type theories, are thus important differences, since they imply different kinds of values and practices in relation to writing. The differences tend to indicate different approaches to producing, and are associated with different genres of writing. Hayes and Flower's models, for example, were based predominantly upon essay writing practices and means/end cultures

within education, where writers might be expected to answer questions, aim towards attaining high grades, work under given time constraints, or write for a specific audience. Problem solving might not be such a valuable metaphor through which to model the writing of poems, blogs, or diaries, for example, where writers tend to write at home, for themselves, and under no perceived time constraints. The differences between science and art based understandings of writing, as noted earlier, have frequently been theorised in terms of Classical and Romantic (Chandler, 1995, Sharples, 1999), characterising different practices as well as different philosophies.

Since Hayes and Flower's famous writing model of (1980c), Hayes et al have continued to theorise writing processes. Translation has been attributed an arguably larger role, and more localised and improvisational processes have become of interest. In one study, for example, Kaufer, Hayes, and Flower (Kaufer et al., 1986) observed that even writers who planned heavily made large translations between their plans and their final essay:

> Even for the most extensive outliners, the ideas noted in the outline were expanded on the average by a factor of eight in the final essay. (Hayes, 1989: 4 - of online document version)

Writers were set the task of writing essays. Some created notes in advance of writing, while others created more 'sketchy' ideas, such as choosing a 'general topic' (Kaufer et al., 1986: 122). One of the more extensive plans essentially presents a list of arguments. This plan was a list based summary, or essay outline, that clearly requires each argument to still be developed, explained, and linked in with the other listed points.

The detailed observations of Kaufer et al's study are impressive. Writers' plans were viewed by the researchers, and an example of one plan was presented in full within Kaufer et al's article. The term 'plan', then, is not simply hypothetical, loose, or value-laden, but describes an actual example of a plan that precedes writing. Writers' actual plans can be viewed and then compared with the resultant written essay, making it apparent that the plan itself still requires a lot of work and 'translation' before the essay can be completed. A prompt 'snapper line', for example, became a '53 word conclusion' (*Ibid*: 124). The gulf between the plan and the essay is thus shown to be very large. Writers also made 'changes in plans' whilst 'composing sentences' (*Ibid*: 124), sometimes deleting ideas or sections, realising that they might not be 'economic' or 'necessary'. Writing, or any thinking after initial planning, thus served to 'discover' things that were not apparent at a planning stage:

> Just how plans will work out is not always clear until writers try to execute them. When they try to put the plans into words, they may well discover weaknesses and redundancies which were not obvious and perhaps could not be obvious earlier. (Ibid: 124)

Another important finding made by Kaufer et al, made apparent from observing writers in the act of writing, was that writers regularly paused during writing sentences. For Hayes, these pauses represented 'uncertainty about what should come next' (Hayes, 1989: 5). Writers, in this way, wrote in fragments, frequently pausing to think before writing again. Their writing was thus characterized by 'bursts', 'pauses', and pauses for revision, termed as 'pause-bursts' or 'P-bursts', and 'revision bursts', or 'R-bursts' (Hayes, 2009: 66). This thinking process, for Hayes, further displaced the importance of initial planning, since the fragments these writers were making were not 'being transcribed from a preformed verbatim plan for the text.' (Hayes, 1989: 5). Plans, in this way, were not comprehensive and well thought-through structures. Rather, they might offer some structure, but would also act as prompts that guided and anticipated elaboration. Elaboration would require further thought during an improvisational writing process. The writing process itself, of thinking during writing, would thus create the bulk of the thinking behind the final writing.

As Hayes and Flower's theorizing progressed from their original (1980c) writing model, they increasingly felt that initial planning took a less important role, overall, for writing processes. From the 1980s onwards, processes that took place during writing, such as pausing and thinking, came to gain more attention and significance for Hayes and Flower. The later Kaufer et al research (1986), interestingly, has some roots in earlier research from Hayes and Flower, and from Perl (1978). Hayes and Flower (1981) previously become aware of accounts of pauses from the work of more romantic theorists, such as Perl.

Perl (1978) valued creativity, and researched into various kinds of personal writing, such as personal essays. Much like Elbow (1998) and Murray (1978) (discussed in more detail later), Perl has been described as a 'personal style' theorist, or from 'the romantic school' (Hairston, 1986: 442), valuing writing processes that help to encourage distinct and original voices. Perl created case studies of experienced adult writers; typically older writers who were able to describe their writing experiences in detail. She carefully watched these writers writing, and had noticed their pauses. As in much of Hayes and Flower's studies, Perl's writers provided in-depth think-aloud accounts during writing. An excerpt from one of Perl's writers, Anne, provides an example of the depth of her reflective account. Anne describes pausing to think and to read back over what she has just written:

> My disjointed style of composing is very striking to me. I almost never move from the writing of one sentence directly to the next. After each sentence I pause to read what I've written, assess, sometimes edit and think about what will come next. I often have to read the several preceding sentences a few times as if to gain momentum to carry me to the next sentence. I seem to depend a lot on the sound of my words and ... while I'm hanging in the middle of this uncompleted thought, I may also start editing a previous sentence or get an inspiration for something which I want to include later in the paper…. (Perl, 1980: 365-6)

Perl's theorizing of writing is less positivistic than that of the cognitive theorists, such as Hayes and Flower, and is much more interpretive and romantic in nature. Perl more often refers to writer's 'feelings' and 'perceptions', for example, and highlights the constructive nature of thinking and writing, saying 'we construct what we mean' (*Ibid*: 367). Where Hayes and Flower had theorised that translation would tend to involve 'content' being translated via 'rhetorical' demands, or in relation to a 'topic', Perl posited a sense that writers might work from a 'felt sense', and be guided by their feelings (*Ibid*: 364-65).

So whereas Hayes and Flower tend to approach writing as a response to a task, Perl's sense is somewhat to come from the other direction, to approach writing in terms of the writer both projecting and constructing their 'felt sense', or sense of self, over any particular task. A 'topic', for Perl, 'evokes a felt-sense in them', that 'calls forth images, words, ideas, and vague fuzzy feelings…' (*Ibid*: 365). The topic, then, would presumably serve as a fuzzy prompt to begin a writer off. Writing would then be a sensorial and experiential process, where words would then spark off further associations and feelings. The writer's 'attention' is then somewhat guided or channelled by the associations that the words and feelings hold for the writer.

Importantly, for Perl, the perceptions linked to the words are 'non-verbalized', suggesting that the writer is not in full conscious control of the process, but is somewhat reacting to an emergent process that is driven by the interaction of feelings and words. Much as the Forster quote asks 'how do I know what I think until I see what I say?' (Murray, 1978), Perl's sense, likewise, is that thoughts and words are bound up together, and that the vocalisation can make the result of writing somehow more explicit:

> In the process of writing, we begin with what is inchoate and end with something that is tangible. In order to do so, we both discover and construct what we mean. (Perl, 1980: 367)

Feelings and meanings, in this way, can arguably be made more manifest through the process of writing. The writer would not necessarily know what they 'think', since they would first 'feel', and then think or feel with words. Discoveries, in this sense, perhaps come in the form

of a realisation after a moment of writing, where the writing helps to make a 'felt-sense' more manifest. A 'discovery' would not be simply bringing out a feeling that was already there, because the writer would also be 'constructing' themselves and their meanings whilst writing. Perl gets past a simple sense of translation by envisaging writing as a learning process which encompasses both something perhaps bodily, 'coming into being', and the 'topic' itself:

> In writing, meaning is crafted and constructed. It involves us in a process of coming-into-being. Once we have worked at shaping, through language, what is there inchoately, we can look at what we have written to see if it adequately captures what we intended. Often at this moment discovery occurs. We see something new in our writing that comes upon us as a surprise. We see in our words a further structuring of the sense we began with and we recognize that in those words we have discovered something new about our-selves and our topic. Thus when we are successful at this process, we end up with a product that teaches us something…. (Ibid: 367-368)

The distinction between a feeling and a thought might not be clear cut, but it might be valuable to consider Perl's conception of writing in terms of feelings being made more explicit, and hence that, via writing, feelings become more like thoughts. 'Felt sense', a term phrased by Gendlin (1978), is crucial here, for Perl, since it serves to unify the binaries of 'body and mind', and presumably also somewhat the binary between thought and feeling:

> [Felt sense is] … the soft underbelly of thought ... a kind of bodily awareness that . . . can be used as a tool ... a bodily awareness that . . . encompasses everything you feel and know about a given subject at a given time.... It is felt in the body, yet it has meanings. It is body and mind before they are split apart. (Gendlin, in Perl, 1980: 365)

Seeking to unify binaries is characteristic of romantic theories (Chandler, 1995). Classical theories, by comparison, tend to draw their strength from being able to classify or operationalise key terms, affirming boundaries between form and content, for example, rather than dissipating a sense of distinctions. Comparing the more romantic Perl with the comparatively classical Hayes and Flower, it is also worth recognising that genre is perhaps also a key factor here. The more personal genres that Perl focused upon, for example, such as diaries or personal essays, might allow experiences and feelings to take primacy. The essays that cognitive studies so often take as their genre of writing, however, would perhaps tend to require 'thinking' or more rationalistic senses of what writing 'is' to take primacy. Hayes and Flower, for example, argued that expert writers tend to produce 'reader based' prose, whilst novice writers produce 'writer based' prose. (Galbraith, 2009b: 53). In literary theory, Barthes' sense of the 'readerly' and 'writerly' are comparable concepts (Barthes, 1991). Readerly relates to a traditional or conservative text that is designed to be 'consumed', reaffirming the stability of a paradigm or a genre, whereas a writerly text might attempt to engage a reader in a 'play of meaning' (Eagleton, 1996: 119). Writerly texts, within literary modernism, have been

highly valued, whereas Hayes and Flower would no doubt find such a text to be awkward, disorganised, and difficult to read – such a text would be unlikely to meet the requirements of a standard mark scheme that values such things as coherence, quality of argument, or being tailored to a reader.

Despite the key differences between Perl (1980), and Hayes and Flower (1980c), it is important to recognise that their work and theorising also shares much in common. They both relied upon think-aloud accounts, for example, and each theorised writing as a recursive and procedural process that can act as a learning process for a writer. They each acknowledge a basic cycle of writing, where writers somewhat plan, write, and revise, albeit that this cycle is highly recursive. Importantly, their shared research into pauses provided a basis for later research, such as that of Kaufer et al (1986), to study the role of pauses in the procedural, word by word, sentence by sentence, process of writing.

Returning to Kaufer et al (1986), it is apparent that comparing written plans with a more procedural sense of writing in action (i.e. pauses and bursts), created a more localised, detailed, and procedural sense of the writing, translating, and reviewing process. Plans were viewed in terms of how their smaller elements, such as listed subheadings or individual ideas, served as prompts or 'proposers', that in turn initiated P-burst and R-burst processes (Hayes, 2009: 67). Many later cognitive studies then concentrated heavily on observing pauses and bursts, such as Chenoweth and Hayes (2001), exploring the roles of long term memory and short term memory in relation to fluency (judged by the length of an essay – (Hayes, 2009: 68). An overall trend in the cognitive theory of writing processes, thus, seems to be that of moving from global or 'whole text' processes, to that of combining top-down and bottom-up writing processes.

2.1.2. Bereiter and Scardamalia's knowledge transforming model

Much like Hayes and Flower, Bereiter and Scardamalia also created influential writing models. Bereiter and Scardamalia's two models, the 'knowledge telling' and 'knowledge transforming' models (1987), were designed to represent differences between novice and expert writing strategies. 'Knowledge telling' is characterized by a relatively simple 'think-say' approach to writing, where novice writers translate plans or ideas quite simply into writing. There is a sense that the writer is content to use their current knowledge and 'existing cognitive structures' to meet what they perceive to be the demands of the task (Bereiter and Scardamalia, 1987:5).

Bereiter and Scardamalia theorised a 'content knowledge' space and a 'discourse knowledge' space. For the novice writer, this movement from content to discourse is presented as relatively one-way, as a 'think-say' action. Bereiter and Scardamalia were keen to stress that the knowledge telling strategy was not simply a 'memory dump', but that it 'makes use of readily available knowledge', and thus uses existing content structures in the service of the present writing task:

> The solution is natural because it makes use of readily available knowledge – thus it is favourable to report of personal experience – and it relies on already existing discourse production skills in making use of external cues and cues generated from language production itself. (Bereiter and Scardamalia, 1987: 9)

Knowledge transforming, by contrast, is characterized by a stronger back and forth interaction between a 'content problem space' and a 'rhetorical problem space':

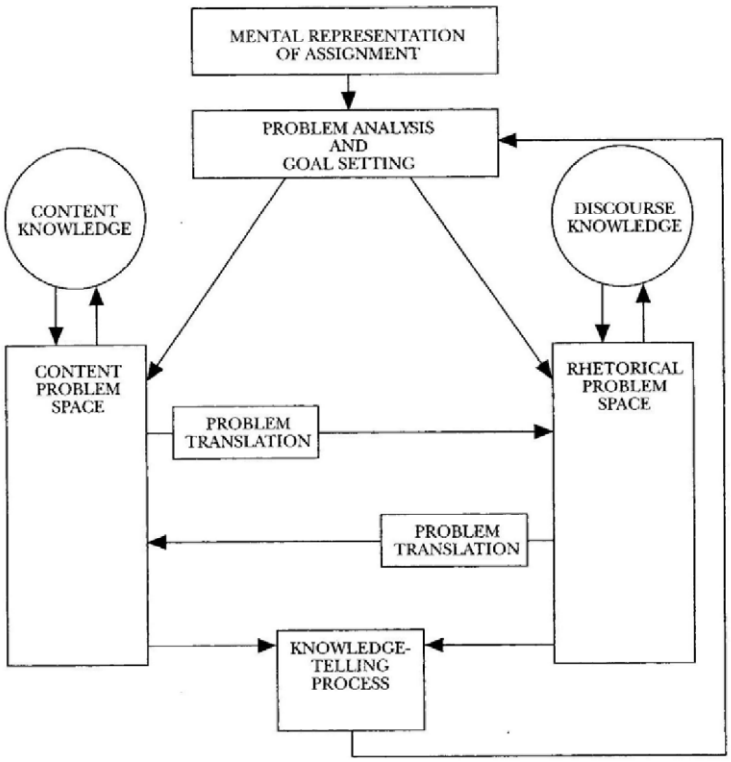


Figure 2.2 Structure of the knowledge-transforming model (Bereiter and Scardamalia, 1987:12)

The key aspect of the knowledge transforming model would seem to be that knowledge transforming comes about as the translation of content knowledge with the 'goals of the

composition'. Knowledge transforming, importantly, as noted above, occurs through the interaction of content knowledge and rhetorical knowledge.

> In the content space, problems of belief and knowledge are worked out. In the rhetorical space, problem of achieving goals of the composition are dealt with. Connections between the two problem spaces indicate output from one space serving as input to the other. (*Ibid*: 11)

This sense of back and forth interactions between content and rhetorical spaces is critical to knowledge transforming, in that content knowledge can be changed or adapted in relation to how well or how badly this knowledge meets the rhetorical demands of the task. In short, learning can take place during writing, since the demands of the task might require the writer to adjust or transform their knowledge. For Galbraith (2009c), theorizing writing as discovery, the interaction between content and rhetorical aims characterizes Bereiter and Scardamalia's sense of how discovery is possible. Bereiter and Scardamalia indeed referred to theories of discovery,such as those of Murray (1978) and Young et al (1970), aware that there was something 'peculiar' (1987: 302) to this reciprocal relationship between fitting 'content' to 'goals'. In Galbraith's words:

> The crucial feature [of the knowledge transforming model] being that this more elaborate representation of the underlying rhetorical functions of the text is used to set goals to be achieved in content space, and it is the modification of content in order to satisfy these goals which leads to the development of the writer's thought during writing. It is this which, to use Bereiter and Scardamalia's words (1987, p. 302) is responsible for 'the peculiar value that many have claimed for writing as a way of developing one's understanding'. (Galbraith, 2009c: 6)

For Bereiter and Scardamalia, 'peculiar' is an experience related to 'reflective thought', where the writer, through writing, might experience that they do not have 'a clear concept' of their ideas or the terms that define their ideas (1987: 302). Iterating between content and goals, in this way, could bring about the peculiar experience of not knowing what you think until you try to express what you think. This sense of discovery, then, bears comparison with the Forster quote, and links strongly with the sense of discovery as post-reflective 'ah moment'. A writer might write something and then reflect that they have either created an idea or reframed their understanding in some way, thereby transforming their knowledge.

Bereiter and Scardamalia found support for their two models in research, finding that when children and adults were given a writing project, children tended to have faster 'start-up times' than adults. Children would tend to start writing within a few seconds of being set a task, whereas adults tended to adjust how long they spent before writing, depending on how much time they were allowed overall (1987: 14). For Bereiter and Scardamalia, children would essentially begin to write straight away, and produce 'content' to meet goals, and would thus

be 'knowledge-telling'. The 'expert' writing of adults, by contrast, would be engaged in a more 'complex' and 'goal directed activity' which did not 'involve the actual generation of text content and language.' (*Ibid*: 17). A key difference, here, seems to be that adult writers are abstracting goals and structures, or arrangements of arguments, before engaging in writing.

Much like Hayes and Flower's early general writing model (1980c), Bereiter and Scardamalia (1987) place importance on the writer's rhetorical awareness of the task. The process is conceived of in terms of problem solving. Hayes and Flower argued that 'good' writing tended to be associated with a writer holding a 'sophisticated' representation of the task. The 'good' writer, in this way, is highly aware of such things as their reader, or of how their 'voice' fits in with the task at hand. Bereiter and Scardamalia, likewise, consider that 'expert' writing is often the product of being highly aware of the needs of a task, i.e. 'achieving goals of the composition.' Interestingly, much like the more romantic theorising of Perl (1980), writing can be conceived of as a learning and discovery process, in that the writing process can change a writer's initial state of understanding. For the cognitive theorists, this initial state is described in perhaps more rational terms, such as 'knowledge' and 'ideas', and even as 'content'. What tends to drive a change to the initial state is the demands of the task. The demands of the task, for Bereiter and Scardamalia (1987), can require the writer to transform their original knowledge into a form commensurate with the writing task. The translation of 'content' into 'discourse', in this way, can be a transformative process.

2.1.3. David Galbraith - writing as 'knowledge constitution'

'Writing as knowledge constitution', a phrase used by Galbraith (1999), raises challenges for Hayes and Flower's and Bereiter &Scardamalia's models in relation to discovery writing. Galbraith considered discovery writing quotes from fiction writers, including the so-called Forster quote, and sought to find out whether these literary accounts could be accounted for by the general models of Hayes and Flower, and Bereiter and Scardamalia. The literary quotes Galbraith drew upon are exemplars of what he termed the 'unbidden' quality of writing:

> W. H. Auden: Language is the mother, not the handmaiden, of thought; words will tell you things you never thought or felt before.
> Robert Bolt: Writing a play is thinking, not thinking about thinking.
> E.M.Forster: How do I know what I think until I see what I say?
> Joanne Greenberg: Your writing is trying to tell you something. Just lend an ear.
> Shirley Hazzard: I think that one is constantly startled by things that appear before you on the page when you're writing.
> Wright Morris: The language leads, and we continue to follow where it leads.

(Galbraith, 1999:138)

Galbraith considered that these accounts from fiction writers characterized a discovery writing process that could not easily be accounted for by the general cognitive models. Galbraith noted that Hayes and Flower's, and Bereiter and Scardamalia's, cognitive models accounted for discovery in terms of 'active problem solving to satisfy rhetorical goals', and a 'thinking behind the text' (Galbraith, 1999: 138). For Galbraith, importantly, the literary quotes make no mention of planning or the 'thinking behind the text', but rather, as noted above, present an 'unbidden quality', where 'thinking' emerges 'in the text as it is produced, rather than being something which lies behind the text directing its production' (Galbraith, 1999:138).

To question how the 'unbidden' quality of writing might possibly be accounted for, Galbraith theorized that discovery writing might be associated with an orientation towards writing. Galbraith posited that discovery writers would tend to be 'low self-monitors', and that planners would tend to be 'high self monitors'. These orientations are similar to personality types, and based upon a psychological theory from Snyder (Snyder in Galbraith, 1999:140). For Galbraith, high self monitors would be 'particularly sensitive to the expression and self presentation of relevant other in social situations' (Snyder, in Galbraith, 1999:140). Galbraith assumed that high self monitors would tend to 'direct writing towards rhetorical goals'. Low self monitors' writing behaviour, by contrast, would tend to be 'controlled from within by their affective states (they express it as they feel it) rather than moulded and tailored to fit the situation'.

Galbraith was essentially aiming to test Bereiter and Scardamalia's assumption that expert writing, involving knowledge transforming, would be guided by a writer attempting to meet overall rhetorical goals. Low and high self monitoring, in this sense, were designed to represent, respectively, 'knowledge telling' and 'knowledge transforming'. Low self monitors might be expected to represent a 'think say' kind of approach, commensurate with Bereiter and Scardamalia's knowledge telling model, whilst high self monitors might be expected to transform their thought via adapting content to meet the rhetorical goals of the task. If Bereiter and Scardamalia were correct, Galbraith suggested, high self monitors would generate more new ideas during writing than low-self monitors (Galbraith, 2009b: 57). In his experiments, Galbraith (1992) actually found the opposite, finding that low self-monitors created more new ideas when writing than high-self monitors. This finding is explained in more detail below, in the context of Galbraith's research.

Galbraith (1992) created an experiment, considering how many ideas writers created during planning and writing conditions and how highly writers then rated their ideas. He split writers into two groups, of high and low self-monitors. Writers were assigned to either group based on their responses to a questionnaire drawn from Snyder's definitions of low and high self monitoring. Writers were first given a topic, and asked to create a list of notes related to that topic. They then wrote an essay on that topic. After completing both the note taking and essay writing conditions, the writers then counted and rated the importance of their ideas from these two tests. Before and after each condition, writers were also asked to rate their knowledge on the topic in question[2]. A key finding from Galbraith's study was that low self-monitors felt that they created more new ideas from the writing condition than the listing of ideas condition (1992:59). Galbraith found the 'importance' rating of ideas more awkward to interpret, but theorised that low-self monitors could develop a 'global structure' through a process of 'spelling out'. In other words, a whole, 'top-down' or overall understanding of a topic, could 'emerge' from a 'bottom-up' piecing together of smaller ideas – a 'bottom-up' process that had originally developed in a step by step, relational process. Galbraith summarised his overall findings as providing support for the 'the romantic position', arguing that discovery could be accounted for as the 'spontaneous spelling out of ideas in continuous prose.' (Galbraith, 1992:45)

Galbraith's theorizing envisages low self monitors as tending to begin a response and then chaining ideas afterwards, where the second 'idea' would somewhat be 'a consequence' of the previous one. The writer would begin their response in a form of dispositional 'spelling out, somewhat akin to Bereiter and Scardamalia's concept of knowledge-telling. One idea, in this sense, might serve as a prompt for the next, or – to use a writer's quote that Galbraith felt there was some credibility to – to 'follow where language leads'. (Galbraith, 1999:141). What guides this writing, for Galbraith, is seemingly that it comes from a 'disposition', which is perhaps to say that a writer writes what they 'feel', or tries to frame a response to an essay question, for example, in terms of trying to express what they 'feel' or 'think'. So, it seems, to some extent, for Galbraith, that dispositional writers take a very small idea or felt position, and run with it, chaining ideas afterwards. Ideas ultimately build into a larger network, each idea linking on from the previous one.

[2] Galbraith's overall study is more complex than this summary suggests, in that the counting of ideas involved checking for corresponding ideas between condition and measuring ideas in terms of sentence lengths. This summary suffices to describe the basic shape of Galbraith's experiment.

Galbraith's notion of 'disposition' marks out an important difference between his theorizing and that of Bereiter and Scardamalia. For Galbraith, 'disposition' or 'disposition towards a topic' (e.g. an essay topic), represents a writer's 'personal understanding' (2009c: 15), which Galbraith also describes in terms of a 'connectionist network' (*Ibid*: 19). Combining the 'personal' with this sense of a 'network' arguably places Galbraith's notion of 'disposition' somewhere between the romantic discourse of Perl (1980), with her individualistic notion of a writer's 'felt sense', and the more classical discourse of cognitive psychology, with its more generalized notions of 'knowledge', 'ideas', and 'content'. A 'connectionist network', in this way, connotes a sense that each writer has their own personal understandings, linking their knowledge with their feelings and experiences. Galbraith's notion perhaps even leans more towards the romantic, describing a writer's 'sense of self' and how 'spontaneous text production' can serve to 'actualize the potential self latent in their implicit disposition towards the topic' (2009a:19). Much like Perl's sense of 'felt sense', Galbraith's sense of 'disposition', then, conveys a sense of 'self' that guides a response towards writing about a topic. Discoveries during writing, for Galbraith, do not simply represent changes to knowledge, but could draw out a 'latent self, and presumably also transform less tangible things, such as a 'disposition' or sense of 'self'. For Galbraith, 'disposition' is closely linked to a writer's identity, 'it is who they are':

> The writer's disposition… consists of the writer's distinctive point of view about the world. It is who they are. This means that writing arouses profoundly conflicting emotions: elation when one finds oneself discovering a new insight; fear when one feels oneself entering unexplored territory with unpredictable consequences; alienation when external constraints or our own preconceptions prevent us from constituting our thought; loneliness when what we say is misunderstood by others. (Galbraith, 2009b: 63)

Disposition, then, for Galbraith, is existential and ontological, but also cognitive, in that a disposition is synonymous with 'knowledge'. Learning via writing, in this sense, is an emotive and cognitive experience, since to learn is not only to transform knowledge, but is to potentially go back upon closely held beliefs and feelings.

For Galbraith, 'disposition' has a role to play in how knowledge is activated and generated in relation to writing. Galbraith conceives of knowledge in terms of a network. A simple form of network, such as a feed-forward network (see fig 2.3. below) models thinking processes in terms of the routes or pathways that connect inputs and outputs. Galbraith provides an example of an input as being the image of a 'cat', and an output as the word 'cat' (2009b: 60). The connections are modelled as pathways through the network.

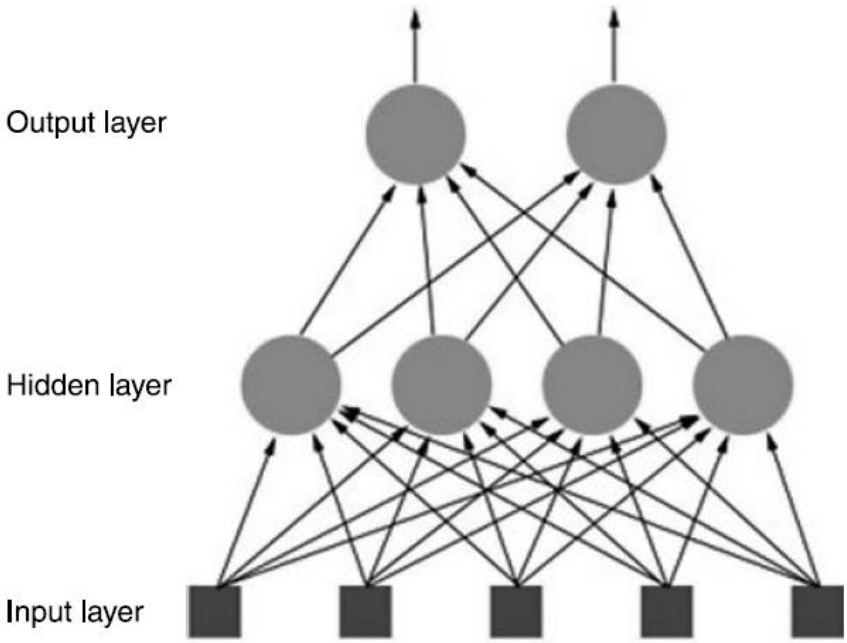


Fig 2.3. A feed forward network (Galbraith, 2009b: 59)

Galbraith described the classical models, such as those of Bereiter and Scardamalia (1987), as envisaging knowledge as 'ideas stored in memory'. A key aspect of connectionist networks, by contrast, is that information is not simply stored in such a way as it can be retrieved by cues, as Bereiter and Scardamalia suggest. For Galbraith 'the writer's knowledge is contained in a network of implicit conceptual relationships which only becomes accessible to the writer in the course of articulation' (1992: 50). In the network model, for Galbraith, 'content' is 'synthesised by the network as a whole, as a response to an input', (2009c: 18) and 'knowledge is stored implicitly in the strength of the connections between units' (*Ibid*: 19). So rather than simply pulling out relevant 'content' from memory, a writer in the act of writing, for Galbraith, is in the act of synthesizing. Outputs, can be emergent, since they are being generated via multiple simultaneous associations or connections. Which connections are made will not necessarily be known in advance by the writer, so the output could be experienced as a surprise or a discovery. The concept of a network is thus highly sympathetic to what Galbraith termed the romantic position, corresponding to the sense, from quotes such as the Forster quote, that ideas can be formed in the act of writing.

Galbraith draws upon Rumelhart and McClelland's (1986) theory of Parallel Distributed Processing, theorizing a network where many connections can be made simultaneously (i.e. in parallel. Parallel processing, in this sense, is a vital way to increase the speed at which humans can think. For Rumelhart and McClelland (1986), connections may have many properties, such

as being weaker or stronger (or 'weighted'), and 'patterns of connectivity' can be 'modified by experience' (1986: 46). For Rumelhart and McClelland 'the system may evolve' in this sense of it being 'plastic' (*Ibid*: 46); a concept they term a 'learning rule'. The overall sense is of many connections being made at once and thus creating patterns of connectivity. This sense of 'patterns' is important, in theory terms, since rather than pointing to individual connections and describing the particular routes taken from a particular input to a particular output, the sense is of many different connections being made at the same time, providing a more diffuse sense of how an output is reached.

Galbraith, importantly, envisages outputs from a network being fed back into a writer's disposition (see Fig 2.4. below). The writer's 'disposition' and 'knowledge about a topic' is represented as a network. The network sits between the inputs/constraints of a topic or task ('TOPIC + TASK SPECS) and the outputs of written or verbal (i.e. 'linguistic') messages (B). There are various movements of feedback represented by arrows (C,D,E, and F), as explained below in more detail. The network thus serves somewhat as a processor. The B units represent an emergent text or emerging ideas formed in terms of language, which Galbraith describes as 'units within a linguistic network'(Galbraith, 1999: 144). The overall sense of this model, then, is that a message (i.e. ideas/text – the products of writing) is built up via multiple cycles of feedback through the model.

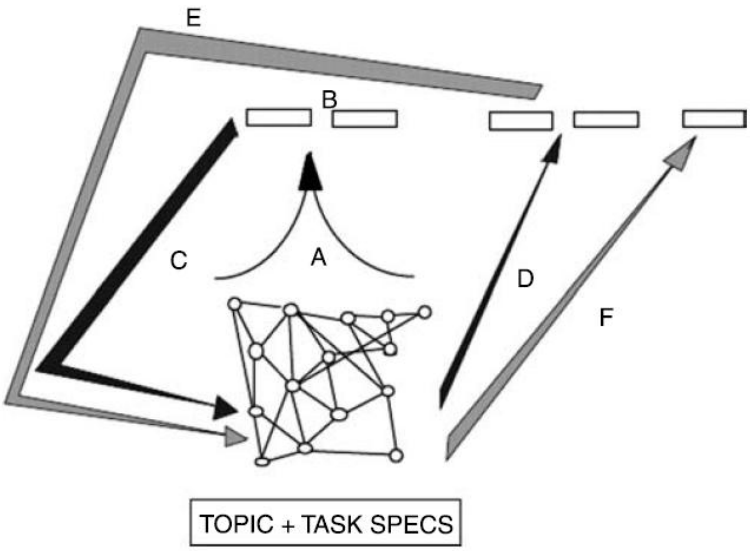
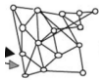


Fig 2.4. (*An Illustration of the main features of the knowledge-constituting model*, (Galbraith, 1999: 142))

The sequence works as follows, as a cycle, beginning with TOPIC + TASK SPECS providing constraints as inputs to the network:

TOPIC + TASK SPECS – (This represents a problem solving process from the constraints of the particular task)

 - Disposition/Network (Represents a connectionist network of the writer's knowledge and thinking processes)

A – Message formulated in language (i.e. outputs from network/disposition)

B – Message as utterance (i.e. written words, ideas, 'linguistic units', the representation of 'content'. The units represent an emergent text.)

C – Inhibitory feedback connections (the writer reading or comprehending their own words or ideas in the text they have just written or the successive ideas that are emerging, and feeding this comprehension back through the network)

D – Resulting utterance (i.e. an output following C having been re-processed through the network/disposition, and working from units later on in the emerging text)

E – Further inhibitory feedback (a cycle much like C, except operating on later units and following C)

F – Further utterance production

Galbraith terms his knowledge-constituting model a dual-process model. That is, 'content… can be retrieved from episodic memory or it can be synthesised in the course of translation.' (1999: 146). In this sense, the model allows for Hayes and Flower's, and Bereiter and Scardamalia's, sense that knowledge can be retrieved from memory, and yet the model also models the dispositional cycles presented above, where ideas and knowledge are synthesized in the process of writing, and where ideas and text develop both synthetically and sequentially. Where the model also allows that 'Topic and Task Specs' can serve as an input process into the network, Galbraith allows that rhetorical problem-solving processes, as described by Hayes and Flower, and Bereiter and Scardamalia, can also take a role in the overall writing process. Whereas Bereiter and Scardamalia attribute a 'knowledge transforming' role to rhetorical problem-solving processes, however, Galbraith accepts that such a process could lead to 'reorganisation of existing content' (*Ibid*: 146) but argues that it would not lead to 'development of understanding' (*Ibid*: 146). Problem-solving, for Galbraith,

‘operates on ideas once they have been formed’ (*Ibid*: 146), so is not a primary generative process when compared to the knowledge-constituting strength of dispositional spelling out.

An important point for Galbraith’s theorizing, indeed, is that rhetorical constraints can interrupt the emergent process of dispositional spelling out.

> …the key point is that the writer’s implicit disposition will only be fully realized in the text to the extent that it is allowed to continue to guide the production of successive propositions. This only occurs if the sequence of propositions is allowed to unfold without interruption by external, rhetorical constraints. The writer’s response to the initial prompt is not represented by a single proposition but is instead spread, discursively, across the set of propositions. Thus, in this model, progressive refinement of thought is achieved in the text itself, and involves successive dispositional responses to emerging propositions rather than a progressive redefinition of rhetorical constraints. (Galbraith, 2009b: 61-62)

So while Galbraith’s model is comprehensive – by allowing a relationship between rhetorical constraints and an emergent, sequential, dispositional process – the model also describes a tension between these bottom-up and top-down processes. Simply, it would seem, the successive and emergent process could operate more easily, creating more ‘new ideas’, if less restricted by ‘external rhetorical constraints’. This position is somewhat the inverse of Kellogg’s position (explained later in more detail). That is, Galbraith is arguing that ideas can come forth more easily via a writing process, whereas Kellogg (1994) argues that text quality is likely to be better if ideas are planned in advance (i.e. an outline is created) and then translated into writing. Galbraith’s model, importantly, favours ‘new ideas’ over text quality, in the sense that his model is more concerned with constituting knowledge than text quality.

Importantly, for Galbraith, the emerging text can provide a valuable feedback process that works in conjunction with the writer’s disposition, a relationship Galbraith terms as a ‘dispositional dialectic’. One factor is the ‘complexity’ of the writer’s disposition and how much can be ‘expressed in a single utterance’ (Galbraith, 1999: 147). If the writer’s disposition is complex, for example, it is envisaged that more cycles through the knowledge-constituting model will be required to ‘deactivate’ the units within the disposition. The notion of inhibitory feedback is valuable here. Inhibitory feedback, as a concept, serves to limit something, much like negative feedback can describe a thermostat switch cutting off a power supply when water temperature reaches a certain level. Inhibitory feedback can thus help to control or limit elements, and thus helps to create a system that is self limited or regulated in some way. Galbraith (1999) references Houghton (1994), in relation to inhibitory feedback. Houghton and Tipper (1996) approach inhibitory feedback in relation to selective attention. Aware that

humans are bombarded by many stimuli simultaneously, such as sights and sounds, Houghton et al value a sense that humans can selectively attend. Houghton et al describe physical processes (e.g. physically doing one thing at a time) and mental processes as both providing characteristic processes of limitation:

> … the person's ability to act on this information is severely constrained: we can only move in one direction at a time, drink from one glass at a time, utter one word at a time…. [The] neural basis of selective control must be selective inhibition of interfering or task-irrelevant channels. (Houghton and Tipper, 1996: 24)

Galbraith's sense, similarly, is that inhibitory feedback is a valuable control mechanism. In relation to the dispositional dialectic, the sense seems to be that previous utterances provide limitation to following utterances, since elements of the disposition have been already uttered or transcribed, thus leaving less content (i.e. a 'remainder) for a successive cycle:

> Galbraith (1999) suggests that when inhibitory feedback from a previous utterance is input to semantic memory it reduces the activation of units corresponding to the preceding utterance so that, without any change in the writer's goals, subsequent syntheses will correspond to the "remainder" of the content implicit in semantic memory. This allows thought to be "self-moving", with each successive utterance causing subsequent utterances. (Galbraith, 2009a: 18)

Each successive cycle through the model, in this sense, can serve to draw out the disposition, thus bringing the emerging text and disposition closer to each other. An important and overriding principle here is that mental processes are working alongside the physical, sequential, properties of writing.

Vitally, Galbraith theorized that a dispositional response would perhaps only be able to provide feedback once it had represented content:

> …. feedback only occurs once activation has been passed from the disposition to the linguistic units. Until the message has been represented in this different form it is unable to represent itself to itself. According to the model, this is one of the main functions of language in thinking: it provides a means of representing content separate from the content itself. (Galbraith, 1999:144)

This seems very much like saying that a writer is able to reflect on their thoughts once they have translated them into words. Before writing, these thoughts are being constructed between a disposition and the emergence of the words. For Galbraith, this sense of thought and its expression (e.g. in words) being inextricably tied together is characteristic of the Forster quote and the literary quotes that characterize writing as generating thought, where writers describe a process of being lead by their writing:

> … the dispositional dialectic exemplifies E.M.Forster's, 'How can I know what I think until I see what I say' in that ideas do not exist prior to their verbal expression. Furthermore, insofar as successive ideas in the dialectic are a consequence of feedback from the preceding utterance to the writer's disposition, the process is precisely one in which, as Wright Morris says, 'language leads and we continue to follow where it leads.' (1999: 149)

Here, Galbraith's theorizing relates most strongly to what I have previously described as a discovery 'ah' moment, characterized by a writer making an 'ah' realization either at the moment of writing or very shortly afterwards. Yet, for Galbraith, both planners and discoverers could equally be described as learning from their writing if the process of writing can serve to 'represent' 'content' in a way that is 'separate from the content itself', since such a process implies that the process of writing gives rise to learning. Where Galbraith describes discovery writers as writing from a 'disposition', this writer could be described as having a tendency to 'pants' – to fly by the seat of their pants, or to make up their writing as they go along. That is, the writer does not necessarily know what will come next, and is forging a direction and 'ideas' (to use Galbraith's key term) while writing. The writers would also be 'knowledge-constituting' (Galbraith's term), and are thus hitting each of my suggested senses of discovery writing.

Another interesting aspect of Galbraith's work is that he theorizes that memory and the representation of knowledge might take different forms, and thus have implications for how knowledge interacts with writing. In very simple terms, a writer might have some memories stored or represented, for example, in a narrative kind of sequence, such as episodic memory. For this writer to then write an essay from this knowledge might involve a highly transformative process, since the structure of the knowledge would require a dramatic translation between forms of representation. The notion of translation, thus, can involve the translation of various types and structure of 'things', going beyond the more usual and basic sense that translation is to translate ideas into words.

As noted later in more detail, in relation to Chandler (1995) and media theory, forms of representation such as genres and media types also play a role in the structure and shape of writing. Psychology and literary theory share common ground here, especially in relation to narratives. Bruner, for example, drew upon literary theory to theorize 'narrative thinking' as different to 'paradigmatic thinking' (Bruner, 1991). The fundamental difference is arguably between parts and wholes, Bruner's theorizing, indeed, being heavily informed by Gestalt theory. Here, for Bruner, the part/whole differences are between sequence, particularities, and detail, (narrative thinking) on the one hand, and 'systematic' and 'logical operators' (paradigmatic thinking), on the other.

It is interesting to note here, as an aside, that the difference between a discoverer chaining ideas one after the other, in an 'organic' and emergent way, and a planner tending to work in relation to overall rhetorical goals, echoes evolutionary debates between intelligent design and natural selection. Dawkins (1988), for example, has argued that cumulative selection can explain the process by which a design as complex as a human eye has evolved from something as simple as a lump on a piece of skin. The eye was not designed or planned in advance, but has developed in increments. This is a bottom-up emergent process, rather than a top down design process. Much as an increment is selected in terms of whether it is successful in relation to its environment, or its 'fitness', a discovery writer can reflect upon a sentence or an idea after having created it. Discovery writers are obviously not quite so 'blind' as an evolutionary process, because the writer can view and appraise their ideas as they create them, so there are perhaps elements of both intelligent design as well as an emergent process. The writer can read back over their writing, or what Hayes and Flower's model terms the 'text so far' (1980c), and use this text as a guide to what might come next. The comparison between writing processes and evolutionary processes is valuable, here, since it explains that complexity and a successful design can develop from a bottom-up process, as well as drawing from elements of design.

Galbraith's work on discovery writing and his theorizing of 'disposition', importantly, has recently had some influence on Hayes' (Hayes, 2012) modelling of writing processes. Hayes, for example, considers how writing about traumatic experiences can reduce stress. He wonders whether 'unexpressed dispositions' could be coming out, as it were, through the process of writing:

> [Researchers]… found that writing about traumatic events reduced stress, as indicated by reduced visits to medical facilities and enhanced immune function. How might this come about? We do not know, but perhaps there is a hint in David Galbraith's (1999) theorizing. He suggests that unexpressed dispositions can become manifest in the act of translation. It may be through this process that hard-to-access feelings can be brought into consciousness during writing. (Hayes, 2012:373)

By emphasising the 'unexpressed' nature of dispositions, Hayes, interestingly, leaves open the possibility that the process of writing could help writers to access things (such as ideas and feelings) that are not already strongly formed in their minds– things that we might more easily term as feelings or states of being. Writing from a 'feeling' could be a very different process to the more commonplace sense of putting ideas into words. Feelings, arguably, cannot so easily and obviously be translated into writing in the same sense that an 'idea' can be put into words. A feeling or disposition is perhaps something that is itself yet to be worked out, internally

understood, or expressed by the writer. In simple terms, feelings and dispositions seem particularly conducive to a sense of discovery writing, precisely because feelings suggest that there is something yet to be understood, and something that first requires discovery.

2.2. Cognitive theory of reflection

The so-called Forster quote appears to posit a moment of recognition or knowledge ('I know') as either occurring at the moment of writing or shortly afterwards ('I see what I say'). The important point for discovery writing theory, such as Galbraith's, is that recognition or understanding can come during or after writing, rather than ideas simply preceding writing:

> How do I know what I think until I see what I say? (Murray, 1978: 101-102)

A swathe of theory from cognitive psychology would suggest that a moment of understanding is likely to follow a moment of writing, since people find it very difficult to work and reflect at the same time. Baddeley's influential dual-task paradigm (Baddeley and Hitch, 1974), for example, originates from research into the kinds of tasks that people find difficult to perform at the same time. Sharples, for example, précising cognitive theories, notes that, when writing, we 'alternate between reflection and writing' (1999:7). He dramatizes this process further, in terms of how regularly writers stop writing to reflect. Writing is to 'weave in and out of awareness':

> … a writer in the act has two options: to be carried along by the flow of words, perhaps in some unplanned direction, or to alternate between reflection and writing…. and so, in the words of Frank Smith, when we write, we 'weave in and out of awareness.' (Sharples, 1999:7)

Baddeley also theorised speech production as a loop, whereby words are drawn out of a 'short term store' (Baddeley and Hitch, 1974) and are then rehearsed before being spoken or written. If we align this cycle, or loop, of text production with a sense that it is difficult to produce text and reflect upon it at the same time, it then makes sense to imagine that writers must pause, and stop writing for a moment, so that they can then reflect upon the significance of what they have just written. Cognitive theory, in this way, helps to theorize that a post writing reflection can be experienced as a discovery, or an 'ah' moment after writing. The relationship between writing and reflection has thus become a point of great interest for writing researchers, as noted earlier in the work of Perl (1980), and Kaufer et al (1986). What writers do when they pause has given rise to a mode of research centred upon pauses (Alamargot and Chanquoy,

2001:50), based on Baddeley's paradigmatic sense that it is difficult to write and reflect at the same time.

2.3. Kellogg and cognitive overload

For cognitive theorists, cognitive resources such as memory and attention are necessarily limited. Writing processes, then, can be approached in terms of how cognitive limitations are managed by different writing strategies. As noted earlier in brief, Kellogg (1988), a cognitive psychologist, takes notions of 'overload' as a key theme. For Kellogg, successful writing strategies are those that help writers separate knowledge production from text production, since to do both together would be to risk 'attentional overload'.

Kellogg explicitly favours planning and 'prewriting strategies'. Prewriting, for Kellogg, encompasses any activity before writing that helps a writer to organise information before writing a draft. Prewriting thus partitions knowledge collecting activities from the 'more local problems of text processing':

> By planning extensively before drafting, the writer can concentrate on translation and reviewing while composing drafts. Prewriting strategies restructure attention in a way that should alleviate attentional overload. They help eliminate what Collins and Gentner (1980) called downsliding, becoming entangled in local problems of text processing when attention should be focussed on global planning and rhetorical goals. By eliminating the need for extensive planning during drafting, the juggling act becomes less rigorous. (Kellogg, 1994: 123)

Kellogg is thus critical of strategies such as pantsing, or launching straight into writing without having first planned, aware that such strategies burden the writer with having to develop ideas and text at the same time. Writing strategies that Flower defines as 'weak' (Flower, 1981) are those that Kellogg interprets as promoting 'attentional overload' (Kellogg, 1994: 121). They are things such as 'perfect first drafts, trial and error sentence generation, waiting for inspiration, and words looking for an idea' (Flower, in Kellogg, 1994: 121). By implication, ideas should ideally precede words, rather than words preceding ideas. Kellogg summarizes Flower again, in this respect, arguing that to begin a sentence without a firm idea of where it will lead is, in Flower's words, to let 'language direct composition' (*Ibid*: 121) – a concept that Flower terms 'downsliding'. This is somewhat the opposite of Galbraith's sympathetic sense of the Morris Wright quote, where writing can be to 'follow where language leads' (Galbraith, 1999: 138). In this sense, Kellogg could be described as being classical, and pro planning, where to plan is to generate ideas before writing.

Whilst Kellogg could be described as pro planning, he is also aware that discoveries can be made during writing. Kellogg uses the term 'interaction' to convey this sense that writing can be a 'nonlinear and recursive' process, where 'collecting, planning, translating, and reviewing interact' (Kellogg, 1994: 123). He also acknowledges that Bereiter and Scardamalia's (1987) model of 'knowledge transforming' can account for discoveries, highlighting the role of reflection ('hearing or reading what one has to say') upon 'formulation':

> … there is no doubt that hearing or reading what one has to say powerfully shapes subsequent output from the formulation system. Speaking and writing particularly enable the discovery of new ideas and organizational schemes…. (Kellogg, 1996: 62)

Kellogg, indeed, was aware that writers and theorists such as Elbow (1998) and Murray (1991) valued writing as a way to gather their ideas and create fluency at the same time. Kellogg was also aware that an outline could be restrictive, since holding to an outline could 'prevent the writer from exploiting opportunities' that can arise during the 'interaction' process (1994: 123). For Kellogg, then, there are pros and cons to both planning and discovery writing strategies. Launching into writing could facilitate fluency and discoveries, but at the cost of possible 'downsliding'. Planning or prewriting, by contrast, could help writers keep attention on 'global planning' and 'rhetorical goals', but at the cost of being restricted by a plan. As an overall strategy, Kellogg posited that planning before writing might, on balance, be advantageous, since discoveries could still be made during writing, albeit it that there could be 'fewer such opportunities when a prewriting strategy is adopted.' (*Ibid*: 123) In a concluding point to a paragraph, he offers a tantalising question which he does not answer: 'Whether such a loss is important is the question.' (*Ibid*: 123)

An interesting way to summarize Kellogg is, very simply, to recognize that <u>planners also write</u>, and yet <u>discovery writers do not plan</u>. In some sense, then, Kellogg favours a varied strategy – one which combines the advantages of both planning and writing. If a writer, such as Elbow, uses writing as a means of preparing (or 'planning') for further writing, such a writer would essentially be 'using' writing twice, so would not, for Kellogg, be taking advantage of a varied strategy, such as outlining and writing, or clustering and writing.

In relation to my three definitions of discovery writing, Kellogg (1994) wards against 'pantsing', since he sympathetically presents Flower's (1981) criticisms about writers launching into sentences. Kellogg envisages that the 'interaction' process, however, might be less constrained by a pantsing strategy. A pantser, then, might develop ideas during writing, and thus, to use

Galbraith's (1999) phrase, 'constitute knowledge' during writing, but at the cost of losing control of rhetorical goals. But importantly, for Kellogg, both planners and discoverers can potentially still benefit from reflective 'aha' moments during and after writing, since planners will also somewhat be developing and refining their ideas as they write their draft after planning. Again, a pantser, will stand to make more use of ideas generating via writing, and thus makes more use of 'aha' writing discoveries, but, again, at the cost of overall control.

In relation to my project's concern with genre, it is perhaps notable that Kellogg's work takes essay writing as its genre of writing to be studied. Much like Flower, Kellogg places a premium on rhetorical forms of control, albeit that he acknowledges that fluency, learning, and control should ideally be balanced. For my study, Kellogg's favouring of rhetorical control is interesting, and may be linked to a certain genre of essay writing, in so much as rhetorical demands might be synonymous with certain kinds of writing, especially in education and the professional spheres. Rhetorical control, for Chandler (1995), is a predominantly classical trait.

Kellogg's work and Galbraith's work can be viewed in relation to each other, since Galbraith makes a case for discovery writing and Kellogg makes a case for planning. Much like Galbraith, Kellogg created writing experiments. The writers in Kellogg's study (1994) wrote essays using 'outline' and 'no-outline' strategies. Kellogg asked one group of writers to first plan their essay, and then write. He asked another group, the 'control' group, to write the essay without having first planned. Whereas Galbraith's study (1999) concentrated on the 'ideas' and amount of 'new ideas' to come out of planned and unplanned writing, Kellogg's study was more primarily concerned with the resulting 'text quality' of the final draft. To this end, Kellogg's study assessed the resultant writing for things such 'coherence' and 'communicative effectiveness' – measures familiar to mark schemes used in education. Kellogg summarized his findings to state that outlining improved the quality of the resulting draft of writing:

> Both the quality of the resulting essay and the rate of language production during drafting increased reliably in the outline condition compared to a no outline, control condition. (Kellogg, 1996: 67)

Kellogg's work has had a strong influence on cognitive writing theory since the late 1980s. Galbraith's work engages strongly with Kellogg's work, for example, as does the work of Torrance et al (2000). Much like Kellogg, Torrance et al conducted a study that sought to investigate the efficacy of different writing strategies. Like Kellogg, they used essay grades as a measure of writing 'quality', and like Kellogg they also found that outlining was associated with higher grades, albeit that they did not consider all of their findings to be statistically significant.

Considering the work of Torrance et al in some detail is valuable in relation to Kellogg. The similarities and differences between Torrance et al's and Kellogg's work help to frame a critical commentary on cognitive theorising of planning and writing.

In a large scale study conducted by Torrance et al (2000), 322 undergraduate psychology students completed questionnaires upon essays that they had recently written – a total of 715 essays overall. The questionnaires presented students with statements such as 'My ideas developed as I wrote' and 'I wrote a few notes but not a detailed outline before starting to write out my essay in full'. students rated such statements in terms of how much they agreed or disagreed with the extent to which these activities represented their writing processes. A variety of statements, designed to represent four activities ('outlining' and 'development through writing', 'multiple drafting' and 'exploration') provided a basis for cluster analysis, wherein four 'strategy clusters' were identified:

Table 2. Characteristics of strategy clusters. + (or –) indicates that the mean factor score for that cluster was above (or was below) the mean score for that factor across all essays

Strategy cluster	Activity factors			
	Multiple drafting	Development during writing	Outlining	Exploration
Outline-and-develop (n = 232)	+	+	+	–
Detailed-planning (n = 168)	+	–	+	+
Minimal-drafting (n = 140)	–	–	+	–
Think-then-do (n = 175)	–	–	–	–

Table 2.1. Characteristics of strategy clusters (Torrance et al., 2000: 189)

'Outlining' and 'development during writing' equate, respectively, with processes which we might term planning and discovery. 'Exploration' activities such as mind mapping or list making, for example, represent initial planning activities. That is, these are activities that are abstracted from writing (i.e. activities that structure information in ways other than writing) and come before a first draft.

Importantly, unlike Kellogg's (1994) study, students did not simply either outline <u>or</u> develop (i.e. develop ideas and structure via writing). Rather, students' overall strategies tended to combine these elements, or 'factors'. Notably, unlike Kellogg, who determined the strategy used by his writers, Torrance et al were attempting to monitor and describe the strategies that

students were using of their own volition, hence Torrance et al not finding a clear binary distinction between outlining and writing without an outline. 'Outline and develop', for Torrance et al, for example, is an overall strategy that represents outlining as well as development through writing, reflecting their overall finding that 'the writing of most essays was preceded by an outline' (2000: 189). There is thus no pure 'discovery' strategy in Torrance et al's findings. That is, there is no overall strategy representative of simply launching into writing without an outline. The 'think-then-do' strategy involves the least planning, yet by its simplicity, it also involves less 'development' or 'exploration', and thus seems simplistic overall, perhaps similar to Bereiter and Scardamalia's (1987) sense of knowledge-telling. 'Detailed planning' equates strongly to Kellogg's and Flower's favoured forms of planning – forms of planning, such as outlining and mind mapping, that are separate from the act of writing itself.

The strategies apparent in Torrance et al's study were compared with the grades that course tutors awarded to each essay, thus providing an indication as to whether particular strategies tended to be more or less 'successful'. Essays written with an 'outline-and-develop' strategy received a mean grade of 64.7%, whereas essays with a 'detailed-planning' strategy received a mean grade of 69.3%. (Torrance et al., 2000: 191). Torrance et al found that each of the four factors 'significantly predicted… the mark that the essay received…', but that only use of 'content exploration' methods was 'significantly (and positively) related to essay mark.' (*Ibid*: 193). For the overall strategy clusters, the findings were not 'significant', although the 'detailed planning' strategy was associated with higher grades than 'outline-and develop' strategy:

> The detailed planning strategy and the outline-and-develop strategy were, respectively, positively and negatively related to average mark, although neither of these results reached significance. (*Ibid*: 194)

In very general terms, then, Torrance et al's study would seem to support Kellogg's findings, that outlining and planning are more successful strategies than 'develop' or discovery type strategies. However, because Torrance et al's 'strategy clusters' are built up of 'factors' that are themselves built upon retrospective and subjective statements (i.e. from responses to questionnaires, made after writing), Torrance et al's findings are nuanced, and open to interpretation. Aware that their data offers clues to a writing process, rather than a comprehensive explanation, for example, Torrance et al discuss their findings by imagining scenarios that might lie behind particular strategies. There is a sense of reading between the lines, imagining a 'story' (my term) or context behind the findings:

> Perhaps what is tending to happen in this case is that students are motivated to produce a good essay. They create a written outline but then find, once drafting has begun, that what they had planned was not adequate to support the production of successful text. They then were forced to revise what they planned to write as they went along. (Torrance et al., 2000: 196)

As noted above, unlike Kellogg's (1994) study that required writers to either plan and then write, or to write without having first planned, Torrance et al's study identified a strategy that the students were actually using of their own volition – a strategy that they perhaps might normally use. Torrance et al's study can thus claim stronger ecological validity than Kellogg's study, since the essay strategies can be said to represent each writer's 'real world' writing processes, or at least the way each writer had chosen to tackle each particular essay. However, this validity is at the expense of control, or standardisation, since the writers in Kellogg's study wrote an essay on the same topic, and these essays were marked via the same mark scheme criteria. Kellogg also created a 'no outline' control group. This difference between how writing theorists value control vs freedom is telling, and could easily be viewed in terms of the classical vs romantic binary. Kellogg, for example, is willing to sacrifice ecological validity for the scientific control he gains from what he terms his 'laboratory experiments' (1994: 126). Kellogg, to his credit, is critically aware of the lack of ecological validity in his own research, noting:

> I designed a series of experiments to examine the role of prewriting strategies. Laboratory experiments, of course, suffer from a lack of ecological validity by selecting a small number of writing topics and forcing participants to write under laboratory conditions. Still, their virtues outweigh their vices. (1994: 125-126)

By controlling variables (such as setting a specific essay task, controlling time taken to complete the task, use of same mark schemes, location of writing etc), Kellogg can make stronger scientific claims, since his experiment can arguably be more easily reproduced, and his mark schemes can be viewed and critiqued. However, the costs of this level of control are significant. Essentially, Kellogg requires that his writers write on a task that they are not accustomed to, and requires that they use a strategy that is perhaps unnatural to them.

2.4. Hayes and the 'monitor'

So far, my review has been concerned mostly with discovery in the context of producing text or ideas, and has not focussed so much on the notion of reflection or revision. In relation to 'reflection', interestingly, Hayes and Flower posited a 'monitor' (1980c) as well as 'reviewing'. In their initial model, the monitor overarches and links planning, translating, and reviewing.

We could associate the monitor with reflection, since the monitor seems personified as a process that oversees or overlooks the writing process as whole. Quinlan et al (2012) have compared the monitor with notions of a 'central executive' (from Baddeley and Hitch, 1974), personifying the central executive as a 'homunculus,' a 'little man' in the mind (Quinlan et al., 2012:347). Hayes (2012), however, later got rid of the 'monitor'. He envisaged that its role was not clear, and argued that while its graphic representation had seemed to imply 'control', it was intended to represent a writer's 'predisposition' towards 'sequencing' writing processes.

The role of the monitor, then, can easily be complicated by a sense that there is an interaction between the three levels of planning, translating, and reviewing. The monitor could not simply stand totally outside this productive cycle as a neutral arbiter, but would, rather, be caught up with or engaged with an emergent thinking and learning process. Quinlan et al (2012) have viewed the monitor in terms of it monitoring cognitive processes. For them, the monitor is an awkward concept because it seems to stand somewhat in the way of understanding particular cognitive processes:

> If a particular cognitive process controls the function of all other cognitive processes, then one cannot understand the function of the latter without first understanding the former. For these critics, there can be no homunculus. Hayes and Flower's monitor could become vulnerable to the same critique. (Quinlan et al., 2012:347)

Similar to the notion of reflection, the monitor seems philosophically awkward or unhelpful if personified as having a different identity to that of the writer. The Forster quote, interestingly, can similarly be interpreted as personifying different identities. There are four 'I's in the Forster quote. Does one I know, while another I thinks, while another I sees, and another I says?:

> How do <u>I know</u> what <u>I think</u> until <u>I see</u> what <u>I say</u>? (Forster quote, from Murray, 1978: 101-102, emphasis mine)

To return to reflection again, the notion of reflection also helps us to understand writing somewhat as a tool. Unlike speech, writing can be reviewed more thoroughly, since it is set down in front of us, either as ink on paper or as words on a screen. Hayes and Flower's (1980c) model uses the phrase 'text produced so far', to cater for this emergent sense of a growing text that can be read back over. Galbraith's model (1999), similarly, envisages an emergent text that can be read over, and where outputs (e.g. ideas, and text) can then feed back through a network, thereby producing a cycle. Emig, theorizing writing as a learning

process, for example, also highlights the uniqueness of writing in terms of the feedback it provides:

> …. a unique form of feedback, as well as reinforcement, exists with writing, because information from the process is immediately and visibly available as that portion of the product already written. The importance for learning of a product in a familiar and available medium for immediate, literal (that is, visual) re-scanning and review cannot perhaps be overstated. (Emig, 1977:125)

Approaching writing as a tool, Chandler(1995), a media theorist, recognizes the differences between writing by hand and writing by word processor, especially that word processing allows for much easier editing of writing. The differences between speaking and writing are also strongly theorised (Sharples, 1999, Kress, 1994) in relation to children learning to write after learning to speak. To write proficiently, then, for many theorists, is to make maximum use of the ability to check back, and to otherwise make full use of the medium of writing.

2.5. Translation theory

In relation to Bereiter and Scardamalia (1987), and Galbraith (1999), this literature review has so far considered writing partly as a translation process, where at its simplest, to write is to translate ideas into words. Translation is a key concept in relation to discovery writing, since translation can be a dynamic and potentially transforming process (Bereiter and Scardamalia, 1987), where writers might experience learning and discovery. This section considers translation in a little more depth, so that translation can be considered more widely and also in relation to philosophy and hermeneutics.

The process of writing can be approached, in very simple terms, as a process where ideas are translated into words (Collins and Gentner, 1980). The phrase 'putting an idea into words', as noted earlier, is a commonplace phrase, familiar in everyday language. Sharples sets out this type of position, aware that it is overly simplistic:

> Everyday writing tasks… seem to be quite straightforward. You have an idea, you express it as a series of words and you write them down on a piece of paper. (Sharples, 1999:3)

Some of the early cognitive theorists of writing develop this position a little, describing thinking, or 'idea production' as a process that, in theory terms, is worth separating from writing, or 'text production':

> It is important to separate idea production from text production. The processes involved in producing text, … must produce a linear sequence that satisfies certain grammatical rules. In contrast, the result of the process of idea production is a set of ideas with many internal connections, only a few of which may fit the linear model desirable for text. (Collins and Gentner, 1980:53)

Again, there is the sense that ideas will be translated into language via the process of writing. For cognitive psychologists, such as Galbraith (1999), and Collins and Gentner (1980), there is a clash between how ideas are represented in memory or networks, for example, and how writing will then restructure and thus reshape these ideas into forms commensurate with language. The conversion from one form into another is a process commonly termed 'translation'.

For Bereiter and Scardamalia's knowledge transforming model, as noted earlier, 'problem translation' occurs between a content space and a rhetorical space:

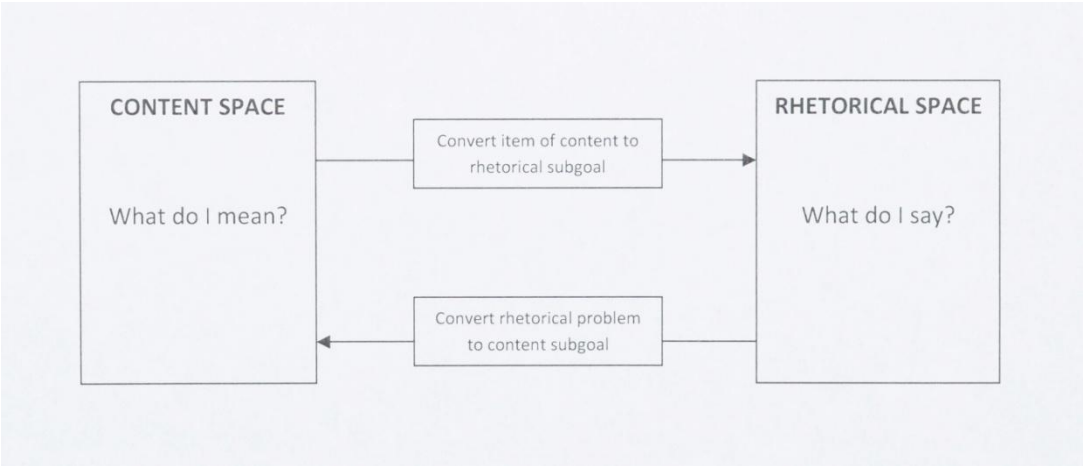


Figure 2.5. Bereiter and Scardamalia's Dual space model of reflective process in written composition (Bereiter and Scardamalia, 1987:303)

Bereiter and Scardamalia (1987) theorize the interaction between the content space and the rhetorical space in terms of a 'dual space model', where the content space equates to 'what do I mean?' and the rhetorical space to 'what do I say?' Bereiter and Scardamalia describe knowledge-telling partly as a 'think-say' approach, in that the novice writer will tend to simply convert what they 'think' into how to 'say' it. The expert writer, by contrast, will 'think-say' and then reflect on what they have said or written. The novice strategy is a one way trip from content to rhetorical spaces, whereas the expert makes 'the return trip'. The return trip, from having written, back to 'content' again, represents for Bereiter and Scardamalia a reflective process, and the possibility that the content space might be changed, or 'transformed', by the

writer reflecting upon what they have just produced. In simple terms, knowledge telling could be represented by arrows only pointing one way, from content to rhetorical, whereas knowledge transforming has arrows pointing back and forth, allowing for flow back and forth, in a feedback cycle. Bereiter and Scardamalia recognized that the reflective aspect of the knowledge transforming model was amenable to what they termed 'discovery heuristics' (1987:304). This is indeed where Galbraith's (1992) work steps in, as it were, in that Galbraith questioned whether notion of rhetorical problem-solving was sympathetic to the accounts of discovery writers.

Galbraith's notion of a network somewhat problematizes a notion of translation, since the network synthesizes, and thus constitutes ideas in the process of thinking and writing, rather than translating existing units from memory. Whereas Kellogg (1994), and Bereiter and Scardamalia (1987), describe a process where ideas get translated into text, and where items may be recalled as units from memory, Galbraith's (1992) sense is of a more cumulative and 'bottom-up' process, where ideas emerge out a process of dispositional spelling out. For Galbraith's modelling of a dispositional network allows for the sense that knowledge, including memories (e.g. semantic or episodic memory) may exist within a network to be recalled or translated. But, more importantly, there is the overriding sense that this knowledge is dispositional and will be constituted within the overall cycle of the model. Knowledge-constituting, importantly, seems inherent to how a network itself works.

Bereiter and Scardamalia's dual-space sense of 'what do I mean?' (content) and 'what do I say?' (rhetorical) notion relates closely to the Forster quote. The Forster quote's 'what I think' seems equivalent to Bereiter and Scardamalia's 'what do I mean?', and the Forster quote's 'what I say' seems a corollary of their 'what do I say?':

> How do I know <u>what I think</u> before I see <u>what I say?</u> (Murray, 1978:102-102 - emphasis mine)

The Forster quote's 'what I say' and Bereiter and Scardamalia's 'what do I say?' both represent a moment of writing. The Forster quote's 'How do I know what I think', then, seems to equate well with a sense of reflection, having seen 'what I say', or having reflected upon what has been written. For the Forster quote, 'how do I know what I think' can also represent a reflection on the state of knowledge both before and after writing. There are two 'I's, representing knowledge and a reflection upon knowledge, a form of dualism – 'how do <u>I</u> know what <u>I</u> think…'

In literary theory, 'translation' is an awkward notion, in part because the separateness of form and content tends to be conceived of as less divisible. The poet Philip Larkin, for example, noted that when writing a poem 'you're finding out what to say as well as how to say it', and even that: 'At any level that matters, form and content are indivisible' (Larkin, 1982). Larkin's comments thus affirm Bereiter and Scardamalia's sense that writing can be a dual process. But by questioning whether form and content can be divisible, Larkin arguably fundamentally challenges whether 'form and content' can be conceived as a simple binary.

Chandler (1995), drawing on linguistic theory, notes that theories that conceive the relationship between language and thought can be of two types, *cloak* and *mould*. Mould theories 'represent language as 'a mould in which theories are cast' (Bruner et al, in Chandler, 1995:14), whereas Cloak theories 'represent the view that 'language is a cloak conforming to the customary categories of thought of its speakers'' (*Ibid:* 14). For Chandler, cloak and mould conceptions of language have particular historical and philosophical affinities, where language as the 'dress of thought' (i.e. a cloak) was 'fundamental to Neo-Classical theory… but was rejected by the Romantics' (*Ibid*: 14). At the level of language, the best known example of a mould theory is from Sapir, an anthropologist who theorised that:

> We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation. (Sapir 1958 [1929], p. 69) (in Chandler, 1995:15)

The sense, from Sapir, then, is not so much that we translate thoughts into ideas, but that ways of thinking are encoded in the very words and grammar that people and cultures use.

In a more general sense, the term 'discourse' also defines a sense that thought and language are bound-up together, suggesting that there are ways of thinking encoded in certain phrases or ways of using language. 'Legal discourse' or 'medical discourse', for example, represent different languages, where different ways of *being* go hand in hand with different ways of using *language*. An extreme way of theorising a writer, in this sense, is that they are actors within a language, where the discourse performs them more than they perform or speak the language, or, for Sapir, the 'language habits… predispose certain choices of interpretation.' Such understandings are common in poststructural theory and sociology, where the speaker or writer is accorded less agency than a language or culture. Theorists such as Foucault (1971), Baudrillard (1994), and Derrida (2001) for example, envisage individuals as internalising and then reproducing a language.

Poets also tend to represent a position where the relationship between a writer and language seems to be critically at stake. It seems usual for poets such as Larkin, for example, to experience thoughts, words, and feelings as being bound up or joining with each other:

> I wrote some poems, and thought, These aren't bad, and had that little pamphlet *XX Poems* printed privately. I felt for the first time I was speaking for myself. Thoughts, feelings, language cohered and jumped. (Larkin, 1982)

For 'thoughts', 'feelings', and 'language' to 'cohere', suggests a mutuality between these elements, as if they are all put together. 'Feelings', interestingly, perhaps suggest what Galbraith (1999) and (Hayes 2012) term a 'disposition', where this personal and individual sense of 'feeling' or experiencing seems particularly romantic or poetic.

It is also worth recognizing that words each have their own history, have general associations within a discourse, and can have some personal associations for particular writers. Words also have different sounds and rhythms, and can be associated with feelings. Stephen Fry, for example, describes liking the words 'mellifluous' and 'moist' (Fry, 2011). Words carry meanings, then, but can also be experienced as bringing with them feelings and emotions. Words, in this sense, can be bound up with thought in ways that go beyond form and content, beyond the content and rhetorical spaces of Bereiter and Scardamalia's (1987) model. For Chandler (1995), an important aspect of discovery is that words can have 'subtle overtones' that perhaps then gain significance by coming to be understood via reflection. It seems possible, then, that words can be quickly chosen by a writer, because they seem to fit, or because the writer likes them, and then come to gather significance for the writer as they are read back over, or reflected upon in more depth. This process, for Chandler, can be 'experienced as a discovery':

> Where writing is not dominated (as it is in science) by an attempt to avoid ambiguity, many of the words and phrases used have complex and subtle overtones which may play an important part in the shaping of meaning. In this sense, a writer 'may well fail to notice what he has said' (Harding 1974, p. 188), only gradually becoming more aware of some of these overtones whilst reflecting on what has been written. Such a growing awareness of resonances may be experienced as a discovery. (Chandler, 1995:67)

Importantly, then, much in the way that the notion of 'problem-solving' tends to be favoured by science and rhetoric, so the notion of form and content can indicate a split between Classical and Romantic notions of writing. The form/content binary is itself heuristic, a way of thinking, and one that often goes relatively unquestioned, especially by classical modes of theory. Torrance et al (2000), for example, frequently use the notion of form and content to introduce a sense of how writing can be conceived of:

> Writing ability may, broadly, be thought of as having four contributing factors. First, writers require familiarity with the content that they are to write about and the ability to reason with this content so as to present a coherent and convincing account to their audience. (Torrance et al., 2000: 181)

The dualism of the form/content binary indeed seems to permeate a great deal of modern theory, to the extent that it can be difficult to think outside of a sense of form and content. As noted in more detail later, the modern and well known alternatives to the form and content binary tend to stem from Germanic romantic philosophy, and notably from Gadamer, whose thinking can be traced back to Kant. There the emphasis is upon how 'experience' and 'being' tend to provide a holistic sense of experiencing. Much like gestalt theory, an emphasis is placed upon 'unity' and wholes, rather than upon dualism, division, and classification.

2.6. Form and content in narrative theory and structuralism

For my research, interested in the relationships between writing processes and genres of text, it is worth also considering the structuralist theorising of texts, since there are clear parallels to translation theory. Bereiter and Scardamalia's dual space (content/rhetorical) model has counterparts in narratology. Chatman (1980), for example, has theorized narrative in terms of a 'story' and 'discourse' dualism. Story can be thought of in terms of things that exist somewhat regardless of how a narrative is told (e.g. characters, events, existents). Discourse, by contrast, represents the way in which a story is presented or told (e.g. order of events, use of narration). A fairy tale, for instance, can be converted it into the form of a poem, a novel, a film, or a drama. Story and discourse, in this sense, are also equivalent to the well known binary of 'form' and 'content', where story equates content, and discourse to form. As noted above, the distinction is similar to Bereiter and Scardamalia's (1987) content and rhetorical spaces – *what* to say, and *how* to say it.

Narration, for narratologists, is strongly associated with 'discourse', in that narration pertains to 'how' a story is told. Different types of narrators 'focalise' (Rimmon-Kenan, 1994) a story in different ways. An omniscient third-person narrator, for example, can foreshadow events, be all seeing and all knowing, whereas a first-person narrator might tend to be caught up in a linear story experience, describing a world through limited senses and limited perceptions. The interplay between 'what' a story is, and 'how' it is told, between 'story' and 'discourse', can thus have a system of feedback in much the same way as Bereiter and Scardamalia's

knowledge transforming model. The story is influenced or constructed by how it is told, which leads to a paradoxical sense that the story also 'is' how it is told, much in the manner of Marshall McLuhan's famous phrase: 'the medium is the message'(McLuhan, 1964).

Narratological theorists would theorize 'voice' in ways that are not sympathetic to a more personal or romantic sense of a writer referring to their own voice. Again, the difference would seem to pertain to the difference between a classical and romantic approach to theorizing, where 'voice' can be conceptualised as personal (romantic) or as a type (classical). Narratology approaches voice in terms of a type – a type of narrator, such as third-person, first-person, etc. Characters, notably, can all too easily be reduced to types via narrative theory, where Propp (1958), for example, concentrated on the notion of the hero, as did Ricoeur (1981). Stories, likewise, have a tendency to be described in simple plot terms, and thus, there is a tendency for narratologists to choose to theorise stories where plot is believed to be centrally important, such as fairy tales or action films.

Forms of structuralism, such as narratology, then, very easily connote narrative as a structuring problem, much like cognitive psychology's sense of a rhetorical problem. There can be a sense of a writer choosing a technique to suit a particular need, in a means/end kind of a way. A writer might think up a story, for example, and then choose an unreliable first-person narrator, aware that this type of narrator might serve well to highlight certain other affects or tensions in the story. Structuralism, in this sense, atomises by naming and classifying. From a classical perspective, naming and classifying is structuralism's great strength, much as classification has served the natural sciences to identify species of animals, subsets of species etc. From a romantic stance, however, structuralism can very easily seem to simplify and dissect writing, where to define terms such as 'event' or 'narrator' is also to first construct those things and therefore over-determine them. Writers such as Pullman (Pullman, 2003), for example, argue that writing does not happen in that controlled and premeditated way. The difference between how writers write, and how writing is theorized, then, can be profound.

My project is interested in the relationship between writing processes and *what* people are writing, and with how, if at all, discovery writing processes might be related to the writing of differences genres, notably essay writing and fiction writing. The common ground between Bereiter and Scardamalia's dual space model and the notion of story and discourse in narratology seem to offer a tantalizingly parallel theory base here, in that a theory of process and a theory of product both theorize a form/content binary. A problem here, however, is

that both theories are essentially classical in nature, so the parallels are attractive only in as much as both theories share the same kinds of values and principles.

2.7. Philosophical and romantic notions of translation – Gadamer, Dewey, and Biesta

There are also analogues for translation theory in romantic philosophy and hermeneutics, which have a background in the translation between languages, texts (originally biblical texts), and literary texts. Concerned with the religious, literary, and aesthetic conceptions of 'truth' and 'meaning', the focus is often on the sense of a person, and especially an artist (and a consumer of art, e.g. a reader), filtering their work and ideas through their 'experience', 'self', or 'being'. These holistic concepts link closely to Perl's 'felt sense' (1980) and what Galbraith terms a 'disposition', since 'experience' in hermeneutics pertains to an ontological, existential, and cultural identity. From Gadamer:

> … everyone who experiences a work of art incorporates this experience wholly within himself: that is, into the totality of his self-understanding, within which it means something to him. (Gadamer, 1989: xxx - editor's comments)

Gadamer and hermeneuticists more generally were originally concerned with how 'ideas' would be translated across different languages, cultures, and even time. Gadamer conveyed a holistic sense that took in these many factors, indicating a circle, or cycle, containing writers, texts, genres, cultures, and time. The sense of how meaning would be involved in this cycle is nicely conveyed by a sense of how a text written in one era will be perceived differently by different people in another era:

> In fifty or a hundred years, anyone who reads the history of these tribes as it is written today will not only find it outdated… he will also be able to see that in the 1960s people read the sources differently because they were moved by different questions, prejudices, and interests. (Gadamer, 1989:xxxii - editor's comments)

Notably, hermeneutics has been somewhat superseded by linguistic theory and the notion of the linguistic turn, where it is more usual nowadays to conceive of meaning as being constructed via languages and cultures (Crotty, 1998), as well as being 'read' or 'interpreted' . My project, importantly, is not concerned so much with a reader's or a text's interpretation of meaning, but rather with writers' writing processes in relation to creating or discovering ideas in the process of writing. Hermeneutics provides my project with a valuable sense of a writer's sense of self – of how their 'disposition' might act as a medium through which they filter their

writing. Writers, in this way, might say 'this is my position' or 'this is my feeling', and such positions might then guide their argument, their 'voice', and their writing. Where hermeneutics is concerned with a reader interpreting a text, it is also possible that hermeneutics could play a role in theorising a writer reading and reflecting upon their own writing, and in discovering or making an 'aha' realization in this sense.

Importantly, Dewey (2009), a romantic theorist, theorizes the 'doing' aspect of writing as a form of translation, or what he termed 'reconstructive doing'. He characterizes a few of the elements of 'doing' in ways that parallel Bereiter and Scardamalia's (1987) notion of knowledge transforming. Dewey envisaged, for example, that acts such as writing can involve reworking an existing model or 'perception' to fit new circumstances:

> In recognition we fall back, as upon a stereotype, upon some previously formed scheme… It suffices in recognition to apply this bare outline as a stencil to the present object…. [but in "perception"]… We now begin to study and to "take in"…. There is an act of reconstructive doing, and consciousness becomes fresh and alive. (Dewey, 2009: 52-53)

Dewey's theorizing, interestingly, comes from a similar romantic philosophical tradition to that of Gadamer, valuing Germanic romantic philosophy. Unlike Gadamer, however, Dewey's emphasis is less on how 'art' might be interpreted or perceived, and more on what the writer or artist thinks and 'does'. Dewey's thinking is particularly interesting for my research because he presents relatively romantic counterparts to the more recent and positivistic cognitive theory, such as that of Hayes and Flower. His theorizing, for example, presents learning processes, discovery processes, and critiques of problem solving theory.

Considering problem solving, Dewey appreciates that 'we' do not always start out knowing what the 'problem' is. The 'problem' becomes apparent precisely because our not knowing presents a disjunction between our knowledge and the 'problem'. The 'problem' begins, in this way, not as a specifiable problem, but as a state of *not* knowing. Thinking is then a process of trying to 'restore coordination'. Importantly, and much like the Forster quote's sense of 'how do I know what I think…?', Dewey presents thinking as a process of generating ideas, or 'responses', as ways of finding the problem as well and finding the 'solution' to the problem. The 'problem' thus becomes apparent by trying to work towards the problem, much as the Forster quote suggests that we find out 'what we think' by seeing 'what we say'. For Biesta (2007), summarising Dewey, finding and solving the problem are thus 'two sides of the same coin', since we find the problem by responding to difficulty, often by trial and error, responding to what we do *not* 'know' (Biesta, 2007:14-15).

Again, there are clear parallels with Bereiter and Scardamalia's models of knowledge-telling and knowledge-transforming, in that difficulty, stemming from a state of not 'knowing', gives rise to learning. But unlike Hayes and Flower's more simple sense that the problem is a relatively given, or known thing, from the outset, Dewey envisages a more iterative sense, where the 'problem' emerges through trial and error thinking. This sense is very similar to Galbraith's (1999) sense of a network, where knowledge exists in the formation of connections and is thus emergent. For Biesta, Dewey's theorising thus takes 'problem-solving' away from a means *to* ends discourse, to include both means *and* ends, which he termed 'intelligent problem solving':

> … for Dewey, problem solving is not simply about finding the right means for achieving a particular end. On his view intelligent problem solving should include both means and ends. (Biesta, 2007:16-17)

Dewey's subtle sense of problem solving is also reflected in educational philosophy, such as that of Schon (in Ortony, 1979), where 'problem setting' is a process whereby questions are created as ways to tackle difficulty:

> Problems are not given. They are constructed by human beings in their attempts to make sense of complex and troubling situations. (Schon in Ortony, 1979:261)

Immediately apparent, from Dewey and Schon, is that these theorists describe a complex and creative activity. Thinking and doing is not imagined as a child working out how to approach a simple essay question, as Hayes and Flower (1980c) suggest, but rather as a person engaged in setting their own questions, and tackling problems in a reflexive and recursive manner. Schon's notion of 'problems' as 'constructed by human beings', for example, easily suggests a researcher or theorist thinking-up research questions, designing these questions not so much just as things to answer, but as ways to direct their thinking into new and productive directions. These are modes of theory that seem particularly sympathetic to what Bereiter as Scardamalia term 'discovery heuristics' (1987: 304). That is, a state of 'knowing', and a state of 'doing' or thinking, are often caught up together in a relatively unpredictable or undirected process, where Schon's 'indeterminate situations' link very easily to a sense that writing can lead to unintended consequences. 'Knowing' can come about from 'doing', where the act of 'doing' gradually, or in fits in starts, brings together state of knowing. For Chandler (1995), similarly, discovery writing can be characterized by a sense that writing might itself be 'used' as a means to work out what 'your premises are' as well as 'what you're doing'. Chandler, indeed, relies on a quote from Doctorow (see below), a fiction writer, to introduce a chapter on

discovery writing. To use the definitions of discovery writing that I have set out earlier, Doctorow combines both 'pantsing' and 'knowledge constitution', where he figures out his 'premises' (i.e. constitutes knowledge) as well as not seeing 'further than your headlights' (i.e. pantsing):

> One of the things I had to learn as a writer was to trust the act of writing. To put myself in the position of writing to find out what I was writing... The inventions of the book come as discoveries. At a certain point, of course, you figure out what your premises are and what you're doing. But certainly, with the beginnings of the work, you really don't know what's going to happen... It's like driving a car at night. You never see further than your headlights, but you can make the whole trip that way. (Doctorow, in Chandler, 1995:60)

To return to 'translation' again, and in relation to romantic modes of theory, it is also worth noting that notions of translation are familiar to artists and various kinds of crafts and tasks, and can involve translating between different forms of media. Henry Moore (Moore, 1952), for example, found that he could use drawing as a way to plan a sculpture. However, drawing is two-dimensional, and fundamentally different to sculpting, and Moore felt that the process of drawing before sculpting could actually lead to the sculpture becoming 'a dead realization of the drawing' (Moore, 1952:76). For Moore, translation is between two different mediums or techniques, whereas for cognitive psychology, translation tends to relates to more abstract notions, such as 'thoughts' or different forms of memory being translated into language.

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2.8. Relationships between planning and writing – Emig, Chandler, and Torrance et al

For cognitive psychology, discovery writing can be conceptualised as a dynamic process, where translation (Bereiter and Scardamalia, 1987) can create new ideas, and where text can be reviewed and then reflected upon (Hayes and Flower, 1980a). This next section considers a larger and more tangible scale, where more mental 'plans' and physical outlines (i.e. written outlines) might be translated into writing. In education, for example, planning has tended to mean outlining (Emig, 1971), where to outline is to create a detailed plan that strongly prefigures a whole text, usually an essay. Many theorists (Emig, Britton et al, Sharples, and Chandler) have theorised writing processes in terms of the ways and extents to which writers plan, or do not plan, before writing a main draft. One of the first theorists to study writing processes in critical depth was Emig, during the 1960s and 1970s.

Emig (1971) questioned academic and fiction writers about their writing practices, and specifically about planning and outlining. These writers included the well-known psychologists,

B.F. Skinner and Jerome Bruner. Emig also drew on many accounts from fiction writers and poets, from interviews in literary journals such as the *Paris Review Author Interviews*. She noted, for example, that writers of poetry and short stories tended to say that they planned very little. The heavier planners, by contrast, were notably from a scientific background, or otherwise valued logic. Emig, interestingly, made links with the kind of texts writers were creating, such as poems and short stories, and the kinds of backgrounds or orientations writers came from, such as sciences or arts.

In very simple terms, Emig broadly identified three different writing practices in relation to planning and outlining. Much as Kaufer et al (1986) later found, a critical difference between the levels of planning was to what extent the plan prefigured the writing, i.e. to what extent writers would either stick with or adapt an outline as they wrote. Emig expressed these three groups discursively in her writing, but I am numbering them to make the differences between the groups more obvious and distinct. I am terming them (1) heavy planning, (2) flexible planning, and (3) light-planning. Lighter planning is associated with more 'discovery' during writing:

1. Heavy planning. Emig found that a proportion of her writers used a plan, write, revise structure. They created a 'rough outline' that seemed to be the 'major act in the writing process'. In some cases, Emig felt that the plan 'fully prefigures the final piece of writing'. The writers' accounts that Emig includes have a tendency to stress structure and logic, such as:

> … the sentence outline is the most satisfactory since it forces one to make definite statements that will enable one to test logical relationships…. (James. K. Robinson) (Emig, 1971:23)

2. Flexible planning. The 'majority' of her overall group, she felt, represented what she termed a 'middle position towards planning'. These writers seemed to be 'against any plan that totally prefigures a piece of writing'. Some of these writers' accounts represent what we might term discovery writing, where writers don't want to follow their plans entirely, because they envisage that the writing process will bring changes:

> Normally, the outline does not cover all the details of the eventual draft, but I do want it to give the main structure of the whole in as explicit form as I can get it from the beginning. (Israel Schleffer). (*Ibid*: 23)

3. Very little planning. Emig very briefly notes that 'poetry seems to be a genre for which no outlines or elaborated plans are made, at least by the writers of poetry in this sample.' An account by a poet, Max Bluestone, serves as an example of a very slight plan. The emphasis is upon the sense that the act of writing will bring discovery:

> The rough scheme [his form of plan] is a map to the territory of my thoughts. The map is never precise, first because the territory has not been thoroughly explored and second because writing is in itself the discovery of new territory. I usually anticipate discovery in the act of composition. (Max Bluestone) (*Ibid*: 24)

A critical finding that Emig made, which distinguishes her findings from binary senses of planning vs. discovering, is that all writers 'plan' to some extent, if we factor in practices such as thinking about writing, or discussing ideas with friends. Such practices might be termed preparation or planning, but not outlining, where to outline is to create a visual or written representation of the text to be written.

Emig's main study (1971)created case studies of eight sixteen to seventeen year-old secondary school students ('Twelfth graders') from a range of schools in Chicago. Emig considered each student's writing in depth, reading examples of their school writing, and asking students to compose aloud while carrying out set writing tasks. Emig also noticed how students pausing during writing. She observed how sentences were constructed, word by word, while students provided a commentary on their decision making during writing. Writing tasks involved students responding to questions such as 'Write about a person, event, or idea that particularly intrigues you' (Emig, 1971: 30). Basing her work on eight students, Emig was able to compare their writing processes and practices. However, Emig found one student, Lynn, to be particularly articulate, and able to describe and explain her writing processes in depth. In Emig's book, (1971) Lynn is presented as a case study, where extracts of Lynn's writing are presented to contextualise Lynn's accounts of her writing process, which, in turn, contextualise Emig's own interpretations and comments on Lynn's writing processes. In the case study of Lynn, Lynn discusses her writing of different genres of writing, such as poems, stories, a magazine article, and keeping a journal. Emig also compared Lynn's writing at home with Lynn's experiences of writing at school, and noticed key differences, such as Lynn feeling that she would tend to start writing straight away at school, could not so easily choose topics, or could not so easily be permitted to have a 'writing block' (Emig, 1971: 56). Emig's findings, overall, describe Lynn's writing to be somewhat more expressive and capable when writing at home, where Lynn feels less encumbered by the various constraints associated with school writing.

An important aspect of Emig's work, for my study of genre, is that Emig split writing into two 'modes', namely the 'reflexive' and 'extensive'. These modes do not represent genres but, rather, represent clusters of aims and styles, relating to a writer's aims, the writing's relation to an audience, and to a 'domain'; examples of which include the 'affective' and 'cognitive'. The reflexive seems more romantic and personal, while the extensive is more classical and impersonal:

> The reflexive mode is defined here as the mode that focuses upon the writer's thoughts and feelings concerning his experiences; the chief audience is the writer himself; the domain explored is the affective; the style is tentative, personal, and exploratory. The extensive mode is defined here as the mode that focuses upon the writer's conveying a message or a communication to another; the domain explored is usually the cognitive; the style is assured, impersonal and often reportorial. (Emig, 1971:4)

Interestingly, Emig's work arguably links the 'reflexive' mode strongly to journal and personal writing. She thus identifies the 'reflexive' mode closely with the kinds of values and styles of thinking that might normally be associated with journal writing, such as 'feelings' and the 'personal'. For my research, interested in the relation between genre and discovery writing processes, Emig's split between 'modes' appears very closely related to genre, in that her modes seem to link closely to certain genres of writing. However, Emig's modes also have a flexibility that goes beyond genre, or one piece or type of writing, because they allow for the possibility that different writers might approach the same genre of writing in different ways, or even that one writer might approach the same genre in different ways.

Emig's theorising of 'modes' is ultimately grounded in a sense that clusters of things – such as thoughts, domains, the personal, and audience – each play a role in creating a 'mode'. A mode seems quite a loose concept, in this way, since it is the sum of many smaller things. A 'mode', in this sense, links closely with what more recent cognitive theorists, such as Kellogg (1994), term a 'task environment'. The term 'task environment' denotes the kinds of conditions and constraints that tend to be associated with certain kinds of writing, such as exams tending to impose strict time limits or not allow use of a word-processor. For Kellogg, the task environments he considers, such as 'school writing' or 'lab writing', tend to 'call for writers to compose… in one or, at most, two drafts.' (1994: 136). Kellogg deals with the phrase 'task environment' quite simply, in terms of the task pretty much dictating simple terms, such as time constraints.

A ‘task environment’ could also, much like Emig’s sense of ‘mode’, describe an overall environment, a way of approaching a piece of writing, or an orientation in relation to a piece of writing. The clustering of such elements under the term ‘mode’ is very similar to how the terms Classic and Romantic serve to stand for different values and approaches to writing. Chandler (Chandler, 1995), indeed, identifies the terms Classic and Romantic alongside Britton et al.’s terms of ‘transactional’ and ‘poetic’. Britton et al.’s division between types of writing, mirrored Emig’s ‘extensive’ and ‘reflexive’. Chandler adapted these to ‘instrumental’ and ‘poetic’. ‘Instrumental’ relates to Classical, and to rhetoric and the sciences, while ‘Poetic’ resonates with the Romantic, with creativity, and with the arts:

Instrumental	**Poetic**
Language as a practical means to a pre-determined end beyond the words used	Language as an expressive medium; as important in itself
Language as a tool or vehicle for communication	Language as far more than a tool or vehicle: as a subject, environment or way of knowing
Words as signs for things	Words as objects in their own right
Form separable or secondary to content; incidental; translatable text	Primacy, inseparability or identity of form actual words and content; less (or un-) translatable
Goal of effective communication	Generating emotional response
Goals of transparency, neutrality and objectivity	Special resonance of words matters; language drawing attention to itself – more opaque
Goals of clarity, explicitness, precision, plainness: a ‘factual’ or ‘literal’ style avoiding ambiguity and metaphor; focus on denotation rather than connotation	Ambiguity often valued; more overt use of imagery; openly connotative; rich subtlety and nuance
Logical, rational, detached impersonal style	More personal, subjective, idiosyncratic style
Structural orderliness and sense of completeness; predictability	Pattern-breaking
Language as unproblematic	Language as problematic

Table 2.2. Instrumental and poetic uses of language (Chandler, 1995:24)

The close similarities between Emig’s ‘modes’, Britton et al’s ‘poles’, and Classical and Romantic poles, indicate that a great deal of writing process theory conceives of writing in relation to overarching paradigms, such as the characteristic differences between the arts and sciences. For such theories, genre would perhaps be considered as one element within a larger ‘mode’ (for Emig), or otherwise as a manifestation or expression of an overall cluster of elements.

As noted earlier in reference to Torrance et al (2000), cluster analysis has also yielded indications of characteristic writing strategies that tend to favour either planning-based or

writing-based approaches. In addition to the large scale study carried out by Torrance et al (2000) noted earlier, Torrance et al (1999), in a smaller scale study, also identified writing strategies via cluster analysis. Whilst writing coursework essays, as part of their usual studies, 25 undergraduate students filled in detailed logs, keeping regular and ongoing records of how much time they spent in fairly specific activities, such as researching, writing notes, drafting etc. Torrance et al (1999) then categorised these activities into 4 main categories or 'sub-processes' (collecting, planning, writing, and revising). Via cluster analysis, Torrance et al identified two main characteristic strategies. In simple terms, they identified one group that, to borrow a term from van Waes (1992), they termed 'initial planners'. This group appeared to follow 'a fairly simple linear sequence' (Torrance et al., 1999: 194) where students would collect, plan, write, and revise in roughly equal measure (i.e. spending a similar amount of time on each stage), and roughly in that order. By contrast, the second group relied more upon writing and spent less time on planning. This second group spent time on collecting, but their planning and revision was then 'concurrent with translation', and was thus somewhat continuous with their writing process. Torrance et al, borrowing a term from Hartley and Branthwaite (1989), termed this group as 'doers', and aligned this group with van Waes's sense of 'non-stop' writers. In writing process theory, the binary between 'planners' and discoverers' is a popular distinction (Chandler, 1995, Sharples, 1999) and, in very simple terms, Torrance et al's categories can be described in terms of this distinction. That is, 'initial planners' can be described simply as 'planners', since they use initial planning as a way to develop their ideas, and 'doers' can be described as 'discoverers', since they spend more time in the process of writing, and form or meld their ideas while writing.

Torrance et al's study (1999), as noted above, presented its undergraduate participants with a standardised list of activities that required each student to indicate how long they had spent undertaking each activity. Examples of activities included 'reading references', 'writing plan or outline', 'drafting text', 'reading text'. There is thus not a detailed sense of what a plan is, or what form it might take. Unlike the work of Kaufer et al (1986), for example, which provided an example of one student's actual essay outline and examples of how this outline was expanded upon in the writing process, Torrance et al's study does not indicate the specific ways in which a plan might be translated into writing. In constructing general categories, then, Torrance et al's work is amenable to showing generalised strategies, but this is somewhat at the expense of capturing in-depth individual differences, or detail beyond the simple categories that the study has itself constructed. Placing such activities under the main categories of collecting, planning, translating, and revising, is also fraught with the problems associated with constructing (or generalising) these general categories. Torrance et al (1999),

for example, categorise the activity of 'writing notes' as 'collecting' rather than 'translating', albeit with the proviso that such notes must not include text that will 'be included in the essay' (1999: 192). From my own experience of writing, where I write lengthy notes that are like mini essays in themselves, I would describe my own note taking as both 'collecting' *and* 'writing' – writing being a significant part of my thinking process. 'Changing text', likewise, is categorised under 'revising' (1999: 192), and yet could, seemingly, just as easily be categorised as writing, or 'translating', since changing text could very easily include adding text. Categories, then, arguably, are awkward heuristic devices that once decided upon and operationalised, carry over a problematic distinction into the realm of an ostensibly objective category. Studies such as those of Torrance et al (1999), applying cluster analysis to writing constructs, thus run the risk of heavily constructing the terms upon which they then interpret their findings.

The cluster analysis research of Torrance et al (1999), draws strength from the fact that some previous studies (Van Waes, 1992) have also tended to identify characteristic splits between planners and discoverers. Kellogg (1994), for example, reviewing studies from the 1970s to 1990s, identifies many studies that distinguish between what we might term planners and discoverers. Bridwell-Bowles et al (1987), for example, essentially distinguished between planners and discoverers when identifying writers as Beethovians (i.e. discoverers) and Mozartians (i.e. planners). Summarizing Bridwell -Bowles et al, Kellogg notes that Mozartians (i.e. planners) engaged in 'extensive planning during prewriting', and that Beethovians (i.e. discoverers) would 'compose first drafts immediately in order to discover what they had to say.' (Kellogg, 1994: 124). Kellogg's own research, as noted earlier, split writers into 'outlining' and 'control' (i.e. no outline) conditions, thus somewhat affirming a split between planning and non-planning strategies. Kellogg also summarizes Emig's (1971) study, noting that the 'both good and poor' student writers in Emig's study conducted very little 'planning' on school assignments, thus 'indirectly supporting the interaction hypothesis' (Kellogg, 1994: 124). Kellogg also references Galbraith's studies in this respect, where Galbraith (1992) essentially created outlining and discovery conditions. It could also be added that Chandler (1995) and Sharples (1999) also base a good deal of their theorising around the distinction between planners and discoverers.

Whereas Emig (1971) theorized two 'modes' (the extensive and reflexive) that tended to associate writing strategies with what Chandler would later (1992) term the classical and romantic, Kellogg's (1994) concluding comments on writing strategies are that the overall 'task environment' has a defining role in how and why writers employ particular strategies. 'Time and resource constraints' (*Ibid*: 137), for example, may mean that writing 'multiple drafts' is

not possible, or could be a 'luxury'. Kellogg notes that task environments, and thus also many studies of writing, tend to limit writing, or a theory of writing, respectively, to not more than two drafts. Strategies are more easily definable, for Kellogg, if activities such as planning, writing, and revising, can be limited to this sense of no more than two drafts. But if a writer has the 'luxury' of writing several drafts, and can revise very heavily, then the efficiency of the strategy is less of issue overall, since successive layers of editing and revising could presumably make up for the initial efficiency of the strategy. Likewise, if a theory of writing processes attempts to understand a writing process that involves multiple drafting, or a highly recursive process of planning, writing, and revising, then terms such as 'writing' and 'planning' thus somewhat begin to lose their specific meaning, since they lose the more simple context (i.e. a sequential plan-write-revise context) from which they usually derive their meaning. 'Writing', in this sense, can become a form of 'planning', if writing serves a role as planning, and writing can be a form of editing or revising, if it is contiguous with editing, or serves an editing role.

2.9. Personal-style pedagogy , writing to find a 'voice' – Murray and Elbow

The previous section ended with Emig's (1971) study, and with a sense that many writing theories have distinguished between planners and discoverers . This section focuses on two writers, Murray and Elbow, who use writing itself as a beginning strategy, where writing helps them to shape their ideas and 'voice' before attempting a more polished draft. For cognitive theorists such as Galbraith (1999) and Kellogg (1994), Elbow and Murray are two key examples of writers who write to discover.

Murray and Elbow, much like Perl, have been termed 'personal style' (Bizzell, 1986) theorists, since they emphasise the importance of the writing process as a way to find a particular voice and as a way in which a writer can orientate themselves within a particular topic of piece of writing. 'Personal style' theory tends to emanate from teachers who are also literary writers and/or published authors. These writer/theorists, inkeeping with Emig's (1971) sense of the reflexive mode and Chandler's (1995) sense of the romantic, tend to write pieces that are personal, such as journals, fiction based in their experiences, or essays based on personal experience. Personal style theory tends to be more closely associated with the romantic than the classical, tending to favour self-expression or self-understanding, rather than the more goal orientated and problem solving discourse of Hayes and Flower. Interestingly, to use a phrase from Chandler (1995), Murray and Elbow could also be described as 'heavy users of writing' (1995: 42), in that writing seems to be their central mode or medium, as opposed to

planning or outlining. Murray and Elbow 'use' writing as a means to plan, to think, to express themselves, and to communicate. Writing, in this way, serves as an overarching medium for them, serving many roles, including 'planning'.

As well as being a teacher and theorist of composition, Murray wrote poetry, and worked as a journalist for the Boston Globe. He had also fought in WW2, and had written about his traumatic experiences, partly as 'therapy', and to help himself to think about those experiences. In an article *All Writing is Autobiography* (1991), he considered that writing is 'therapy' and 'autobiography', 'my way of making meaning of the life I have led and am leading and may lead.' (1991:70). Murray had been sitting with a good friend who was dying from cancer. He wrote an account that described the experience of sitting with his friend. His account reflected upon his own feelings and thoughts, such as appreciating his own life, to 'celebrate my own living':

> It is not a happy time, alone in the house with a dying man, but it is not a dreadful time either. I pat the cat who roams the house but will not go to the room where Harry lies; I read, write in my daybook, watch Harry, and take time to celebrate my living. (1991:69)

Murray's writing, above, could be described as cogitating. A dictionary definition of cogitate, for example, is 'to form a conception' (2002). His conception of writing is that using language can help a writer to construct their thoughts, and at the same time to construct or 'remake' themselves. His sense of writing, in this sense, is very close to Perl's sense of writing as self construction, a process of 'coming into being' (Perl, 1980: 367). Murray quotes the fiction writer Don DeLillo to exemplify this constructive aspect of writing:

> Working at sentences and rhythms is probably the most satisfying thing I do as a writer. I think after a while a writer can begin to know himself through his language. He sees someone or something reflected back at him from these constructions. Over the years it's possible for a writer to shape himself as a human being through the language he uses. I think written language, fiction, goes that deep. He not only sees himself but begins to make himself or remake himself. (DeLillo, in Murray, 1991:70-71)

Whereas cognitive psychologists tend to describe knowledge based processes – such as Bereiter and Scardamalia's 'knowledge telling' model, – Murray and DeLillo seem to be describing a self making process, or a process of reshaping their 'being'. However, this sense of self construction could be modelled by Galbraith's sense of a dispositional network that itself becomes shaped by cycles through the knowledge-constituting model, since Galbraith's sense of a disposition encompasses ontological things, such as 'feelings' and experiences. It is as if Murray and DeLillo gradually become different people by writing, in that their writing

reflects something back (DeLillo) that is not the writer's original self, as it were. The difference between the classical cognitive theories, such as those of Kellogg (1994), and Hayes and Flower (1980c), and the thinking of Murray (1991) and DeLillo would therefore seem to represent a difference between 'knowledge' and 'being', a difference between epistemology and ontology.

Murray stressed that writing can be a process of learning through language and writing – that 'writers use language as a tool of exploration to see beyond what they know.' (Murray, 1978:87). For Murray, the self would seem to serve as a kind of centre for writing, where 'voice', equally, serves as a thing that the writer finds through writing. Self and voice are singular, and synonymous with the lone writer, as opposed to a community of practice or a sense of others, such as an audience. Unlike Kellogg (1994), and Hayes and Flower (1980c), for example, who attribute great importance to more extrinsic notions and demands, such as 'topic' and 'task environment', Murray is unusual among writing theorists for envisaging the writer (i.e. himself) as his own most significant audience. He conceives of two important modes of revision, namely 'internal revision' and 'external revision'(Murray, 1978). Internal revision envisages the writer as their own audience, their own critic, whereas external revision sees the writer anticipating the demands of an external audience. Murray is more interested in internal revision, aware that 'most writers spend more time, *much* more time, on internal revision than external revision' (Murray, 1978:91).

In terms of genre, it is interesting to note that Murray tends to write and describe short and expressive pieces of writing, such as autobiographical articles. He takes it for granted that a first draft can be written in one go, during one sitting. Much like the short story writers Flannery O'Connor and Raymond Carver(Carver, 1994), noted earlier, Murray's short pieces, such as newspaper articles or opinion pieces, are pieces that he can no doubt hold in his head in their entirety at one time. He can hold onto or easily remember what he has written so far, even if he is not sure what will follow next. Murray, working from his feeling and experiences, is also on familiar territory as it were (i.e. working with his personal feelings and thoughts), and also tends to write within the same genres, i.e. expressive and personal reflections, or personal essays (autobiographical articles). In relation to the Classical and Romantic orientations theorised by Chandler (1995), the expressive and arts based aspects of Murray's writing are thus associated more with a Romantic and discovery approach than a Classical and planning approach. It is perhaps not surprising, then, that Murray advocates a discovery approach, since his conceptions of language and writing fit easily within the Romantic. But it is perhaps also evident that the shortness and familiarity of his writing might also be a factor in his not having to heavily 'plan'. In terms of Bereiter and Scardamalia's (1987) knowledge transforming

model, Murray also seems unlikely to be making large structural translations between the structure of his thoughts and how he presents them. That is, he works with what he knows well, in a form he knows well.

Elbow is well known, like Murray, for describing his own writing strategy, and for offering writing advice. His claim is that he failed as a student (Elbow, 1998) until he learned how to cultivate a writing 'voice' and learned how to use a set of writing processes that suited him. Elbow's work champions the practice of 'free-writing', a way of writing a first draft or discovery draft quickly to generate flow and ideas. This is writing without editing, and without worrying about spelling or grammar. Elbow's 'free writing' process becomes an example, for Kellogg, of a 'first draft revision strategy'(Kellogg, 1994: 132). That is, Elbow uses free writing as a way to produce ideas. Free writing, in this sense serves a role akin to planning, for Kellogg, since the writing provides ideas separately from the later rewriting process. In rewriting, the ideas can then be 'critically reviewed' (*Ibid*: 132); tailored to meet more rhetorical goals. For Kellogg, then, freewriting , much like outlining, can represent part of a dual stage strategy, reducing cognitive load.

Elbow's larger metaphor for writing is that of 'cooking' – 'bubbling, percolating, fermenting…' (Elbow, 1998:48). The sense is that the writer adds ingredients, yet over time there are strange and 'organic' interactions, where the writer may 'start out X and end up Y.'(Elbow, 1998:49). This is a process akin to the simple 'feed forward' network that Galbraith describes (Galbraith, 2009b: 59 - see also Fig 2.3.), where the knowledge/disposition within the network is synthesized and activated between inputs and outputs, and via the overall cycle of the knowledge-constituting model. The sense is that the thinking process is not under the conscious control of the writer. Much like a network, then, thinking happens somewhat subconsciously, and has the potential to create unintended consequences.

What is perhaps striking with Elbow's work is the sense that the best writing is not forced. That is, a writer should not force an argument to end up as Y. Rather, the writing process becomes a learning process, and the cooking metaphor allows that the ingredients themselves heavily influence the process and the outcomes. Elbow clearly values the serendipity of unintended consequences, as opposed to the Hayes and Flower's (1980c) more means-end sense that writing can be conceived of as a 'problem-solving' process. For Elbow, a goal may perhaps be borne in mind, but this goal would arguably be rejected if the writing set his thinking along different directions. Elbow's theorizing thus seems very much attuned to Schon's (in Ortony, 1979) and Dewey's (2009) sense that 'doing' can be a learning process, that

can feed back into earlier aims and directions, and thus change the original 'problem'. In the discourse of cognitive theory, Elbow's 'task environment' does not constrain his thinking process severely, since he allows himself the time and means to follow his ideas and to change his overall plans.

Essentially, for Elbow, the writer's 'voice' serves to give some direction to which ideas or forms of expression are chosen. Galbraith uses the term 'disposition', which seems to parallel Elbow's sense of 'voice'. That is, the writer's 'disposition' seems to guide what is written, where the writer's disposition emerges out of the process of writing as much as it pre-exists the writing. For Elbow, 'voice' seems a relatively concrete and unchanging thing: '…. it's the only one you've got' (Elbow, 1998:6). Elbow, like Murray, places a high value on voice. Elbow conjures a sense of what voice is, envisaging voice as vital and central, but yet expresses his inability to define it precisely:

> In your natural way of producing words there is a sound, a texture, a rhythm – a voice – which is the main source of power in your writing. I don't know how it works, but this voice is the force that will make a reader listen to you, the energy that drives the meanings through his thick skull. Maybe you don't like your voice…. But it's the only one you've got. (Elbow, 1998:6)

We can perhaps see in Galbraith's 'disposition' and Elbow's 'voice' that they are both describing some form of habituation. For Galbraith, 'disposition' perhaps stands in for a sense that a writer follows their feelings, or felt sense of direction. This is associated with an orientation towards being a high or low self-monitor. For Elbow, however, there is also something in an individual's voice that is of their everyday way of being and perceiving, of the rhythm of their speaking, their accent and ways of thinking. 'Voice' partakes of language, culture, and other shared factors. Elbow's sense of 'voice' could be compared to notions of self, such as personality or character. Voice, for Elbow, as noted above, is individual to each writer – it is 'the only one you've got.' (Elbow, 1998:6) Freewriting would seem to be a process that allows voice to come to the fore, whereas the classical writing models more easily subordinate voice in favour of rhetorical goals.

An important point worth noting is that Murray and Elbow both rely heavily upon editing and revision after writing an initial discovery type draft. Their initial writing serves as a thinking process, where they try to arrange their thinking via writing, work out what they think, find a voice, and make connections and discoveries as they write. Their initial writing is thus highly experimental and perhaps playful, recording ideas and experiences in the order and shapes in which they arrive to the writer. Murray then describes 'layering' his writing, like using oils to

build up layers of an oil painting. In writing fiction, for example, he explains that if he makes a 'new discovery', he then will 'later weave references to it through the text', or 'hide it in a character's dialogue' (Murray, 1991:73). His editing and revision is highly recursive and varied, where he reads back over sentences, or whole sections, and carries out various layers of changes and developments. According to Murray, these revising and editing processes are not staged or preset as set processes, but are, rather, contingent upon the individual and idiosyncratic development of each text. Revising seems to represent a form of development, where a text gradually emerges. Murray, like Elbow, even ascribes some agency to the text itself in this revision process, saying: 'I try to allow the text to tell me what it needs. (1991: 72).

For Murray and Elbow, then, their initial discovery writing process serves much as a plan, in the sense that they later develop and build upon this basic model or structure. But for these writers there is obviously something particularly attractive about writing, as opposed to using lists or using other forms of media, such as outlines or mind maps. A key advantage of writing, for them, seems to be that writing helps them to create a 'voice', since the rhythms and patterns of language seem to be essentially caught up with their sense of their identity within each text, and with the text shaping its own identity.

A tentative conclusion that can be drawn from Murray and Elbow is that 'voice' might be more difficult to plan than, for example, a chronological structure, such as a plot, or a list, or perhaps an outline. Voice might be difficult to create in any other way than writing or speaking, since voice is ultimately built up of words, cadence, and rhythm – it is a thing primarily of language. Many other things, such as plots, arguments, or lists, are not wholly dependent upon words to the extent that voice is. Plots, for example, can be represented diagrammatically and chronologically, such as in comic books or story boards. Arguments may be presented logically, or relationally, via spider diagrams or in terms of structures, such as binaries. Yet voice seems unusually writerly and characterised by the use of words, and expressible perhaps only by either writing or speaking. Voice, arguably, cannot so obviously be abstracted or separated from writing and speaking, so is perhaps particularly suited to the act of writing.

2.10. Literary and experiential accounts of fiction writing – genre, and how texts develop over time

The 'personal style' accounts from writers such as Murray and Elbow tend to be idiosyncratic, since each writer essentially describes their own writing processes and values the uniqueness

of their own voice. Literary and phenomenological studies of writing also tend to be quite free ranging and individualistic. Writers' accounts of their writing processes tend to be dealt with somewhat on their own terms, and in terms of each piece of writing, rather than, as with cognitive psychology, being generalised as processes in relation to a general model. Fiction writing accounts tend to present each writer somewhat as a case study for their own writing processes. Well known literary journals, such as the *Paris Review Author Interviews*, or *Strand Magazine Interviews*, for example, contain interviews where famous fiction writers describe their writing processes in detail. Processes tend to be described in relation to actual texts, where writers describe how they created particular characters and stories in their most recent novel. The development of individual texts is also sometimes charted in relation to writing processes, where writers are often asked process based questions about a particular text, such as 'How did you get started?' (Simic, 2006)

Interviews from fiction writers offer tantalizing links between the writing process and the writing product, and sometimes in relation to genre. It seems quite usual for crime writers such as Colin Dexter, for example, to know where their story will end before they begin writing:

> But in all these others I had one idea and that was going to be the *terminus ad quem.* I wasn't at all sure where I was going to start, but I knew perfectly well where I was going to end. I knew exactly what was going to happen in the last chapter but certainly not in the middle. (Dexter, 2008)

Crime fiction, as a genre, is often characterised by endings that draw together various strands or clues throughout the text, in the style of a whodunit. It is perhaps understandable, then, that crime writers tend to prefer a planning approach, as opposed to a discovery approach, since planning before writing allows them to write in mind of an ending and then place clues along the way. However, it is also hypothetically possible that crime writers could write a story in a discovery manner, making it up as they go along, or 'pantsing', and then weld an ending onto the end, as it were. They could then go back through the story and add clues and links that make links to the ending. In relation to their overall writing process, their first draft would thus represent a roughing-out or planning of a story. A following writing stage could then provide further structuring and cohesion. Interestingly, we can see that, hypothetically, this revising process is possible for crime fiction. Brian Aldiss (2007), for example, described talking with Agatha Christie, who described such a layering process. Hypothetically, such a technique could explain one way in which a cohesive text could be produced:

> [Brian Aldiss asking] I can't see how you write such a complex novel. 'Well', she [Agatha Christie] said,' it's quite easy really. I just go ahead. I write the novel, but I stop at the penultimate chapter, and then I think 'who's the most unlikely character to have committed the murder….?' So when she's settled on this, she just goes back and corrects a train time table here, and adjusts a relationship there, and then she goes on and writes it. And, of course, everyone is baffled and enchanted. [Aldiss, Desert Island Discs, 2007)

Christie's process represents a layered approach, much like Murray's sense that he can write a first draft in a discovery manner and then keep going back over the text, editing and revising, over and over again.

James Ellroy, whose writing could be described term as crime drama or detective thriller, describes plotting his stories out first, and in great detail. He says that he prefers to create the outline first and then write the text, so that he can attend fully to each without being distracted by the demands of the other:

> The outline for Blood's a Rover is 400 pages long. I know everything that has to transpire in the book, down to the dots on the 'I's and the crosses on the 't's. And having a superstructure that comprehensive, that dramatically inviolate, allows me to live extemporaneously in the prose. (Ellroy, 2009)

To 'live extemporaneously in the prose' suggests that the actual writing, for Ellroy, is a more romantic experience than simply translating ideas into prose. Ellroy talks passionately, and hyperbolically, of writing with 'rhythm' and of 'perfection' in his writing: 'I edit to get the rhythm. It has to sound perfect to me, down to the syllable. I am looking for perfection.' (*Ibid*: 2009) His use of the word 'extemporaneously' is intriguing in relation to discovery writing, since 'extemporaneous' essentially means 'unplanned' or 'without premeditation or preparation' (2002). So, for Ellroy, although the plot is already planned, the writing of dialogue and narration seems still very much an improvised process, where things such as rhythm, accents, and vernaculars, are hugely significant factors in their own right. Indeed, Ellroy talks of 'immersing' himself in the world of his characters. Ellroy, then, would seem to use a layered approach, much like Murray, where the stages of planning, writing, and editing, are each related to different aspects and elements of his writing.

Interestingly, then, Ellroy splits his writing processes between what could be termed the planning of 'plot' and the writing and 'living' of such things as 'rhythm' and perhaps dialogue (i.e. things that are not already in his 'outline'). It seems that some aspects of Ellroy's text are best suited, for him at least, to the different processes of planning and writing. Ellroy's account, then, somewhat goes beyond the binary of planning and discovering. That is, it is not so much that he is a planner rather than a discoverer. Rather, he plans some aspects and

writes, or discovers, other aspects. Also of interest is that he seems to describe the writing aspects in romantic terms, saying that he 'live[s]' 'extemporaneously' in the prose, as if writing is experiential and improvisational. He describes the story in more utilitarian and classical terms, as a 'superstructure', which he knows, down to the 'dots on the 'I's and the crosses on the 't's.' (Ellroy, 2009).

Fantasy writers also often plan extensively before writing. It seems usual for fantasy writers to build an elaborate and coherent fantasy world before they begin writing. J.K. Rowling, for example, has said that before beginning writing a Harry Potter story she has to first create the 'RULES' of the 'fantasy world' that the characters inhabit (J.K., July 8th 2000). Rowling also talks of 'giving' certain 'information' to the reader, while also 'concealing information'. Here, it can perhaps be inferred that the author is playing a complex game with the reader, as it were, where the plot and the magical nature of the characters serves as a puzzle that she draws the reader into. Again, it seems that she must know the 'RULES' from the outset, and this, for her at least, seems suited to a process where she first creates a model or plan of these 'rules' within a fantasy world, from which character actions then act in accordance with. Importantly, perhaps, Rowling's 'rules' would seem to have knock-on effects, and are thus arguably suited to coming first, as a process. The 'rules', interestingly, are perhaps not strongly related to voice, so are not primarily a thing of language. Rather, 'rules' seem more logic based – they define what 'characters CAN'T do' (J.K., July 8th 2000)– and might thus be abstractable from other aspects of writing, such as characters, voice, and even story. Rowling, then, arguably, could be using a layering technique whereby she first plans a logical framework and then writes the story.

2.11. Charlotte Doyle – Seed Incidents and 'Fictionworld'

A valuable account of fiction writing, in relation to discovery writing processes, is a study of short story writers conducted by Charlotte Doyle (1998). Doyle's study is characteristic of fiction writing accounts, similar to those of the *Paris Review*, in that her writers provide detailed accounts of the development of their thinking alongside the development of their texts. Much like the short story writing accounts of Raymond Carver (1994) and Flannery O'Connor (in Carver) noted earlier in the introduction, Doyle's accounts are rich for how process and product are charted together as an overall developmental process. A developmental context provides a holistic sense of how such things as characters and story might give rise to particular kinds of writing processes.

Doyle interviewed five fiction writers, including Grace Paley – a well known US short story writer. Doyle drew upon phenomenology and literary theory to theorise the writers' accounts of their writing processes. Her methodology was very open ended in that she asked writers open questions, such as how a particular work of fiction had begun, allowing writers to describe their writing processes largely on their own terms, and in the sequence of how the story and the writing process developed together. Doyle found that each writer began with a 'seed-incident'. Each writer had experienced something, such as a strange event, that they then wanted to conjure with or explain in some way. These 'seeds' provided the basis and impetus for a story, in that the seed events presented questions or issues that were compelling for the writers:

> I asked each writer how a particular work of fiction had begun. The answer was always a description of an event – something lived through, heard about, or read. LaChapelle spoke of living in a house with a 100-yearold Norwegian landlady who had a dog. Paley spoke of meeting a man, whom she had known to be a bigot, with a Black child in tow. Badanes spoke of making a film in which he had interviewed Holocaust survivors and then reading about a survivor who had stolen documents from the Jewish Institute for which the film had been made. These incidents, which writers identified as the events that had begun their stories, can be called seed incidents. (Doyle, 1998:30)

As noted earlier, by placing a focus on the writers' experience of a particular piece of writing, Doyle engenders accounts that bring together the experiences and processes related to the actual writing, even if such events (i.e. seed incidents) precede the actual writing by months or years. Interestingly, these seed incidents also provide a structure for the written text, in that the event supplies either a character, a dilemma, an image, or a basic story. These 'seeds' give the writer something to work with, sometimes quite a lot to work with.

Doyle took quite a narrative approach to questioning her writers, taking writers through the process of a particular piece of writing from start to finish. Before interviewing, Doyle read 'all of the authors' works carefully', so that she could 'ask informed questions and understand the answers about specific works.' (Doyle, 1998:30) Doyle prompted writers to talk about how they began writing. She then prompted the writers with questions such as 'what happened next?' To prompt for more process detail, she asked *how* – for example, 'How did that happen?' A common process she encountered was that the writers felt that one of the first things they needed to do when writing a story was to find the 'right narrative voice'. Interestingly, in relation to discovery writing, the writers found this voice via writing, and especially during the first paragraph. So again, much as for Murray (1978), Elbow (1998), and perhaps Ellroy (2009), 'voice' is associated strongly with a writing process.

Doyle also found that writers tended to inhabit the 'fictionworld' of their story:

> The writers spoke of searching for the right "narrative voice." Sometimes the right narrative voice had emerged from the first paragraph written. Sometimes, though, finding the narrative voice is a major problem in writing because, as Bakhtin (1981) taught, the voice is not only a style of speech, it is a stance toward the world (in this case, the fictionworld), a situated consciousness with attitudes and values. The right narrative voice has to be found before the author can sustain residence in the fictionworld. (Doyle, 1998:32)

The writing process, then, was actually a process bound up with, or even inextricable from, experiencing the 'fictionworld', a 'situated consciousness with attitudes and values'. Much like Elbow's sense of orientating himself and his voice to a piece of writing, Doyle's writers talk of first creating a 'consciousness'. But unlike Elbow's sense of his voice being his own voice, Doyle describes, from Bakhtin (1981), a slightly more passive process of finding a voice('a voice… has to be found') in relation to a 'fictionworld'. (Doyle, 1998:32)

Doyle also situated her findings in relation to notions of 'problem-solving' from the sciences:

> Many psychologists see the creative process as a kind of problem solving (e.g., Perkins, 1981; Wertheimer, 1959), but the nature of the problem to be solved has been more difficult to identify in the arts than in domains such as science. For writers, seed incidents provide a mystery, an invitation to exploration and discovery. (Ibid: 30)

Her sense of a 'seed-incident' seems to have something in common with the scientific metaphor of problem-solving, in that a writer is working with something, or perhaps working something out. Doyle, however, describes this process in notably less classical terms, interpreting the seed-incident as 'an invitation to exploration and discovery' (*Ibid*: 30). This sense is far less specific than a definite 'problem', and suggests, rather, that the seed incident stimulates the beginning, or opening up, of a thinking and writing process. It is perhaps apparent, here, that how a theorist phrases and interprets their findings plays a significant role in how they construct the meaning of their findings. A cognitive psychologist, for example, might easily interpret the seed-incident as exemplary of a problem-solving process, since the seed could represent a problem that the writer then tries to work out. When Paley 'spoke of meeting a man, whom she had known to be a bigot, with a Black child in tow' (Doyle, 1998:30), for example, such a scene would seem to beg questions of why this man was walking with a black child, and how this relationship had come into being. Doyle is arguably more caught up with an organic metaphor, where writing opens out in some way, much like a seed opens and grows.

2.12. Philosophy of writing, media theory, and writing as 'design'

This literature review so far has covered some of the main studies to have theorised writing processes in relation to discovery writing. In relation to notions of classical and romantic, the theories are somewhat balanced. Cognitive psychology and narratology lean towards the classical, and model themselves somewhat on the sciences. Emig's (1971) theorising sits somewhere between the classical and romantic, based on accounts from academics and fiction writers. The 'personal-style' composition theorists, including Murray (1978) and Elbow (1998), equally value self expression, and thus lean towards the romantic. Doyle (1998) considers the experience of writing, from a writer's perspective, and interprets these experiential accounts somewhat romantically, arguing that 'problem-solving' does not quite characterise such accounts.

Before finishing this review, it seems worth drawing on some philosophical and process theory to put the notions of classical and romantic into more context. Chandler (1995) and Sharples (1999), in particular, have both commented thoroughly on the values, processes, and strategies that tend to accompany the orientations of classical and romantic.

Chandler (1995), Sharples (1999), and Wyllie (1993) have each theorised writing processes in terms or writers' orientations and strategies. Such strategies are theorized as existing on a continuum between planning and discovering, and can be traced back to Stephen Spender's (1952:115) description of two orientations, Mozartians and Beethovians. Sharples summarises:

> The poet Stephen Spender was the first person to claim that there are broadly two types of writer: those who write as a way of finding out what they want to say (which he called Beethovians) and those who write to record or communicate what they have already planned (which he called Mozartians). Recently, researchers have given these types of writer the more helpful name of Discoverers and Planners. (Sharples, 1999:112)

From the theorizing of these two basic orientations, theorists have developed much more detailed orientations/strategies, characterising writing process in relation to profiles, such as the Watercolourist, Architect, Bricklayer, and Oil Painter. Chandler (1995) originally created these strategies or profiles. Wyllie (1993) added The Sketcher to this group – a more generalist strategy (as detailed below).

Sharples (1999), summarises these groups as follows, noting, importantly, that they might best be described as 'approaches' rather than orientations. Writers might be 'wedded to one

approach', but some writers might also be able to 'adapt their composing to the task and the audience' (Sharples, 1999:112). An 'approach' thus represents how a writer might tackle a particular task, whereas 'orientation' more deterministically describes a way of being or thinking that then translates into how a writer might tackle every writing task. The following profiles and descriptions below are adapted from Sharples' descriptions, mostly verbatim. Sharples' descriptions, in turn, are drawn from the descriptions of Chandler (1992), van Waes (1992) , and Wyllie (1993). I have numbered these strategies from 1-5 so as to more clearly represent the movement from planning to discovery:

> 1. Watercolourist – Mental Planner. Tends to write in one pass, from beginning to end, with few pauses or revisions. They may make mental plans, but there is little evidence of planning on paper. They tend to review the text, and rarely lose the overall sense of the text.
>
> 2. Architect – External Planner. A plan, compose, revise method traditionally taught in schools. Architects make detailed plans and set down headings to guide the composing. They compose a draft with only occasional pauses. They may not compose in sequence, but instead start with the easiest sections.
>
> 3. Bricklayer – Planner/Discoverer. Building a text sentence by sentence, revising as they go. They tend to polish up one sentence before moving on to the next. They revise frequently, but mainly at the sentence level, and may later make revisions after completing a whole draft. They can find it difficult to have an overall sense of the text.
>
> 4. Sketcher – Discoverer/Planner. Falls somewhere between Architect and Oil Painter. Sketchers produce rough plans that organise the texts under broad headings, though they may stray from or abandon these once they have started composing. They tend to be pragmatic, sometimes writing from start to finish, and sometimes jumping to easier sections.
>
> 5. Oil Painter – Discoverer. Classic Discovery writers. Often start by drafting and they may note down new ideas as they occur, later working them into the text through many sessions of revision.
>
> (Sharples, 1999:115)

These strategies were derived from cluster analysis of observed writing behaviours. The strategies as a whole have also been supported and adapted via the work of various theorists, including Van Waes (1992), Chandler (1995), and Wyllie (1993). The strategies seem reliable and somewhat distinct groups in this sense. Because they personify a strategy, they also have the advantage of being intuitively easy to understand and relate to. Researchers from both the positivist tradition, focusing on measurement and objectivity, and from the interpretivist tradition, focusing on meaning and subjective experience, have tended to accept the value of these strategies, both in terms of the methodologies from which they derive, and in terms of being able to recognize their own writing approaches. Chandler, for example, in a correspondence to myself, identified his own writing processes as those of an Oil Painter, noting 'I have always been a 'discoverer'/oil-painter for most substantial pieces of writing'

(2009). These strategies are also able to relate to a variety of text types, so are valuable for their neutrality and applicability.

Importantly, these clusters are also associated with Chandler's (1995) clusters of Instrumental and Poetic (see Table 2.2.), based on the work of Britton et al (1975), which, in turn closely mirror the terms Classical and Romantic (see Table 1.1). Science practices and values are more likely to be Classical, while arts based writers are more likely to voice Romantic and discovery values and practices (Chandler, 1995, Rymer, 1988). An important theoretical dimension to the theorising or orientations and approaches is that writers' values and practices seem to be heavily conflated. That is, out of the theorising of Classical and Romantic, planners and discoverers, and Emig's (1971) and Britton et al.'s (1975) 'modes' (Emig's term, not Britton's), comes a sense that writing strategies and processes are heavily tied to the kinds of beliefs and values that are characteristic of Classical and Romantic, or the sciences and arts. Research that uses cluster theory, such as that of Van Waes (1992), Wylie (1993), and Chandler (1995), does not theorise a causal or deterministic relationship between values and practices, to suggest, for example, that certain values lead to certain practices. Rather, there is simply the sense that certain values and practices tend to be associated.

An interesting and important question would be whether writers espousing classical and romantic values, and describing their work as classically planned or as romantic discovery, might actually be writing in ways that run counter to their sense of identity. Writers, for example, could be tending to present a discourse redolent of classical and romantic, and therefore be interpreting and construing their writing in terms of their values, rather than describing or construing their writing processes in value neutral terms. This question seems to be key to writing process theory, indicating that what writers say they do might be subtly different from what they 'actually' do, and yet it is very rarely raised as a question, and is rarely acknowledged. This point can easily be elided or brushed over, but the difference between what writers do, and what they think or say they do, could be a critical difference. Rymer (1988), interviewing scientists about their writing, for example, begins her article confidently by suggesting that she can ascertain what writers 'actually do':

> What do experienced scientists actually do when they compose research papers for publication? (Rymer, 1988: 211)

Her methodology, however, was based on accounts from the scientists, drawn from think-aloud protocols and interviews. That is, the accounts were ultimately mediated by the writers themselves, who explained their writing in their own words, and via their own understandings

of what they were doing whilst writing. Rymer was aware that these accounts were phenomenological in this sense, and perhaps not representative of what writers 'actually do', but she was understandably tempted to overlook this fact for the sake of a snappy opening sentence.

Writers based in different paradigms of practice could very easily couch their thinking in terms of the paradigms and discourses that are readily available to them. A science writer who values planning, for example, might find it awkward to describe moments of discovery or inspiration, because these experiences might run counter to the writer's sense of what good scientific practice should be. A literary writer valuing romantic inspiration, might equally be loathed to understand or describe what they deem to be planned, deliberate, or instrumental aspects to their writing. Writers, in this way, might very easily construct a sense of self that they then present as process, construing their writing in classical or romantic terms, somewhat regardless of how they 'actually' write. The question of whether writers might be construing and presenting their writing processes in relation to their values could present a problem for theories that rely on writers reporting their own writing processes. Writing practices and processes are invariably self-reported, in one way or another, as in the case of think-aloud protocols, interviews, accounts of pause durations, or when writers self-assess themselves, as in the case of Galbraith's (1992) high and low self monitors filling in a personality kind of questionnaire. The possibility that writers might be construing their writing processes in paradigmatic terms does not tend to be engaged with or acknowledged by many researchers and theorists.

Terms such as 'planning' and 'discovery' could be highly loaded terms that writers react to emotively, rather than coolly and neutrally describing as terms of practice. A striking example of how terms can be perceived and valued in different ways is readily apparent in Chandler's (1992) interview with a scientist, Dr Paley. Chandler, from a literary and philosophical background, values individuality and self-expression, whilst Dr Paley, a scientist, values 'clarity' and impersonality. Dr Paley described editing a book to create a 'common style' between different writers. This editing practice was obviously usual and normal for Dr Paley and the scientific community he worked within, but for Chandler, there is perhaps something abhorrent in this practice. Chandler presents Dr Paley somewhat as crushing individual voices and personalities, wondering whether the doctor is 'gratified by the submergence of personality':

> Although individual contributions are identified with the names of their authors. the group editor (often Dr Paley) ensures that the text has 'a kind of common style ... We're all tending towards each other.' I felt that perhaps the so-called scientific norm of impersonality led him to be gratified by the submergence of personality. (Chandler, 1992: 272)

By obviously chafing against Dr Paley's values and practices, Chandler inevitably draws attention to differences between his values and those of Dr Paley. Chandler, intentionally or unintentionally, thus foregrounds differences of interpretation, hinting at the meta-theoretical dimensions inherent to a romantic theorist interpreting the account of a classical scientist.

For Chandler, the value of interviewing writers in depth is that the interviews help to bring out the attitudinal beliefs and values that tend to underpin or otherwise be strongly associated with writing processes, strategies, and wider orientations. The writers in Chandler's study first filled in questionnaires on their writing processes, and were later interviewed. The interviews often became discussions, where Chandler could question values and processes in more detail, 'shedding light on attitudes to thinking' as well as 'writing':

> The insights of these writers serve to deepen those gained both from the questionnaires and from the broader survey of writers' published self-reports. I found the interviews particularly rich in shedding light on attitudes to thinking and writing in relation to the Discoverer-Planner continuum. (1992:274)

Interestingly, in some cases, Chandler found that the questionnaire accounts differed from the interview accounts. Dr Paley's case seems to be the clearest example. Chandler felt that Dr Paley's questionnaire account indicated an 'Oil Painter', whereas other observations, such as seeing the 'tidiness of his room' and considering the interview account, suggested an 'Architect' (1992:270). Openly vacillating between which profile best describes Dr Paley, Chandler again foregrounds the process of theorising, at the same time as settling upon a category of Architect. From a meta-theoretical perspective, it is also particularly interesting that Chandler should have the most difficulty when interpreting the accounts of a writer who came from a very different orientation than Chandler himself.

2.13. Conclusion

This literature review has surveyed a wide range of writing process theories, so that a variety of theory types can be drawn upon. My research investigates how discovery writing processes might be understood in relation to different genres of writing, namely fiction writing and

academic writing. A range of arts and science based theories have been drawn upon, in relation to writing processes.

The paradigms drawn upon in this review arguably balance each other out. Each mode of theory, for example, tends to have a counterpart from a similar of different mode of theory, where one either supplements the gaps of another, or takes issues with the core assumptions of the other. When drawing upon literary theory, for example, my review draws upon rationalistic narratology, as well as reviewing the more romantic research of Doyle (1998). When drawing upon the traditional cognitive models of Hayes and Flower (1980c), and Bereiter and Scardamalia (1987), Galbraith's critique of the 'problem solving metaphor' (1999) has also been drawn upon. Writing processes have been considered in terms of profiles and strategies, such as the planning and outlining approaches considered in the studies by Kellogg (1994), Emig (1971), and Torrance et al's (1999) work. Smaller writing cycles (where writers write a few words, read back over them, and write again) have been considered via the work of Baddeley (1974), and Bereiter and Scardamalia. Kellogg's (1994) work favours the separation of planning and writing, arguing that the partition of activities helps to relieve cognitive overload. Galbraith's sense that writing can help to create 'new ideas', however, somewhat contends with Kellogg (1994), suggesting that thinking and writing can be bound up together. The interdisciplinary theories of Chandler (1995) and Sharples (1999) frame the more meta-theoretical contexts of writing theory, describing writing processes, for example, in relation to classical and romantic modes of discourse.

Throughout the review, the so-called Forster quote has served as a reference point, or touchstone, providing a definition for discovery writing, and has served to relate writing processes theories to the structure of the Forster quote. This review has also drawn upon a variety of conceptions of discovery writing, so that the slightly different notions of discovery writing are catered for, namely:

- Pantsing (making it up as you go along, or flying by the seat of your pants)
- Writing as a idea creation (from Galbraith's writing as knowledge constitution)
- Post-reflective discovery, or the 'ah moment'

The following methodology section references my research questions in more detail, and describes how my research design attempts to engage with discovery writing and the genre of texts.

3. Methodology

> There are good historical reasons why interpretive writers have gone their own way, drawing on research as it suited them, but never getting immersed in it. Although they might address the same topics, interpretive writers and empirical researchers in past decades have not been asking the same questions….Interpretive and empirical inquiry in these traditions seldom came into conflict. They were simply irrelevant to one another…. However, the situation has begun to change. In a number of areas, variable-testing research has started to be supplanted by research that deals directly with what goes on in the mind of the learner or practitioner of a skill or discipline.... I find no fault with the interpretive process. It is the limited data base of the interpretive writer that is the problem - essentially the data of everyday knowledge and introspection. Generations of reflective thinkers may keep tackling the same questions and never make much advance because they are all, more or less, studying the same data and running up against the same dead ends…. (Bereiter, 1984: 212-213)

3.1. Phenomenology, constructionism, and positivism vs interpretivism

As noted earlier, cognitive psychologists somewhat muscled in on writing theory during the 1970s and 1980s. *Cognitive Processes In Writing* (Gregg and Steinberg, 1980) was a key text in this regard, bringing together the early cognitive models of Hayes and Flower (1980c) alongside the cognitive work of Bereiter (1980). There was somewhat a clash of cultures between interpretive and positivist theory. Bereiter (above), for example, critiquing the 'interpretive' theorizing of Smith (1982), argued that the role of 'empirical enquiry' as practiced by cognitive psychologists, representing 'positivism', 'was to identify the variables and interactions among variables that accounted for phenomena.' (1984: 212) Flower, also noted earlier, made similar attacks on the 'nature of writing as creative process', dismissing talk of 'the Muse' as 'pure bunk' (Hayes and Flower, 1980b: 32). As Bereiter's comments above demonstrate, there was a sense of two different schools of thought, interpretivism and positivism, finding that they were ostensibly studying the same area, or 'phenomena', of writing, and yet disagreeing on the fundamental terms of 'how' they were studying it. Bereiter could thus say of Smith:

> … I get no sense that we are colleagues in the same enterprise. Except on matters of policy, I do not even find anything I want to argue with him about. The things he has read I have read. The questions he has asked I have asked. And yet I find myself doubting whether I am the right person to review this book. (Bereiter, 1984: 211)

Having myself been a Literature student, it is perhaps natural that I feel a strong affinity with interpretive ways of thinking. When I read Bereiter's attack on Smith, for example, I note that similar criticisms, from a positivist standpoint, could be made of my study. To begin with, Bereiter's terms seem somewhat alien or at least awkward to me. Bereiter describes positivist

researchers as investigating 'phenomena', for example, equating phenomena with an 'empirical' approach. Bereiter's use of the word 'phenomena' seems supremely confident, envisaging the empiricist's role as to 'identify the variables and interactions among variables that accounted for phenomena.' (*Ibid*: 212) In essence, for Bereiter, 'phenomena' can be accounted for via a study of variables. This sounds very straightforward for Bereiter.

However, in philosophy and literary theory, and for interpretivist theory more generally, 'phenomena' is arguably a more a contentious concept than it is for Bereiter. The Nineteenth Century philosopher Husserl, for example, credited with founding the movement of phenomenology, argued that for a study of human perception to be meaningful, everything 'beyond our immediate experience' or consciousness must be 'put in brackets' (Eagleton, 1996: 48). For Husserl, then, experience should be reduced down to the smallest level from where, hopefully, we are more likely to agree upon what is experienced. If we experience a red light, for example, we can say that we experience 'red' or 'redness'. (*Ibid*: 48). Defining a base level upon which something could be agreed upon echoes philosophical debates in logical positivism and the natural sciences, where theorists such as Neurath and Schlick, for example, argued over whether to factor in perception when theorising the existence of 'physical objects'. Neurath, for example, argued that science should start 'with observations described in the language of physical objects', and that 'backtracking into experience was mad', arguing in effect that you 'can't build quantum fuel theory from reports of 'red here now''. (2009: BBC In Our Time)

By engaging with the notion of experience, phenomenology engages with the subjective nature of experience at the same time as intending to somewhat objectify that experience as a 'thing in the world'. In contemporary research practice, phenomenologists 'focus on describing what all participants have in common as they experience a phenomena (e.g. grief is universally experienced)' (Creswell, 2007: 58). Phenomenology, then, is interesting for how it is an attempt to set a level or a term (such as 'grief') at a point where people can begin to agree that a common experience exists. That is, phenomenology acknowledges the roles of perception and interpretation, foregrounding a process of mediation, and thus somewhat allows that different people or different cultures might experience differently, or have a different relationship with the world. Creswell's example of grief as 'universally experienced', for instance, could be contentious, simply because grief is a term that denotes a human emotion or state of being, and can be understood or constructed very different by different cultures. In short, grief is arguably a less universal concept than 'redness'. Phenomenology, importantly, tends to deal with people's expressions of their experiences, and thus deals with their

construction or interpretation of their experiences. Phenomenology, in this sense, can factor in the socially constructed nature of terms such as 'grief', and in this sense somewhat self-consciously deals with words, allowing that words are heuristic devices. Creswell, interestingly, describes Merleau-Ponty as a phenomenologist (*Ibid*: 58), whereas Crotty (1998) uses Merleau-Ponty as an example of constructionism, exemplifying a sense that:

> … the world and objects in the world are indeterminate. They may be pregnant with potential meaning, but actual meaning emerges when consciousness engages with them. (Crotty, 1998: 43)

When Bereiter suggests that a positivist researcher 'deals directly with what goes on in the mind of the learner', (Bereiter, 1984: 212-213) phenomenologists would argue, rather, that they cannot easily reach inside the mind of a person, so they settle for a mediated account, such as a spoken account from an interview. A phenomenologist who leans further towards constructionist thought would argue that the spoken account is indeed vital and favourable in itself, since an individual's construction of 'reality' can itself be made apparent through their own words.

Constructionism, importantly, engages with an individual's sense of what something is, and what it is for. An ant, for example, might perceive a tree in a very different way than an elephant perceives a tree. Writers, similarly, might engage very differently with pieces of writing, and thus what they think a piece of writing is, and what it is for. I value constructionism highly for my project, on the basis that the differences of values between Forster and Gide (Forster, 1962) arguably represent very different conceptions of what a novel is, and how writing processes might create such a novel. Writer's conceptions, in this way, seem vital references for the different ways in which writers perceive or construct a sense of themselves, a genre, and their writing.

Before continuing, it is worth defining positivism and interpretivism in more detail. Whereas in the literature review I have borrowed Chandler's terms, Classical and Romantic, to describe characteristic differences between values in the sciences and arts, a great deal of methodological and research-based theory tends to focus on the very similar distinction between positivism and interpretivism (Wellington, 2000: 15). Positivists are 'said to believe in objective knowledge of an external reality' and 'seek knowledge in 'hard' quantitative data' (*Ibid*: 15). Positivism is linked closely to Enlightenment thinking and to empiricism. Wellington, for example, links positivism to the ideas of Comte and Mill:

> One of its ideas is that true knowledge is based on the sense-perception of an objective, detached, value-free knower. Positivist knowledge is therefore deemed to be objective, value-free, generalizable and replicable…. (*Ibid*: 15)

Interpretivism, by contrast, tends to engage more primarily with the interpreted and constructed nature of 'reality', more heavily acknowledging the ways in which humans create and experience meaning, both as individuals and culturally:

> [Interpretivism]…. accepts that the observer makes a difference to the observed and that reality is a human construct. The researcher's aim is to explore perspectives and shared meanings and to develop insights into situations…. Data will generally be qualitative and based on fieldwork, notes and transcripts of conversations/interviews. (Wellington, 2000: 16)

In practice, actual researchers no doubt exist and practice somewhere along a scale between positivism and interpretivism. Education based theorists who describe their work in terms of science for example, might deal with terms such as 'learning', aware that the term is a potentially awkward construct, yet are prepared to operationalise the term 'as if' it were objectively 'real' (McLeod and Hodkinson, 2010: 180). Predominantly positivist theorists, such as Kellogg (1994) and Torrance et al (1999), seem content to use contentious measures, such as assessment of writing, without becoming so preoccupied by the problems associated with assessment. Assessment allows Kellogg and Torrance et al to test the 'success' of writing strategies, and they do not let problems associated with assessment to stand too firmly in their way of presenting their 'results'. Bereiter and Scardamalia (1987), likewise, create potentially controversial constructs such as 'novice' and 'expert' writers, aware that these categories are problematic at the same time as being heuristically valuable. Positivistic theorists, in this sense, often require their readers to suspend disbelief or make an 'as if' leap of faith with them. Kellogg's (1994) theorizing, for example, somewhat requires the reader to accept that assessment can represent 'text quality', and that the creation of somewhat unnatural conditions, such as 'outline' and 'no outline' groups, can represent writing processes. I find Kellogg's work particularly awkward in this sense. I cannot easily make either of the leaps of faith that Kellogg's work requires me to make, and when these leaps are added together, I experience Kellogg's overall findings difficult to apply to 'real world' writing, perhaps in much the same way that Bereiter (1984) experienced Smith's (1982) work as awkward, or irrelevant.

The binary between positivist and interpretivist positions is simplistic but yet characterizes important differences between the ways in which writing processes have been approached by theorists. Kellogg (1994), for example, employs a predominantly positivistic and science based discourse, describing his writers as 'subjects' and the writing 'experiments' as taking place in a

'laboratory' (Kellogg, 1988: 356). He seeks to generalise his findings in terms of numbers or values that define such things as 'text quality'. While Kellogg acknowledges that grading 'text quality' involves 'subjective ratings' (Kellogg, 2001: 45), he then treats these ratings as if they unproblematic and objective values, using these figures to indicate the relative success of writing strategies. Much like a student receiving a grade for an A-Level, there is a sense that regardless of how an examiner might have vacillated over awarding the mark, once the mark is awarded, the process of marking is then forgotten and left behind. The mark remains, as simply a number or value. Kellogg, in this way, much like Bereiter (1984), seems to represent an extreme of positivism.

At the other end of the spectrum are theorists who foreground the more experiential aspects of writing. Theorists such as Murray, Elbow, Chandler, and Perl, for example, often follow more literary conventions such as quoting lengthy accounts from writers, aware that to paraphrase would be perhaps to dilute the meanings and contexts implicit to a writer's original account. The 'personal style' theorists, as noted in the previous chapter, tend to base their theories on a small group of writers, sometimes only themselves (Murray, 1991, Elbow, 1998). In many cases theories seem as small interpretations, construed from small excerpts of quotes, such as Doyle (1998) providing examples of seed incidents from each writer's description. I find such descriptions to require only a small leap of faith, as it were. Doyle's summary of seed incidents provides a good example, where her theory is borne out simply by grouping together a theme she has identified in her interviews. She provides examples of seed-incidents in prose, rather than simply summarising that three writers described seed-incidents. Readers, then, are in the position of being able to judge for themselves whether these examples fit the theme. Readers are also in put in the somewhat privileged position of being allowed to actively judge whether these examples could be interpreted differently, or fit into a different theme:

> I asked each writer how a particular work of fiction had begun. The answer was always a description of an event – something lived through, heard about, or read. LaChapelle spoke of living in a house with a 100-yearold Norwegian landlady who had a dog. Paley spoke of meeting a man, whom she had known to be a bigot, with a Black child in tow. Badanes spoke of making a film in which he had interviewed Holocaust survivors and then reading about a survivor who had stolen documents from the Jewish Institute for which the film had been made. These incidents, which writers identified as the events that had begun their stories, can be called seed incidents. (Doyle, 1998:30)

The interview process and her theorizing process are thus made evident together, in an intuitively simple format. As a literature postgraduate, I find this mode of theorizing very simple and attractive, perhaps because it is similar to practices in literary criticism, such as hermeneutics, of seeking out themes, patterns, or meaning in extracts of texts. Positivistic

theorists, such as Bereiter (1984), might argue that Doyle has contributed little to the field of writing processes, since she has not theorized her data in relation to an overall model of writing, or in relation to cognitive models. One of Bereiter's criticisms of interpretive research, and Smith's work, in this respect, was essentially that there was a tendency to not theorize far beyond a simple interpretation of data, saying: '…having alluded to the phenomenon, then what?' (Bereiter, 1984: 213). I would argue that Doyle's contribution is not large, in comparison to a general model, but yet is valuable for the sense that her findings seem particularly close to, or well represented by, each author's account.

3.2. My epistemological/ontological stance

I choose to take a predominantly interpretivist approach to writing processes. My interpretive positioning is somewhat dispositional, in that I habitually lean towards a Romantic and interpretive philosophy when approaching things that I associate with the 'arts' or 'humanities'. As a photographer, for example, I value aesthetics and beauty. Having written short stories, I value Romantic notions, such as conveying a feeling or experience. However, I would not simply argue that I am totally an interpretivist. As a competitive cyclist, for example, I have behaved somewhat as a positivist, taking measurements of performance, such as speed (in mph), power (in watts), heart rate (in bpm), and treating these things as objective measures of performance. As a photographer I deal with aspects of photography in both interpretive and positivist ways. My contention, for the purposes of this study, is that writing is worth approaching as a subjective and interpretive activity.

My interpretive positioning is also somewhat pragmatic and strategic in relation to my research. An important foundation for my research is that the so-called Forster quote seems to originate in a genre debate between Forster and Gide. For me, an important aspect of Forster's (1962) critique of Gide is that, much like Bereiter's (1984) criticism of Smith, the sense of disagreement between two philosophies, paradigms, or genres seems crucially at stake. I contend that to understand discovery, in the context of Forster and Gide, then, is to engage with the different meanings that each writer brings to their understanding of what a novel is or should be. If I was to approach the writing processes of Forster and Gide by marking their novels via a mark scheme, as positivists such as Kellogg (1994) have approached writing, this would be to treat their writing as if their writing was the same, or worth treating 'as if' comparable. However, since Forster and Gide propound different philosophies in relation to writing, it might thus seem reasonable to expect that their writing might be fundamentally

different. Application of the same mark scheme would perhaps simply ignore this sense of difference.

3.3. Philosophies in relation to assessment of writing

Assessment, as noted above, is not necessarily a simple, objective, or unproblematic process. Studies in education, interestingly, have found that tutors from different subject disciplines often interpret mark scheme terms, such as 'structure' or 'argument' in different ways (Lea and Street, 1998). Linguistic theory has offered T-units – 'a string of words that includes a main clause and all its modifiers' (Hudson, 2009: 349) – as a measure of writing quality. Some studies have found that longer T-units, representing more complex clauses and often longer sentences, tend to be associated with higher-rated scripts (Malvern et al., 2004), thus offering a measure akin to 'text quality' – to use Kellogg's (1994) term. The logic of such a measure is somewhat circular, however, since the suggestion is that quality can be gauged from by assessors' grades, thus assuming that assessors' judgement of quality can serve as a standard by which to judge quality overall. T-unit measures as indicators of writing quality or maturity have also been criticized on the grounds that longer T-units can be 'awkward' and 'convoluted':

> Relatively mature sentences can be awkward, convoluted, even unintelligible; they can also be inappropriate to the subject, the audience and the writer's or persona's voice. Conversely, relatively simple sentences can make their point succinctly and emphatically. (Weaver, in Hudson, 2009: 351)

Ostensibly structural or 'objective' measures of writing, then, are caught up with value judgements as to what constitutes good writing. T-unit measures, it would seem, very easily reward complexity over simplicity. Simple and repetitive sentences used by fiction writers such as Ernest Hemingway, for example, could be expected to score low marks via traditional means of assessment, but yet such writing is often attractive to readers by virtue of its apparent simplicity.

Assessment of writing, I suggest, raises many interpretive problems or questions, and is thus an awkward measure. As a predominantly interpretive researcher, for example, I find the more positivistic theory to be most interesting when interpretations are glimpsed behind the more quantitative findings. In Galbraith's early (1992) article, for example, there is, for a literary and interpretivist researcher like myself, an intriguing moment when Galbraith briefly ponders upon his own interpretation of one particular piece of writing:

> … my impression of the texts concerned (and I was not the only marker) was of an argument being thought through on paper, rather than the usual potted summary of various sources.' (1992: 65)

This interpretation of what we could term a textual structure, I suggest, provides an understanding that lies behind the marking. In my opinion, it thus provides a more valuable and in-depth sense of the text, and hence the writing process in question, than the subsequent marks that more positivistic researchers, such as Galbraith (1992), Torrance et al (2000), and Kellogg (1994), tend to base their findings upon.

3.4. Common ground between positivism and interpretivism

This methodology section has so far sought to set out my epistemological and ontological stance within the context of positivism and interpretivism, and with reference to educational research and the field of writing process theory. I have pointed out characteristic differences between research based within predominantly positivistic and interpretivistic paradigms. I have argued that my position is predominantly interpretivist. To this end I have been critical of practices that seem characteristic of positivism in cognitive psychology, such as Kellogg (1994) and Torrance et al (1999) using assessment somewhat as an arbiter of quality in writing.

However, while there are characteristic differences between positivism and interpretivism, it is perhaps even more valuable to recognize the common ground, common interests, and methodologies that theorists can share. As noted in the literature review, writing theorists from positivist and interpretive paradigms, for example, have both employed the Forster quote somewhat as exemplum of discovery writing. Quotes from fiction writers, in this sense, seem to provide a simple and attractive snapshot of a writing process, or otherwise serve as exemplum of a writing strategy. Paris Review author quotes from fiction writers have likewise served as compelling little nuggets, which theorists, such as Kellogg (1994), or Emig (1971) then interpret in characteristic ways. Kaufer et al's (1986) comparison of a writing plan with the resulting piece of writing seems simple and neutral, where to view the difference between the plan and the resultant writing would surely be acceptable to empiricists and interpretivists alike. Think aloud protocols and pauses have provided the basis for many cognitive researchers, such as Hayes and Flower (1980a), for 'personal style' theorists such as Perl (1980), and for interdisciplinary theorists such as Emig (1971). While I have criticized Kellogg and Torrance et al for seeming to place a lot of faith in assessment, I also recognize that the

main thrust of their research is to describe and compare writing strategies. Their descriptions of writing processes can be relatively neutral. Cluster analysis, while being associated with positivist research, is also somewhat value neutral, in that it simply seeks to draw smaller elements into patterns. Searching for patterns is arguably fundamental to all modes of theorizing.

So, while positivists and interpretivists may often choose research methods that are traditional to their paradigm, there is also a sense that within a 'field', such as writing process theory, there are various methods to be chosen from. How those methods combine to work effectively together entails pragmatic decisions that relate to the aims of the research, to the nature of the research, and to the ontology of the researcher themselves. And while I have somewhat suggested that my ontology and the role of my research will somewhat precede my choices of using in-depth interviews, for example, there is also the reverse sense that research methods are also associated with particular fields. As Hammersley notes:

> It is not that people first acquire epistemological and ontological assumptions and then decide how they are going to investigate the social world. Rather, they acquire particular research practices and various methodological and philosophical assumptions, consciously and unconsciously, more or less simultaneously, and each shapes the other…. Furthermore, we are not so much faced with a set of clearly differentiated qualitative approaches as with a complex landscape of variable practice in which the inhabitants use a range of labels… in diverse and open-ended ways in order to characterise their orientation…. (Hammersley, 2007: 293)

As a Literature student, for example, my sense of writing process theory is informed very heavily from author interviews, from publications such as the Paris Review Author Interviews, where writers describe their writing processes in relation to the texts they have written. Much like accounts from short story writers, there is thus a sense of a text and a process being discussed together, where a reader is in a position to understand a process in relation to a text and its writer.

3.5. Summary of methodology

Before considering how my research questions and epistemologies influenced my research design, it is worth very briefly summarising how my research was carried out. In this way, epistemological points and references to secondary theory can at least be considered with some reference to my research design.

In brief: I interviewed 11 writers about a piece of writing they had recently written. These writers were relatively experienced and able writers, ranging from second year undergraduates to professional fiction writers. Most writers were from a literary background, and the texts we discussed included novels, short stories, essays, articles, and PhD chapters. Broadly, there was an even balance between the amount of fiction writing and academic writing. Writers described and explained their writing processes in the interviews, responding to process based questions such as 'How much, if at all, do you plan before writing?' Each interview was based on a particular piece of the writer's recent writing, such as recently handed in essays, or novels either in progress or recently completed. I read these pieces writing before interviewing, so that I could compare the writer's accounts of their writing processes to features of their written texts. I asked the same pre-prepared questions to each writer, but developed and improvised these questions differently depending upon the piece of writing, and depending upon how each interview developed. Many writers were interviewed more than once, and tended to discuss different pieces of writing in each interview.

My project's research design is described in more detail later, in the Research Design section.

3.6. Research questions

As previously noted in the introduction, my research is interested in the relationships between *what* people write and *how* people write. More specifically, my project asks how discovery writing might be associated with the writing of different genres, namely academic writing and fiction writing. My research questions:

> Central Question: How, if at all, is discovery writing associated with academic writing and fiction writing?
>
> Sub question 1: How, if at all, is discovery writing associated with the writing of certain sub genres of academic and fiction writing, such as essays, PhDs, articles, short stories, novels, and crime fiction?
>
> Sub question 2: What kinds of relationships, if at all, are there between a writer's orientation and the discovery writing processes they use when writing different kinds of texts?

My research questions serve as ways to steer my project into areas that have not been heavily researched before. I envisage these questions as leading the research in certain directions, rather like an archaeologist might choose a section of a field to start digging into, not knowing

what they will unearth. Orientation is an area that has been dug over a few times, as it were, by theorists such as Sharples (1999), Galbraith (1992), and Chandler (1995), whereas the notion of task or genre, in relation to discovery writing, seems like a different corner of the field. My research questions serve as guiding questions, rather than being questions that determine the course of the research. Much as Elbow and Murray embrace tangents and learning in the process of writing, I embrace the sense that my research, within some basic limits, might "start out X and end up Y."(Elbow, 1998:49). By focussing on genre, my aim is to pay particular attention to the kinds of texts being written, and to question how discovery writing might be associated with different kinds of texts.

As noted in the introduction, discovery writing, as an overall concept, has not been studied comprehensively before. Galbraith's study (1992) has considered idea generation in depth. Theorists such as Chandler (1995) and Torrance et al (1999) have related discovery writing to different orientations and strategies. But theorists tend not to create an overarching sense of all the possible forms that discovery writing might take. There are, for example, no text books entitled Discovery Writing. The general question of 'What is Discovery writing?' would thus be a pertinent question, and somewhat requires that I establish a wide context for my research, so that I can then place smaller questions or findings within a context. Definitions of discovery writing could be made clearer to avoid confusion. Hence, I have attempted to create some working definitions, drawn from trends in existing theory:

1. Pantsing (to fly by the seat of your pants is to make up a story or text as you write it).
2. Writing as idea generation, or knowledge constitution (to get or develop ideas as you write, based on Galbraith's theorising of discovery writing)
3. A post-writing reflection (the experience of reading your own writing and realising something new in its meaning, or realising whether it works or does not work.)

3.7. Process, product, and the writer

My research relates pieces of each writer's writing with their account of how they produced that piece of writing. A key interest, here, is that of considering the relationships between process and product. Writing, as a medium, takes a particular role in the processes of production and editing. Writers, for example, can read back over, edit, and otherwise use writing as a thinking aid. Discovery drafts, in particular, are feasible partly because text can later easily be moved around, cut and pasted. Dewey (2009) notes, for example, that writing is

flexible in this sense. Architects and builders, for instance, cannot so easily change their plans as they build, because to make changes could be very expensive or physically awkward. A builder cannot so easily make changes to foundations once the concrete has set, for example. Writers have the option of learning, improvising, and editing as they write, somewhat because the medium of writing, especially since the advent of word-processing, is amenable to changes and editing. The differences between mediums, such as writing and building, as Chandler (1995) and Dewey (2009) have recognised, have important implications for the ways in which processes can be used with a particular media. Dewey even goes so far as to suggest that the aesthetic of a building can be related to the process of its construction:

> Writer, composer of music, sculptor, or painter can retrace, during the process of production, what they have previously done. When it is not satisfactory in the undergoing or perceptual phase of experience, they can to some degree start afresh. This retracing is not readily accomplished in the case of architecture – which is perhaps one reason why there are so many ugly buildings. Architects are obliged to complete their idea before its translation into a complete object of perception takes place. Inability to build up simultaneously the idea and its objective embodiment imposes a handicap. (Dewey, 2009:51-52)

It seems usual for Romantic theorists such as Dewey to relate processes and products together, and to suppose that certain processes might shape the products in certain ways. An architect could no doubt look at a building and explain how it was likely to have been constructed. The same relationships between process and product might not be so clear for writing, because especially since the advent of word-processing, writing and editing are highly recursive activities. Kellogg (1994) has argued, for example, that a sense of stages, such as planning and writing stages, is valuable if a piece of writing is limited to one or two drafts, since these stages are more likely to be then somewhat discrete. But increased layering and recursivity are likely to blur the boundaries between such concepts as planning and writing. However, reading someone's writing before interviewing them about their writing processes offers many opportunities to make links between *what* they wrote and *how* they wrote it. The sense of process leading to product, as with Dewey's theorising, might also be reversed, where we can ask how the intended product lead to the use of certain process. In each case, it seems highly valuable to relate processes to product, and to refer to a written text when discussing how it was written.

Thinking of process and product as going together is built into our language. As Dewey notes, verbs and nouns are related, where the process and the product often partake of the same name.

> It is no linguistic accident that "building", "construction", "work", designate both a process and its finished product. Without the meaning of the verb that of the noun remains blank. (Dewey, 2009:51)

The same can be said for writing. We talk of a writing process – we say 'I am writing'. We also speak of a product – a piece of writing. To relate process and product seems commonsensical in this sense. As a photographer, for example, other photographers often ask me *how* I created a particular photograph. They tend to ask me '*how?'* because they have already seen the photograph in question, and they are interested in creating such a photograph themselves. I can explain the photograph in various ways. I can tell them what camera I used, what attributes the camera has, and what settings I used. I can provide a story that explains the overall event of taking the photograph – what the light was like, where I stood, what interested and motivated me. The photograph itself serves as a valuable reference, since the questioner can refer to the photograph to pose specific questions. The photograph is also the thing that excited their interest in the first place, so the photograph provides the impetus and motivation behind their process questions.

A photographer presses their finger down on the camera shutter. The camera then processes the image, and thereby does a lot of the hard work – the processing. A writer, by contrast, is the processor of writing. In writing, it is the writer that does this hard work. To understand writing processes, then, is to engage with how writers think *and* what they do. To engage with writers' thinking is to engage with psychology in some way. My project attempts to find out what writers think by interpreting what they say (i.e. process accounts) in relation to what they have done (i.e. their written texts). As noted earlier, my epistemological position leans towards a constructionist phenomenology. That is, I acknowledge a sense that writers can describe and explain their writing processes, and that their words can be interpreted on the basis that they both mediate and construct thought in some way.

3.7.1 Bereiter and Scardamalia – six levels of inquiry

As noted above, my research is interested in relationships between process and product, valuing a sense that writing processes might be better understood if related to the texts that they produce. This philosophy is partly based on Bereiter and Scardamalia's (1987)(Bereiter and Scardamalia, 1987)(Bereiter and Scardamalia, 1987)(Bereiter and Scardamalia, 1987)(Bereiter and Scardamalia, 1987)(Bereiter and Scardamalia, 1987)(Bereiter and Scardamalia, 1987) sense that process accounts (i.e. writers' descriptions of their writing

processes) can draw context from a textual analysis of a piece of writing. This principle, interestingly, is also evident in literary accounts, such as Paris Review Author Interviews, where the interviewers discuss a writer's writing processes in relation to a specific text, usually the writer's most recently published novel.

Bereiter and Scardamalia (1987) are perhaps fundamentally positivistic, in as much as they value scientific experimentation. Cognitive psychology has grown out of a scientific tradition. But Bereiter and Scardamalia also have some interpretivist leanings. They value phenomenology, and draw upon literary accounts and quotes, such as the apocryphal Forster quote. They acknowledge that studying writing processes is fundamentally difficult, since to understand a writing process in depth is to relate textual characteristics with what goes on inside a writer's mind. Texts and minds are contested grounds in terms of whether they can be empirically studied, and Bereiter and Scardamalia acknowledge this. They value mixed methods forms of research, blending positivist methods of experimentation and simulation with traditionally interpretive and literary modes, such as interviews and historical accounts. They suggest that these different modes of inquiry are at their strongest when they work alongside each other.

Bereiter and Scardamalia (1987) argue that a strong study into writing processes would employ various levels of enquiry. They consider that levels of enquiry tend to ask different kinds of questions and, in turn, be associated with particular types of methods. They also argue that studies into writing processes should ideally engage with writing on as many levels as possible. Three of their levels (Levels 1, 3, and 4) are particularly relevant to my research, since they relate previous research (Level 1), to texts (Level 3), to writing processes (Level 4).

Level	Characteristic Questions	Typical Methods
Level 1: Reflective inquiry	What is the nature of this phenomenon? What are the problems? What do the data mean?	Informal observation Introspection Literature review Discussion, argument, private reflection
Level 3: Text analysis	What makes this text seem the way it does? What rules could the writer be following?	Error analysis Story grammar analysis Thematic analysis
Level 4: Process description	What is the writer thinking? What pattern of system is revealed in the writer's thoughts while composing	Thinking aloud protocols Clinical experimental interviews Retrospective reports

Table 3.1 Edited version of Bereiter and Scardamalia's Levels of Inquiry in Research on the Composing Process (Bereiter and Scardamalia, 1987:34)

My research values this sense that writing processes can be best understood by integrating these different methodologies. It would be possible to only use one methodology, such as 'text analysis', for example, from which to construe writing processes. Such a methodology, however, could very soon feel limited. The existence of a textual feature, like a fictional character, for example, could very soon beg questions of how and why a writer had created such a character. Similarly, if research was based solely on process accounts, from an interview, where a writer was describing writing a fictional character, we might feel, as researchers, that we wanted to see this character on the page, to see this character within the wider context of a story. In this way, the written text might aid an understanding of the interview account, because a manifestation or product of the writing process could be viewed and made available to questioning.

Bereiter and Scardamalia's (1987) theorizing of mixed methods, then, is valuable for how it demonstrates that one method on its own would very soon beg questions that would, in turn, be best answered by other means. Combining those other means, such as textual analysis (Level 3) with process accounts (Level 4), creates a more rounded sense, where one methodology complements another methodology, and can fill in the gaps left by the other.

3.7.2. The Hermeneutic circle – methodological principles in relation to terminologies – regarding awkward words such as 'planning' and 'discovery'

Cycling between different levels is also valued in philosophical and interpretive theory. As noted in my literature review, with reference to Gadamer (1989), hermeneutics is a mode of study that has been applied to the reading and interpretation of texts. Its origins date back to the interpretation of religious texts. More recently, from the 1700s onwards, hermeneutics has become a philosophical mode of study. Hermeneutics tends to be applied to the translation and interpretation of all texts, to languages more generally, to the process of reading, and to communication between people. Methodologically, the hermeneutic circle describes a process, similar to Gestalt theory, whereby theorists and researchers cycle between parts and wholes in relation to language and interpretation. Crotty summarizes Okrent (1988) to explain this concept:

> … to conceptualise the hermeneutic circle is to talk of understanding the whole through grasping its parts, and comprehending the meaning of the parts through divining the whole. (Crotty, 1998:92)

Practically, the hermeneutic circle can simply imply a researcher checking meanings with a writer, by, for example, rephrasing questions and answers. Two people can build and negotiate meanings in this way, checking that they mean the same kinds of things when they use certain words or types of language, such as discourses.

For my project, for example, overarching terms such as 'planning' and 'discovery' are central terms that need to be dealt with carefully and critically, since writers can interpret these terms very differently. Simply, I have to be aware of what a writer means, and what contexts they are drawing upon, when they say that they 'plan', or have a 'plan', or that they have some 'ideas', or a 'plan in my head'. Previous theory (Chandler, 1995) would indicate, for example, that Classical and Romantic orientations would have a role to play in how writers tend to use terms such as 'planning', 'discovery', 'problem solving', or in what ways writers talk about the translation processes between writing and ideas.

Some hard-line hermeneutical theorists, such as Berger and Luckmann (1975), stress the impossibility of interpretation, recognising the Whorfian sense that 'experiences' are necessarily 'distorted' by a 'common language'. Whilst I philosophically acknowledge their position, my methodology more pragmatically works from the position that such distortions are perhaps necessary and inevitable. A common language and shared understanding, implicit in the use of such terms such as 'writing process', or 'planning', for example, is perhaps a necessary limitation of any study. Predominantly interpretivist research, such as my research, should arguably be resigned to such limitations, and seek understandings beyond these initial terms. At an early point in researching my project, for example, I considered avoiding the phrase 'writing process', preferring the term 'writing event'. I felt that the word 'process' denoted generalisability, and that its associations with Classical theory, such as cognitive psychology, were too strong. The term 'event', by contrast, connotes the particularity of a writer writing one essay or story, and has associations with the Romantic notion of an 'experience' (Gadamer, 1989). Words and phrases are awkward things for how they are associated with different philosophies, and for how they oblige us into aligning ourselves with certain modes of understanding.

For my research, then, when I use the term hermeneutic circle, I mean to indicate that interviewer and interviewee can check and discuss interpretations with each other. I simply

mean to draw on a sense that my questions, prompts, discussions with writers – and checking their process accounts against previous theory and their texts – all work together as a cycle of checks that aid understanding. Does a writer's text bear out their process account, for example? Does their sense of 'a plan' accord with a sense of what their planning is for? What does this writer mean when they use the term 'planning'? What do I mean when I use the term 'planning'? What are the general dictionary definitions of the word 'planning'?

This holistic sense of checking and interpretation seems to accord well with Schleiermacher's sense of the hermeneutic circle, as summarised by Crotty:

> For Schleiermacher, reading a text is very much like listening to someone speak. Speakers use words to express their thoughts and listeners are able to understand because they share the same language that a speaker employs. They know the words, phrases, and sentences that they are hearing and they understand the grammatical rules. On this basis, they are able to put themselves in the place of the speaker and recognise what the speaker is intending to convey. There is a place, then, for a kind of empathy in the speaker-listener interchange…. (Crotty, 1998:93)

The hermeneutic circle, in this way, is helpful for my research in that it characterizes the roles that an interviewer and interviewee might take in relation to an interpretive process.

3.8. Research design

The diagram below (figure 3.1) presents the overall structure of my research design. The core element of this design is the interviews themselves. As noted earlier, in brief, I based the interviews on a recent piece of each writer's own writing so that I could tailor interview questions to each individual text.

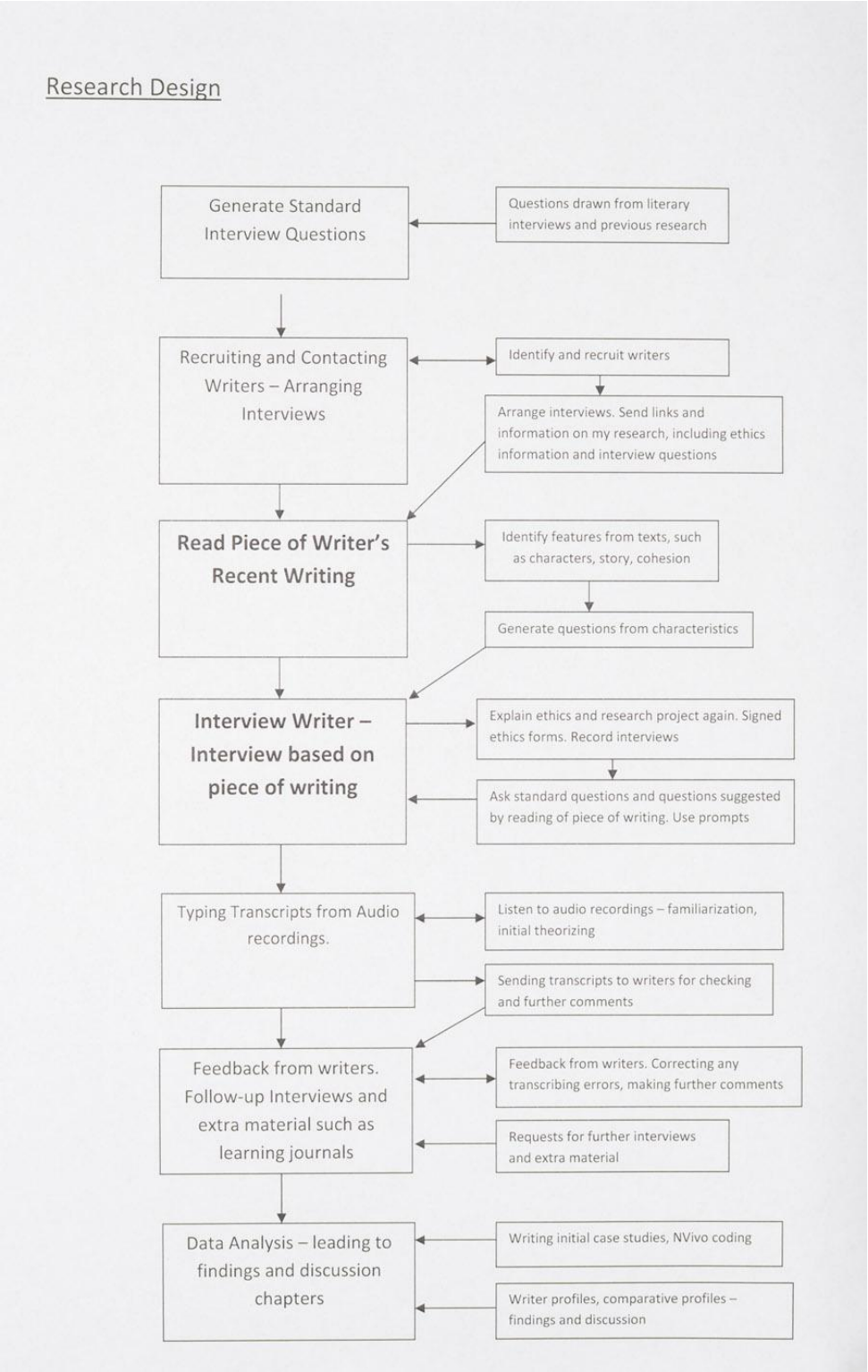


Figure 3.1. Diagram of Research Design

3.8.1. Process and product – core of research design

As figure 3.1. (above) shows, the core of my research design (shown in bold) is the comparison of product and process. As noted above, interviews were based on a recent piece of each writer's writing. Reading these pieces of writing before interviewing a writer helped me to

identify certain characteristics or features of the text that could be indicative of certain genres, orientations, and writing processes. These features could be things such as whether a writer used a certain form of narration, foreshadowing, created a summary, or seemed to create a stream of consciousness. Features of their writing could equally have been anything that drew my interest in relation to discovery processes.

I thereby carried out a process akin to what Bereiter and Scardamalia term (Level 3) 'Text analysis' (1987:34). Text analysis is a phrase based in linguistics, associated with Halliday et al (1976), and tends to be associated with picking out aspects that indicate cohesion. Short story theorists, such as Lohafer (1994) and van Dijk (1994), have, similarly, used cognitive psychology alongside reader-response theory, to theorize 'closure' in relation to short stories. My research is interested in cohesion, simply because cohesive devices, such as summaries, signposting, and foreshadowing, can provide clues to writers' strategies, values, and writing processes. When reading writer's texts, I was also more generally looking for any features of writing that could serve as a point of discussion with each writer about their writing processes. I could ask, for example, how did you create this character, or how did you develop and write this argument?

Reading a piece of the writer's writing helped me to think about many aspects of their text shortly before the interview, and to ask various highly focused and specific questions. An example of these notes from my first interview with Dan, the crime fiction writer, is included in Appendix 1 in Appendices.

At a methodological level, my study engages centrally with three of Bereiter and Scardamalia's (1987) levels of enquiry, namely:

- Level 1: Reflective inquiry – my study has reviewed previous literature and author quotes, particularly using the so-called Forster quote as a reference for discovery writing. Like many other theorists, such as Galbraith (1992), Chandler (1995), and Murray (1978), I have read many of the Paris Review Author Interviews, and carry around famous writers' quotes, such as the Forster quote, in my head. I tend to bear these in mind as exemplars of different writing processes, and can use them as touchstones with which to compare the accounts from the writers in my study.
- Level 3: Text Analysis – My study engages with features of writers' texts, such as genre, and smaller features, such as introductions, characters, arguments, and words. I read

writers' texts before interviewing them, and can then use their writing to pick out those features, and target my questions to writers.

- Level 4: Process Description – Writers' retrospective reports on their writing processes are central to my project, in the form of interviews. That is, I interviewed writers about their day to day writing (such as stories, novels, essays etc) shortly after they had written these pieces of writing.

3.8.2. Cycling between levels 1, 3, and 4

My research design incorporates Bereiter and Scardamalia's (1987) Levels 1, 3, and 4, as a cycle. My research moves between these levels to check writers accounts (Level 4: process descriptions) against their texts (Level 3: textual analysis) and against previous theory (Level 1: reflective enquiry). In this way, each level serves to critique or question findings from another level. Writers might make comments on their processes, for example, that might not be borne out by their texts. A writer might say, for example, that they used a serial strategy to develop their argument, and thereby made up their essay or story as they went along. Yet by referring to the text, I might see that they had written a summary. Their writing of a summary might raise the question of whether the summary was written before or after an argument was established. My question could thereby serve to critique or ground their process account. Or a writer might make a process description that seems unusual in relation to the well known author statements, such as those in the Paris Review Author Interviews. In such a case, this possible anomaly might serve as a basis to investigate their account in more depth. Writers might have a 'plan' in their head, for example, that they had not given much thought to, or did not consider as planning. 'Cycling' in this way, could help me to tease out differences between what writers do (as suggested by the text) and what they think they do (i.e. their writing processes as suggested by what they say).

Bereiter and Scardamalia (1987) value such a cycling process between data analysis and process description. They are aware that reading a text does not tell you how the text was produced, but when combined with a process account, reading the text helps to ground the process accounts:

> Level 3 inquiry [i.e. text analysis] does not yield insight into the composing process as such. It yields insight into the knowledge structures that direct the composing process, and this is vital for understanding the process; but it remains to find out how this knowledge is brought into play during the actual course of composing. (Bereiter and Scardamalia, 1987:41)

Likewise, my project values this sense that text analysis and process accounts complement each other in this way, especially in the sense that the text provides a valuable context and reference for a process account.

3.9. Writers and their writing

My findings are based on my interviews with 11 people: 5 Literature undergraduates, 2 PhD students, a postdoctoral researcher, and 3 professional fiction writers. The table below shows the writers, their job/role, their pieces of writing, and how many times they were interviewed. This is the final sample of interviewees, and does not include 2 writers whose information was not used in my eventual findings. Of the 2 writers deselected, one writer was deselected because his interviews were based on blog writing. I later decided that my study would gain clarity from limiting itself to fiction writing and academic writing. The other writer was deselected because his comments tended to refer strongly to an article he had written a long time ago, and that he could thus not easily recall.

Name	**Role/Job**	**Writing discussed**	**Number of Interviews, and extra materials**
1. Daniel	Crime writer/BBC journalist	Crime fiction text – one episode in a series. Also talked about an episode in progress	3 Interviews 1st – Recently published novel 2nd – During first draft of current novel 3rd – Editing of current novel
2. Jane	Novelist, short story writer/creative writing tutor	Short story, but also mentioned novels	1 Interview, based on a recently published short story
3. Seb	Novelist, dramatist, and poet	Historical novel, drama, and poetry	3 Interviews 1st – Novel 2nd – Discussion of illness and experience of writing 3rd - Poetry
4. Emma	3rd year Literature undergraduate. Also a performer and musician	Musicological essay, lit/history essay, and fiction	1 interview
5.	3rd Year Literature	Mainly stories, but also	1 Skype interview based on a recently written

Sophie	undergraduate. Going on to study for MA.	mentioned D&D writing, essays and exams	short story. Also wrote a learning journal and added many notes to the first interview.
6. Cate	3rd year Literature undergraduate. Had previously written, directed, and acted in plays for a church group	A screenplay. Also discussed essay and exam writing	1 interview
7. Estelle	Second year English undergraduate	English essay on a Dickens story	1 Skype interview. Also sent a copy of her essay plan.
8. Josefine	Second year BA English and History undergraduate	4,000 word mini dissertation on women's changing gender roles during C17 history	1 Skype interview
9. Angus	Final year Literature PhD student	Mary Shelley chapter of a PhD on Mary Wollstonecraft	1 interview. Added notes to first interview transcript.
10. Anna	Final year Education PhD student	Results and Analysis chapter or PhD. An article based on her PhD findings. The first page of a story – written for my project	3 interviews. 1st interview – PhD Results and Analysis chapter 2nd interview – recently written journal article 3rd interview – first page of a currently written story (also sent background notes, such as her attempts to write an abstract)
11. Lilly	Postdoctoral Biosciences researcher. Has also published poetry	Journal article on a herbal tea maker/producer. We also discussed poetry.	1 Skype interview. Also sent notes on a currently written article.

Table 3.2 Sample, genre of writing and number of interviews

3.9.1 Sampling – initial aims and overview

My project sought to draw together in-depth accounts of writing processes both from academic writing and from fiction writing, to respond to the questions of how, and if, discovery writing processes might be associated with different genres. A secondary aim was to factor in writer orientations, in relation to Chandler's (1995) terms of Classical and Romantic. I hoped to get in-depth and highly detailed accounts from writers, so that I could have material that would withstand interpretive scrutiny. I wanted to recruit writers who had very recently completed a piece of their own writing, so that they could recall, describe, and explain their writing processes. I also aimed to recruit writers who would be willing to contribute time and effort to my project, such as providing two interviews, and providing materials, such as examples of written plans, or a written journal of their writing processes.

To respond to these aims, I sought to recruit fiction writers and academic writers. To begin with, I did not have a strong sense of how many writers I wanted to recruit. I simply hoped that I would be able to recruit enough suitable writers. Roughly, to begin with, not being used to carrying out research, I envisaged perhaps getting ten academic writers and ten fiction writers. But in discussion with my supervisors, and as I began to envisage the large amount of work that each writer might present me with, I began to downscale these numbers. The process was improvisational in this sense. As writers began to apply to take part in my study, I kept a track of how many academic and fiction writers I had managed to recruit and then interview. Each writer offered different amounts and types of material for my study, such as some writers supplying me with three separate interviews, three pieces of writing, and some writers keeping logs or journals on their writing processes. As the interviewing process progressed, then, I gradually developed a stronger and more informed sense of the individual input from each writer, and a sense of the variety of material that my project was collecting. The development of my project became very much emergent in this sense, where I began to realise that the material was reaching a critical mass, and where I became increasingly aware that a sufficient variety of different genres and orientations were presenting themselves.

3.9.2. Writers writing academic writing and fiction writing

My central research question and sub question 1:

Central Question: How, if at all, is discovery writing associated with academic writing and fiction writing?

Sub question 1: How, if at all, is discovery writing associated with the writing of certain sub genres of academic and fiction writing, such as essays, PhDs, articles, short stories, novels, and crime fiction?

In relation to my central research question, I aimed to interview writers who had recently written a piece of academic writing, and writers who had recently written a piece of fiction writing. I could then make comparisons between how, if at all, discovery writing process might be associated with the writing of these two different large scale genres.

Table 3.2. (above) shows, in more detail, the kinds of writing that my writers principally wrote and discussed.

- Academic writing – 8 writers wrote and discussed academic writing
- Fiction writing – 7 writers wrote and discussed fiction

In relation to sub question 1, the above table (table 3.2.) shows the particular types or sub genres of writing discussed, such as crime fiction, a novel, a short story, PhD chapters, academic articles, student essays, and a mini-dissertation. Identifying these sub genres allowed me to make more specific associations between discovery writing processes and particular types of writing, i.e. points relating to sub question 1.

I also sought writers who had recently written pieces of *both* academic writing and fiction writing. I could then make comparisons between how individual writers tackled different types of genres of writing. Five writers discussed both their academic and fiction writing. Four of these writers were undergraduate Literature students who wrote stories or screenplays as well as essays.

- Academic and fiction writing – 5 writers had recently written in both genres

3.9.3. Writers from sciences and arts/humanities – to represent a balance of practices and orientations

Sub question 2: What kinds of relationships, if at all, are there between a writer's orientation and the discovery writing processes they use when writing different kinds of texts?

Previous theorists (Chandler, 1995, Sharples, 1999, Rymer, 1988) have associated Classical and Romantic orientations/approaches with the sciences and arts, respectively. I aimed to recruit writers from both the sciences and the arts/humanities, so that my project could factor in any potential differences between writers' expressed orientations and the approaches they use in relation to actual tasks, i.e. actual pieces of writing.

However, I only managed to recruit 2 writers from a scientific background – a postdoctoral biosciences researcher, and a senior scientific academic – and only the biosciences researcher's input was eventually used in my project. My project is, then, arguably weak in this respect. However, other writers in my project, although not scientists, did present strategies and values that could be termed as Classical, so my project did not fail entirely to recruit writers who perceived themselves and their writing in Classical ways.

3.9.4. Selecting able and experienced writers

I chose to interview relatively able writers in the hope that they would be able to articulate and explain their writing processes. The writers in my study were undergraduates and postgraduates at Exeter University, plus four writers who were professional and semi-professional writers. The writers also volunteered to take part in my study on the basis that the interviews would give them an opportunity to discuss their writing processes. My aim here was to recruit articulate writers who were interested in discussing their writing.

My overall process, here, is similar to Charlotte Doyle's (1998) methodology from her study where she interviewed three short story writers. Doyle, similarly, based her interviews on a story written by each writer, read the story before interviewing, and partly used the story to prompt interview questions. She also asked writers to explain their writing processes in relation to the chronology of the process, i.e. describing their writing as an overall event, from start to finish. My strategy also shares many aspects with the work of Jone Rymer (1988). Rymer interviewed senior scientists, whose work had been 'extensively published'. She termed these writers as 'experienced writers' (*Ibid*: 215). Like Rymer, I recruited relatively experienced writers, albeit that my writers were more varied in their level of writing and in the types of

writing they wrote. Rymer also based interviews upon a piece of their own writing – writing that they 'do on the job' (Rymer, 1988:213). She felt that this writing was 'naturalistic' rather than the more 'artificial writing assignments' (*Ibid*: 213) used by theorists such as Hayes and Flower (1980c), where writers were set questions upon which they based short essay responses. Rymer's use of 'real world' writing is described in methodological terms as ecological validity, meaning that writer's own writing can reflect actual writing experiences, and is thus more likely to tap into intrinsic motivation (Kellogg, 1994: 104). Rymer interviewed scientists about their own articles, based on the assumption that they were all 'interested' in their writing of articles, so would be keen to discuss and thereby learn about their writing and writing processes. My approach is very similar to Rymer's here. My research values the 'naturalistic' nature of their writing, in the overall hope that writers would be interested in discussing their writing. Their interest, I hoped, would have the knock on effect of bringing with it writers able and willing to further collaborate with my project. Kellogg, notably, has argued that many 'real world' writing tasks can combine states of intrinsic and extrinsic motivation (1994: 106), noting, for example, that professional writers expect to be paid for writing. My sense, overall, is that interviewing writers on pieces of their own writing at least taps into some of the more basic motivations, be they intrinsic, extrinsic, or both.

3.10. Means of recruiting writers for my study

Writers were recruited in a variety of ways:

- Emailing professional writers – I emailed Dan (professional crime writer) and Jane (professional short story writer/novelist)
- Blocking emailing students – I sent an email to a department at Exeter University that then distributed this email to different university departments.
- Recruiting people I knew – Seb (semi-professional fiction writer) and Anna (PhD student) were both people I knew who took an interest in my study.

3.10.1. Emailing professional fiction writers – targeting two writers – classical and romantic

When recruiting fiction writers, I wanted to choose writing from a range of genres, in the hope that certain genres might link to different writing processes/practices and orientations/approaches. I particularly wanted to recruit a crime writer and a literary writer,

assuming that these forms of writing might yield Classical and Romantic orientations respectively, in relation to the characteristic differences between Forster and Gide that contextualise the Forster quote.

Daniel, a professional crime writer, lived nearby, in Exeter. I had previously heard Dan talk at a book signing, and I identified his writing with plot, tension, and cohesion i.e. features of crime fiction. I assumed that Dan's writing might be plot-lead and in some ways Classical, in so much as narratology and literary theory in general tends to value plot in structural or logical terms. I contacted Dan via his website.

Jane, a well known short story writer and novelist, is someone whose writing I read and enjoyed while studying for an MA in Literature. Her writing is literary in the sense that it tends to capture the perceptions of characters, and the dynamics of relationships, a little like the Nineteenth Century novels of Jane Austen. Jane, indeed, has studied and lectured on the work of Jane Austen, again indicating a literary tradition in relation to her orientation. I experienced Jane's novels and stories as having a compelling story *and* interesting characters, so I assumed that her writing processes would somehow balance plot and character writing processes. I emailed Jane via her university profile page.

Dan and Jane are both successful professional authors, in that they are both extensively published and earn money from writing.

3.10.2. Block emailing University of Exeter students

I sent an email (see Appendix 2) to University of Exeter, inviting students to take part in my study. I asked that this be distributed to all students. The email briefly explained my study and provided a link to my university profile page where my project was explained in more detail. My email requested students to take part, partly on the basis that it would be an opportunity for them to discuss their writing. I explained that my project was interested in a variety of students and writing.

Most of the responses to this email were from female Literature undergraduates (see table 3.2. above for sample of writers). I received more responses from Literature students than I required, and thus turned down some Literature students. Angus, the Literature PhD student, and Lilly, the biosciences postdoctoral researcher, were also respondents to this block email.

3.10.3. Recruiting people I knew – Seb (novelist), and Anna (PhD student)

Seb and Anna were people I knew already, who had taken an interest in my project. Seb is a semi-professional fiction writer. He was writing a novel, which we informally discussed. Our informal discussions lead to Seb agreeing to formal interviews. Seb came from a highly literary tradition, having been taught by Angela Carter (a well known fiction writer), and having written plays, poetry, and historical fiction. Seb held very mixed feelings about traditional novel structures, such as plot, and thus presented parallels to Gide (Forster, 1962). Anna was a fellow PhD student. I had discussed my project with Anna while at a conference, and Anna had explained her writing processes to me. Our discussion lead naturally into realising that Anna's writing processes could be interesting in relation to my project.

Because Seb and Anna were both aware of my project before agreeing to take part, it could be suggested that they might have found it difficult to refuse to take part in my project. Anna and Seb, however, both showed an active interest in discussing their writing before being asked to take part. They both gave me the impression that they would be interested in talking further about their writing processes. Once involved with my project, Anna and Seb also both volunteered further pieces of writing to discuss, and at times took a lead in proposing and scheduling more interviews. They both, in this sense, took a highly proactive role, and I do not judge that they felt heavily obliged to help my project.

3.10.4. Extra attempts to recruit science writers

Towards the end of my main interviewing stage I became increasingly aware that my sample of writers was mostly from an arts/humanities background, and that I had set out to find a more balanced set of writers from the arts and sciences. I felt that perhaps my initial block emails might have been too directed towards arts students. So, I rewrote an invitation email (see Appendix 2) in a more science based discourse (emphasising 'process' and 'ideas'), and forwarded this to University of Exeter's psychology department. However, there were no replies to this email invitation.

3.11. Interview design – semi-structured in-depth interviews

I used a semi-structured interview design, where I could ask each writer the same set of pre-prepared questions. The questions were designed as prompts to help the writers describe and discuss their writing processes for a recent piece of their own writing. The interviews were also somewhat open, in that my intention was to allow writers to be expansive and have the freedom to describe their writing processes in their own terms. The questions were designed to lead the writer through the order in which they wrote their piece of writing, from the first processes, such as planning, to the final processes, such as rewriting and submission. A more detailed description of the interviews and the questions is presented later. This brief section serves to broadly explain and justify my decision to use semi-structured interviews.

A definition of interviews as being 'a conversation with a purpose' (Webb and Webb, 1932 in Wellington: 71) relates well to my approach. I envisaged interviews as a means by which to find out about a writer's orientation to writing, such as whether they favoured a particular philosophy (such as Romantic or Classical), and to ask questions that would prompt writers to describe and discuss the genre of their writing. I also aimed to gather factual details about how they actually approached and tackled their piece of writing. Many of my interview questions were relatively short and open, such as 'How much of a plan, if at all, did you have before you started writing?' (Each question is briefly presented later, in 3.13, and presented and discussed at length in Appendix 3 – Interview questions). My aim was to prompt a directed response, but also to allow writers some free rein as to how they conceived of terms such as 'plan' and 'writing'. From an interpretive and phenomenological perspective, writers were thus free to develop a response based on their own sense of what those key terms(e.g. 'plan' and 'writing') meant, and how those terms might relate to the genre of their writing, and to their actual writing processes. In relation to a hermeneutic circle, writers were also made aware that they could discuss the questions with me, or otherwise ask me what I meant when I used terms such as 'planning'. One advantage of an interview is that I could question writers' use of terms such as 'plan'.

Semi-structured interviews are deemed to strike a balance between flexibility and control (Wellington, 2000: 75). The sense is that the structure of the interview is neither totally flexible, since the questions help to provide a structure, and yet that the structure is not heavily controlled or pre-determined. Asking each writer the same questions exerted some control, and was used as a means to make sure, as much as possible, that each writer would describe each element of their writing processes, such as planning, writing, and revising. I felt

that being comprehensive in this way would help to make the accounts somewhat complete and comparable, since each writer had been asked the same questions. If I later, at an analysis stage, chose to compare how each writer had answered the same question, then I could more easily do so. The control, in this sense, was designed to help produce comparable accounts.

To try to tease out the advantages and disadvantages of interviewing writers on a recent piece of their own writing, I will now consider alternatives, such as think-aloud protocols, or the creation of a more controlled approach, such as asking writers to write a piece of writing especially for my study.

Many other researchers of writing process, such as Hayes and Flower (1980c), and Rymer (1988), have used think-aloud protocols. Think-aloud protocols, where writers attempt to describe and explain their writing processes while pausing between writing, have the great advantage of capturing a writer's thoughts and processes while they are still fresh or 'immediate' (Kellogg, 1994: 51) in a writer's mind. This brings many potential advantages, such as capturing highly situated responses, and potentially capturing a great degree of detail (*Ibid*: 51). Hayes and Flower (1980c) envisaged a protocol as providing a blow by blow context that lies behind a problem-solving activity. The protocol, in this sense, is akin to a running commentary, seeking to explain what is happening behind the writing activity:

> … when we collect protocols of people solving problems, we are interested not just in the answers they give us, but, also, and more important, in the sequence of things they do to get those answers. (Hayes and Flower, 1980c: 4)

Potential problems are that providing a commentary adds an 'additional demand' to the writing activity (Kellogg, 1994: 51). The 'intrusive nature' (*Ibid*: 51) nature of the process could have knock-on effects, such as putting potential participants off using this technique when working on their own writing. The additional demand might be an unwanted burden, especially when a writer wants to commit heavily to a piece of their own writing. Rymer (1988), for example, studied nine writers, and only one was actually prepared to complete think-aloud commentaries. It is notable, in this respect, that studies that employ think-aloud protocols, such as those of Hayes and Flower (1980c), and Bereiter and Scardamalia (1987), tend to be studies that involve a participant writing for a set task rather than writing for their own 'real world' writing. A key aim of my research is to draw upon a writer's interest and motivation, and thus to engage with them upon a piece of their own writing that they are already heavily invested in. Another aspect of my approach, as noted earlier, is that of

ecological validity, where I could hope to draw from each writer's usual, perhaps habitual, or 'real life' writing processes, relating to genre and orientation. For these reasons, I felt that the potential problems associated with think-aloud protocols might outweigh the potential advantages.

3.12. Reading writers' writing before interview ('text analysis')

As noted earlier, before interviewing each writer I read through the piece of their writing upon which we would be basing their interview. Before interviewing Dan, the crime writer, for example, I read his latest crime novel. When interviewing a student about their essay writing, for example, I read their essay before the interview. This reading process helped me to understand elements of their writing, such as how fictional characters and plots developed, or how students had structured arguments or employed theory. Writers' texts, in this way, helped me to create specific prompts around my set interview questions, since I could contextualise these questions in relation to a specific piece of writing. I also hoped that by making the effort to read their texts, I would gain the interest and confidence of each writer, since I would be in a position to make informed comments on their writing. I would essentially be taking an interest in their work.

When reading through pieces of writing, I was essentially on the lookout for anything that might suggest planning or discovery approaches. As noted earlier, more briefly, elements of cohesion, for example, might suggest planning, since if later items in the text are alluded to in earlier parts of the text, this might suggest that those later elements were known earlier, and therefore that some kind of overall representation or 'plan' of the writing was in place during writing. Students' use of essay introductions could prove interesting in this respect, if they provided an overview of the following text. Ultimately, I was simply looking for any kinds of clues that might suggest writing strategies, in case these clues could help to prompt writers. I looked for problems and for elements that I thought worked well, so that I could engage writers' in a critical assessment of their writing, and whether they felt that they could have tackled some areas better. I looked for examples of what might be personal or logical writing, aware that such elements could link to writer orientations, such as Chandler's (1995) Classical and Romantic distinction. I looked for structural characteristics, such as comparative structures in essays, or endings that drew overall conclusions.

I took a copy of the writer's text to the interview, and asked the writer to also bring a copy for themselves so that we could make references to their writing. My aim, here, was to make specific links between process and product, and to avoid, as much as possible, discussing writing processes in non-specific or hypothetical ways. I hoped, in this way, that referencing a piece of a writer's actual writing might help to ground the accounts in the writer's actual and recent practice.

My model for this process was that of the Paris Review Author Interviews and the work of Doyle (1998). The Paris Review interviewers demonstrate an impressive depth of understanding when interviewing authors about their novels. Doyle, similarly, read each writer's work before interviewing them about their story writing processes. My impression was that this depth of knowledge helps the interviewer to ask incisive questions and to draw out specific and in-depth responses from the authors.

I should explain here that I am using the term 'text analysis' in a very simplistic sense, to convey that I read writers' texts as well as interviewing writers. I am thus using the term 'text analysis, very loosely, with regard to Bereiter and Scardamalia's (1987) sense that reading texts can help provide a critical support for interviewing. Linguistic theorists such as Halliday (1976), use the phrase 'text analysis' to describe a particular process of investigation cohesion. I am not using the term text analysis in the way that Halliday would use the term.

3.13. Interview questions

Many interview questions were based on *Paris Review Author* Interview questions. I read at least 30 or the Paris Review interviews and made lists of their regular questions relating to writing processes. Interview questions were also designed to represent the research questions. (Relationships between interview questions and research questions are noted in detail, question by question, in Appendix 3). As noted above, I also tailored questions based on my reading of each writer's texts. My standard interview questions, below, served as a core of questions that I could ask each writer. I would then develop and improvise around these questions during the interviews, relating these questions to each writer's text.

The first question of 'how did you get started…' was designed to invite a narrative account and explanation of the overall task. Following questions aimed to elicit accounts of planning and writing processes. Interview questions are listed below in the order in which they were asked:

Q1: How do/did you get started on this (piece of writing)?

Q2: How much of a plan, if at all, do/did you have before you start writing?

Q3: Where do/did you get ideas from? Could also be *How do/did you get ideas?*

Q4: What do/did you want to achieve with your writing?

Q5: Does/did writing help you think?

Q6: Do you have an order to your writing/planning. For example, do you start writing or planning from the start of the piece, work back from a conclusion, or even start somewhere else, like from a quote or a particular place or area.

Q7: How do you know when you've finished?

Q8: Think of other writing you do - maybe essays, reports, emails – anything different from the current task. Do you carry out these pieces in any way differently? If so, how, and why?

Q9: Do/did you enjoy writing?

Q10: Do you think there could be an ideal way to tackle a task like this?

Jone Rymer, when interviewing writers about their writing processes described her interviews as 'conversations guided by questions' (Rymer, 1988:217). I similarly designed my questions to stimulate answers that could then develop into discussions. I anticipated that writers would explain contexts for their writing that I would then learn from in some way, such as their relationships with publishers, agents, tutors, or supervisors. My questions were designed to guide and direct this process.

Rymer also attempted to push writers outside of their 'comfort zone' (*Ibid*: 224). She wanted her writers to feel allowed to go beyond what they might normally say, or what they might judge to be usual or sensible. She used prompts that licensed her writers to be discursive and expansive, such as:

> Try to articulate your thoughts as much as you possibly can… [even if] much of what you think may seem irrelevant to you. (Rymer, 1988:224)

Bereiter and Scardamalia (1987) used similar prompts when asking children to write. They found that children were not necessarily limited by an ability to think and write, but could, rather, simply be limited by the scope of what they thought they were expected to say, or limited by what they felt were the generic restrictions of the task. Children could produce more expansive responses if they were simply asked to write a little bit more.

I drew from these theories, from Rymer (1988) and Bereiter and Scardamalia (1987), by simply prompting and encouraging my writers to expand upon and elaborate their comments, making comments such as 'that's really interesting' or 'could you say a little bit more about that?' I favoured the use of prompts because they are flexible, and can be used to steer each person and response depending upon the circumstances.

Each interview question and a detailed explanation for how and why I created and employed each question is presented in full in Appendix 3.

3.14. Analysing the interviews ('data analysis')

My interviews with writers were recorded with an audio recorder. Using the audio recordings, I went through the following steps to theorize the interviews:

1. Listening to the interview audios

2. Transcribing interviews – making initial theory comments while transcribing

3. Sending the interview transcripts and my theory comments back to writers for their feedback

4. Writing case studies from transcripts

5. Coding interviews in NVivo

6. Writing comparative sections from NVivo codes

7. Writing new mini-profiles (e.g. individual case studies) from comparative sections. These are presented as Section 5 of my PhD, named *Writer Profiles*.

8. Creating comparative theory section from previous steps, presented as Section 6 of my PhD, named *Comparative Findings*.

9. Writing discussion – drawing together findings in relation to secondary theory

The nine steps (above) represent a lengthy process of familiarizing myself with the interviews and reworking and reshaping the 'data'. This overall analysis process could be described as emergent, in that the later steps (from 4-9) were not planned in advance. That is, I had not planned this overall process, but rather developed these various stages of questioning and theorising after the interviews. Each step seemed to leave important things unsaid or untheorized, and thus seemed to demand or give rise to another stage that could then fill in a

more complete picture. Each step (from 1-9) and the progression between steps is described and explained in more detail in the following section.

3.14.1 Step 1 – Listening to the interview audios

I first listened to the interviews on the audio recorder so that I could familiarize myself with what each writer had said. I listened to each interview at least twice before transcribing. My aim here was to familiarize myself with each interview, so that I could then remember the rough gist of what each writer had said, and so that I could make comparisons in my mind between writers. I think this process was vital and central to my 'analysis' overall, because familiarizing myself helped me to rerun snippets in my mind, make links and connections, and to theorize comments as I went along. I listened to each interview at least twice, and often whilst walking. In hindsight, there is a mnemonic aspect to this process, in that I associate various ideas I had, and sections of the audio, with the places I was walking at the time.

3.14.2. Step 2 – Transcribing the interviews – making initial theory comments

I transcribed each interview verbatim, aware that what seemed like minor or irrelevant sections might later seem more valuable. I did not want to miss anything out! While transcribing I made notes of any comments that seemed relevant to discovery writing. I then placed these comments at the end of the transcription document and briefly theorised some of these points. My main aim was to capture my initial ideas as they came to me, feeling that these ideas could be fresh, and free to wander away from my research questions. Transcribing the interviews was also a process of familiarizing myself with each interview.

3.14.3. Step 3 – Sending transcripts and theory comments back to writers for feedback

I looked for opportunities to keep in touch with the writers on my project, so that they had opportunities to collaborate and to provide feedback. I sent transcripts and my theory comments to the writers so that they could check the accuracy of my transcriptions and so that they could add any comments that, with hindsight, they might have wanted to add to their interview transcript. In most cases, writers did not add any points. But some of the Skype interviews had suffered from poor audio quality, which meant that we could not always hear

each other clearly during the interviews. I particularly asked these writers if they could fill in sections from the transcription that were unclear. Sophie's interview was particularly bad in terms of the audio quality, but she more than made up for this problem by writing additional answers to my questions, essentially more than filling in the gaps. Sophie's written responses often engaged more deeply with the questions than her spoken responses had. Lilly's Skype audio also had some slight problems that Lilly helped to fill in. Sophie and Lilly both went on to provide my project with extra material, such as learning journals and extra examples of writing. The initial problems with the Skype audios helped us to establish this extra collaboration.

3.14.4. Step 4 – Writing writer profiles (or 'case studies') from transcripts

After typing the transcripts I read through the transcripts carefully to pick out examples of writing processes related to discovery writing. I wrote chronological profiles of each writer, so that I could theorise their writing as a whole process, from start to finish. The term 'profile' is worth explaining and clarifying here. My aim was to consider each writer in detail, to provide an individualistic context for their writing, setting out the relationship of their piece of writing and their writing processes in the context of their life more generally. My sense was that these profiles could stand alone, somewhat as 'case studies' and yet also, at a later stage, be compared to each other. 'Case study' might seem an inappropriate term, since case studies usually relate to studies of large single things, such as institutions or organisations (Wellington, 2000: 92). However, one person (*Ibid*: 90), or one 'single subject' (Bogdan and Biklen, 1982, in Wellington: 90), may also be considered as a case. For Stake (1994), a case study can be defined by the researcher's intention to study something, such as a person or institution somewhat on its own, for its own sake, rather than simply using the one 'thing' as a means by which to study 'some abstract phenomenon':

> The purpose is not to come to understand some abstract phenomenon, such as literacy or teenage drug use or what a school principal does. The purpose is not theory building… Study is undertaken because of an intrinsic interest in, for example, this particular child…. (Stake, in Wellington: 92)

Stake's definition of case seems apt for my study, because during creating the writer profiles, I meant to consider each writer individually, on their own, as a case. The term case study perhaps implies a greater level of detail and context than I drew upon when creating a profile of each writer, and a term such as 'portrait' might seem more apt. I am thus using the term

‘case study’ somewhat heuristically to explain this process whereby I considered each writer on their own, in some detail. Each profile, then, could stand alone as a singular case, based as it was upon singular piece of writing, with a writer’s process being considered as a single event. In later stages of analysis, after creating the writer profiles, I then attempted to approach the writing processes more comparatively.

Writing the writing profiles helped me to understand how a writer’s discovery writing processes fitted within their overall writing processes. This step was very time consuming and perhaps limited, with hindsight, because it treated each writer separately, so was not easily suited to comparing across different writers’ discovery writing processes. This process, however, at least familiarized me with each writer’s case study, as it were, which in turn provided a base from which to make comparisons between writers.

3.14.5. Step 5 – Coding interviews using NVivo 9 software

I approached coding as a way to create and recognise patterns in the interview accounts. I used NVivo 9 coding software. I worked on one interview transcript at a time, selecting sections of text and labelling them with codes, identifying areas of text with particular themes or ideas. To begin with, I read through the first transcript and created codes as I encountered text and ideas that seemed as if they might be relevant in relation to the context of planning or discovery. I created hundreds of codes to simply represent concepts that the interviewees were talking about, such as enjoyment, dislike, use of memory, essay questions, and all manner of things that seemed to be the focus of a sentence or a passage. I later created larger folders in which to place these codes, where codes such as ‘like’ or ‘dislike’, for example, seemed to fit into a larger folder of ‘affective’. Any mention of memory or attention, could, similarly, fit into an overarching ‘cognitive’ folder. Very simple terms such as ‘ideas’ could be coded as ‘ideas’, and could then be split into sub codes to represent different types of ideas. For example, I created one code named ‘Existing ideas – stuff swimming around in my mind’ to represent instances of existing ideas, as apparent in extracts such as this one, from Sophie:

> It was a bit daunting to not have anything to go from, or any indication as to what sort of thing I should write, but in the end I was surprised by how easy it was for me to write it – I hadn’t realised how many ideas I actually have, **swimming about in the back of my mind**, nor how easy it would be to get this one on paper. (emphasis added)

This process is known as open coding. The sense is that of developing 'salient categories of information supported by the text' (Creswell, 2007: 150). I considered this process to be predominantly bottom-up, since I felt that I was mostly giving labels to ideas that were denoted or connoted by the writers themselves. However, I was also interpreting what the writers were saying, and constructing the codes myself, so this process was not simply passive. I also created codes for concepts that seemed as though they might relate to the existing theory in my literature review, such as 'knowledge-transforming', or a cycle of writing (e.g. plan-write-revise). I created such codes tentatively, as if they were possible questions or sympathetic theory terms, rather than definite themes. My sense was that the more things I could code, the more scope I could have for later identifying possible overlaps or patterns.

As I coded, I also created what I considered to be key codes that represented my research questions and research interests. The most central code was 'discovery', and the secondary codes were 'genre' and 'orientation'. When I had coded all of the interviews, I later returned most often to the 'discovery' code to read through the sections from each transcript that were linked to this code. I had ninety six references in relation to discovery, from eighteen transcripts. Identifying key codes around 'a central phenomena' is termed axial coding (Creswell, 2007: 161). The sense is that such central categories can form a focus for analysis, where the researcher can view these central codes in terms of their relationships with other codes. I used NVivo to view other codes in relation to 'discovery', to see, for example, how many instances there were where fiction writers talked about discovery in relation to the writing of characters, or in relation to plot. To highlight such overlap between codes, I also used the 'coding stripes' feature in NVivo 9, to display areas of text that were densely coded. I found that this feature helped me to identify extracts that were perhaps suggesting important areas of overlap and connection between codes. A screenshot of an NVivo extract from my coding is included in appendices as an example (see Appendix 4) of a densely coded area.

This coding process could perhaps have represented the end of a data analysis process, since it helped me to compare different writers in relation to their different writing processes and different genres. However, the coding process suggested to me that there was a chronology and progression to writing processes, where many writers, for example, talked of such things as 'ideas' at an early stage, and then 'note taking' (i.e. capturing their ideas in a notebook). The coding software represented these things separately but did not represent their chronological or sequential relationship. The coding process also did not easily separate fiction writing from academic writing. It was thus intuitively difficult to view the interview data in

terms of progression and in terms of genre. During a later analysis stage, as explained below, I moved away from NVivo to more manually handle the coded transcripts in MS Word.

3.14.6. Step 6 – Writing the comparative and chronological sections from NVivo

I now had the NVivo codes from step 5 to work from. The codes served as an easily searchable library, where I could easily pull out what each writer had said about, initial 'ideas', 'planning', beginning writing, editing, and other such things that seemed to suggest an overall chronological process. I created Microsoft Word documents for each of these 'stages', separating fiction writing from academic writing so that I could more easily interpret processes and stages that seemed to characterise these different genres. Because I could also remember the interviews in some detail, this process served to help me draw together some comments that had not been coded. I read through the transcripts again to make sure I had not missed any valuable points.

This comparative process was invaluable, in that it served to standardise and reduce the NVivo codes somewhat, making my data more manageable. The chronology also helped to draw out patterns. For example, it helped to indicate whether different types of discovery processes might be associated with different stages, such as what I have termed (1) pantsing, (2) writing as knowledge-constituting, and (3) discovery as a post-writing reflection – an 'ah' moment. Perhaps because I am more familiar with Word than NVivo, I found that copying the codes over to Word simply felt like I had gained more control over these codes. I also found that I could view these extracts more easily in Word, and could move them around more easily.

I arguably did not make the most of NVivo. I could have used NVivo to compare writers' comments about fiction writing and academic writing. In this way, I could have created a framework where NVivo could compare and present what kinds of discovery writing comments, and how many, were made in relation to these different genres of writing. However, I also felt that the differences between each writer's comments, the chronology of their writing, and the different contexts in which they were made, were perhaps as interesting and important as what these comments might have had in common. I was thus reluctant to go down the road of trying to heavily generalise or count the codes, and preferred to use NVivo simply as a searchable library from where I could interpret and contextualise the codes myself, in terms of *Writer Profiles* (Step 7) and *Comparative Findings* (Step 8).

3.14.7. Step 7 – Writer profiles (or 'case studies')

(These mini-profiles are presented as section 4 of my PhD, termed *Writer Profiles*)

A key strength of step 6 was that a comparative and chronological framework was established. A weakness was that, intuitively, it was difficult to get a holistic sense of each writer, since short extracts from each writer were categorised together, one after the other. Step 7, then, reorganised the step 6 information back into individual profiles (or case studies) for each writer. A key advantage of this reorganisation is that these mini profiles retain the comparative and chronological nature from step 6, as well serving as a case study. Dealing with one writer at a time, much like a case study, also makes these profiles intuitively easy to read and understand. The chronological, comparative, and holistic (i.e. like a case study – one writer at a time) helps to identify how discovery writing type processes fit in with each writer's overall writing approach and writing orientation.

As noted above, these mini-profiles are presented as findings in section 4 of my overall PhD and termed *Writer Profiles*. Each profile is preceded by a summary that notes the main points with regard to the concerns of my PhD. The smallest of these profiles are approximately 5,000 words, from writers who were interviewed only once and who talked only of one type of writing. Longer profiles stretch up to 20,000 words, and present writers who were interviewed more than once and who talked about more than one type of writing. Some of the short profiles are included in full. Many of the longer profiles have only been presented as summaries. For brevity, six profiles are presented in the main body of this PhD. Summaries of the remaining five profiles are presented in appendices (see Appendix 6).

3.14.8. Step 8 – Comparative findings

(This comparative theory is presented as section 5 of my PhD, termed *Comparative Findings*)

The comparative findings section is where I have sought to draw together key themes of discovery writing from the previous steps of analysis. Where many writers have seemed to describe similar discovery writing processes, for example, or where accounts of discovery writing seem particularly rich or otherwise indicative of a discovery writing process, such accounts have been grouped together. NVivo coding (step 5) helped to identify such things as

how many writers made certain kinds of statements. The chronological stages (steps 6 and 7) served to suggest an overall chronological structure to these points.

3.15. Ethics and anonymity

My research is not unusual or particularly awkward in relation to ethics. The writers in my study were all over the age of 18 and could thus provide their informed consent. Before contacting and interviewing writers I sent a brief summary of my research design to an ethics panel at the University of Exeter, which was later approved. (see Appendix 5, *Ethics Documents*)

Before submitting this summary for ethics approval, I had attended an ethics seminar as part of University of Exeter's Research Development program, where I had discussed my project with other research students and with a senior ethics based academic. I had also discussed the ethical implications of my project with my supervisors.

The writers taking part in my study signed a standard University of Exeter consent form (see Appendix 5, *Ethics Documents*) at the beginning of their first interview. My invitation email (see Appendix 2, *Invitation emails*) had already described my study and the interview process, plus the fact that I would be recording the interviews via a digital voice recorder. I read through the consent form aloud before each writer signed it, and emphasised the fact that I would be recording their voice during the interview. Some of the interviews were conducted over Skype. In these cases I sent the ethics form via email. The writers then printed this form out, signed a copy, photocopied their signed copy, and then emailed the signed copy back to me. The ethics consent form gives the participant the right to withdraw from my study at any time, and to refuse to allow their contribution to be published. An important aspect of this second right is that I will attempt to contact participants if publishing extracts from their interview transcripts. I feel that this is an important responsibility on my behalf, and represents a relationship based on communication, trust, and informed consent.

I offered all the writers anonymity. Their names (Daniel, Jane, Sebastian etc) are not their real names. The writers chose these names themselves. All the writers in my study are anonymous, and signed the ethics consent form to acknowledge their right to anonymity.

Many previous studies, such as Charlotte Doyle's (1998) study of short story writers, take pride in naming writers such as Grace Paley. Two of the writers in my study (Dan and Jane) are relatively well known, and many links to them can be found online. I felt that there were various pros and cons associated with naming writers. One advantage with naming writers is that readers of my study would be able the read the writing of these writers. Readers could then make their own inferences about how their process comments might link to their writing product. Cons, as I saw them, are that if writers are using their real names they might feel that they could then promote their work via the interviews, or otherwise feel constrained to maintain a reputation or persona. Another con of writers being known by their real names is that I would be much more wary of writing or saying anything critical about them, since this might be to risk their reputation in some way.

Interestingly, the two relatively well known writers, Dan and Jane, expressed indifference to whether they would be anonymous or not. They are both used to being interviewed under their real names, so it was perhaps of little consequence to them whether they were anonymous or not. The anonymity of my student writers was a different matter, since there would perhaps have been little advantage for my study for these writers to have been known by their real names.

3.16. Limitations of my study

My research has not concerned itself with questions of whether one piece of writing is better than another, and does not begin with assumptions that older, professional, or more experienced writers are necessarily better writers than younger or less experienced writers. My study is thus not evaluative in any explicit sense – does not grade writing or make assumptions about quality. I had been tempted to draw attention to writer's perceptions of their own weaknesses, and to relate these perceived shortcomings to particular instances or elements of their writing, because the 'quality' of someone's writing could suggest interesting links between writing processes and writing product. But, as noted earlier, judgements about text 'quality' are fraught with difficulty, and can very easily reveal more about the assessor than the assessed. I judged that such observations might add little to my research, and could have the side effect of alienating the writers in my study, especially if I had raised judgemental questions while interviewing writers.

My study only includes two short excerpts or examples of writer's writing: an excerpt of Emma's essay writing, and an excerpt of Estelle's essay writing. These two extracts allowed me to present more detailed and explicit comparisons between process and product. I would have liked to have included excerpts from each writer's writing, but this would have simply taken up more valuable space, and my project has required editing down as it is.

I would liked to have interviewed more writers from science backgrounds, based on the assumption (Chandler, 1995, Rymer, 1988) that scientists are more likely to represent Classical orientations and thus favour a planning approach. However, as noted above, I had difficulty recruiting writers from the sciences, so my research draws predominantly upon writers from a literary background.

Writers volunteered to take part in my study, and were thus self selecting in this respect. It can perhaps be inferred that these writers are highly able and keen writers, and thus that they are not representative of normal writers or of a particular sample of writers.

3.17. Contribution to knowledge

Media based writing theorists, such as Sharples (1999) and Chandler (1995), have tended to approach writing processes in relation to approaches or orientations. Cognitive psychologists have tended to relate writing to such things as schemas, processes, and to cognition. My research is unusual for approaching writing in relation to genres of text. My approach is designed to enable my research to investigate whether, if at all, discovery writing relates differently to academic and fiction writing. Previous studies, such as those of Bereiter and Scardamalia (1987), tend to theorise genres somewhat in isolation, typically focusing on student essays. Focusing upon different genres helps to enable my study to engage with texts and to features of particular texts, such as 'arguments' in academic writing, and 'characters' in fiction writing. Relating texts to processes has the potential to reveal quite specific and integrated findings about discovery writing processes, attempting to link *what* is written, with *how* it is written.

A wider aim of my study is to theorise discovery writing in more depth. Galbraith (1999) has researched discovery writing in relation to cognitive theory, and Chandler (1995) has theorised discovery writing in relation to media theory and philosophy. My aim is to build upon this body of theory, and to make specific links to texts and to features of writing. The notion of genre

seems convenient in this sense, since it facilitates engagement with the writing itself (i.e. product) as well as process.

Many cognitive theorists (Kellogg, 1994; Galbraith, 1999; Torrance et al, 1999; Bereiter and Scardamalia, 1987) have used accounts of process from literary writers, such as the Forster quote, as examples of a possible process that the cognitive theorists then want to test more methodically. These theorists, however, rather than approaching a literary fiction writer and literary fiction writing, tend to base their theories on essays written by a convenience sample of writers, such as psychology students. By interviewing fiction writers, then, my study thus gets somewhat closer to the actual context and spirit of the Forster quote.

3.18. Processing the interviews – a note on the findings

This short section serves to briefly introduce and explain the following two sections, namely section 4, *Writer Profiles*, and section 5, *Comparative Findings*. Each section begins with an introduction explaining its design and structure in detail, so a detailed summary is not required here. This section simply provides an overview to briefly describe the *Writer Profiles* and *Comparative Findings* in relation to each other, and to describe how and why these sections were created.

The *Writer Profiles* serve as mini case studies. Six writers are described on their own, one by one. Case studies seem intuitively easy to read and understand, since they deal with one person at a time. A deep context is developed, where writers' backgrounds, life experiences, work roles, and other relevant details are provided. A chronology of the writing process forms the structure of each case study, where later writing processes can be seen in relation to earlier processes. Processes such as rewriting can thus be judged in relation to the drafts and ideas that preceded them. Discovery processes can thus be seen in the context of how they developed in relation to other processes. Only six of the eleven writers are included in the *Writer Profiles* section, for the sake of brevity. The five profiles not included in this section have been edited down and included as skeleton profiles (i.e. smaller profiles) in Appendix 6 – *Skeleton Profiles*.

The *Writer Profiles* come before the *Comparative Findings*. The *Writer Profiles* seem easier to grasp and understand, dealing with one writer at a time, thus seeming more accessible and

immediate. By first establishing six writers in detail, the *Writer Profiles* serve as an introduction to the *Comparative Findings*.

The *Comparative Findings* present snippets from all the writers together, so that their writing processes can be compared in relation to themes, such as 'Initial Ideas'. Typically, a sentence or two describes the process of one writer at a particular stage (such as 'Initial Ideas') before moving on to another sentence from a different writer at the same stage, or when doing something comparable. Quick comparisons are drawn between writers in this way, where similarities and differences are made easily, and where comparisons can easily be inferred. The *Comparative Findings* are split into fiction writing and academic writing sections (i.e. genre), and then subdivided in terms of themes that represent the chronological process of writing. The section starts, for example, with 'Initial Ideas', and ends with later processes, such as 'Editing' and 'Rewriting'. My aim here is to show whether writers are each engaging with similar kinds of discovery process at similar stages or when writing similar textual 'things', such as when they plan, or first write, or when they try to create an argument. Fiction writing and academic seemed fundamentally different, where fiction writers described stories and characters, for example, and where academic writers talked about summaries and arguments. The two seemed worth splitting up in this respect, so that fiction writing and academic writing could each be covered on their own. Splitting the fiction writing and academic writing sections also serves to isolate each genre, and thus helps to engage with my central research question, pertaining to whether different genres of writing tend to be associated differently with discovery writing.

The *Writer Profiles* and *Comparative Findings* are both based on the same chronological system. The interviews themselves established a broadly chronological process, where writers tended to describe their writing in order, beginning with their research, initial ideas, and planning processes (if they planned), and then working through to writing, editing, and possibly rewriting. This chronology and sense of development has carried through to both the *Writer Profiles* and *Comparative Findings*, providing a narrative of sorts.

The methodology chapter explains at length how the interviews were processed and theorised via various stages, such as initial case studies first being written after transcribing of the interviews, through to the interviews then being coded via NVivo software, and then rewritten as chronological and comparative studies. The chronology presented in the final *Writer Profiles* and *Comparative Findings*, presented in the following sections, is based on categories derived from the NVivo coding stage presented below. Sections A, B, and C present a

chronology, or stages. Section D, *Writing Processes*, by contrast, presents more abstract and overarching elements, such as *Difficulty* and *Thinking*, which tended to permeate writers' accounts, rather than being tied to a particular stage or process. Section E, on *Reflection*, covers comments relating to writers' reflections and more theoretical and evaluative comments. The chronology (see below), as noted above, provides an order for both the *Writer Profiles* and *Comparative Findings* sections, and helps to contextualise discovery type processes in relation to how they tend to fit within an overall strategy or context.

A – Before main writing phase

A1 Initial Ideas
A2 Capturing and Storing Ideas
A3 Planning and Preparation for Writing

B – Main Writing Phase

B1 Strategies and Writing Order
B2 Beginning Writing
B3 Converting Plans and Ideas into Writing
B4 Emergence and a Developing body of Text
B5 Endings, Conclusions, and Discussions

C – After Main Writing Phase

C1 Editing, Revising, and Rewriting
C3 Finishing

D – Writing Processes

D1 Considering a Reader
D2 Checking as you go and Reading Back
D3 Problems, Difficulty, and Intensity
D4 Writing and Thinking

E – Reflection, Sense of Self, Orientation

E1 Reflecting on own writing

The chronology of A-C represents an order and structure. Yet it is worth noting that this structure is designed as a heuristic, as an aid to thinking and structuring, rather than to suggest that the 'data' fits neatly or perfectly into this structure. Some writers began writing at an early stage, for example, whereas other writers planned heavily before writing. There is thus an important sense that different writers presented similar processes, yet at different stages.

These overall differences are not easily conveyed via either the *Writer Profiles* or *Comparative Findings*, since they require asides or small summaries to briefly describe and compare such differences. Such asides and comparisons are made discursively in both the *Writer Profiles* and *Comparative Findings*, and are made in detail in the *Comparative Findings*, in the form of summaries at the end of both the *Fiction Writing* and *Academic Writing* subsections.

4. Writer Profiles

4.1. Introduction

This section presents in-depth profiles of three writers: Daniel, Sebastian, and Jane. These three writers are approached in terms of them representing an orientation or approach to writing, namely planning, discovering, and planning AND discovering. These different orientations seemed apparent to me whilst I analysed the interviews, and were based on how each writer seemed to fit into Chandler's (1995) Classical/Romantic, and Planner/Discoverer groups. This judgement and sense of fit within groups is discussed within each profile. By grouping these writers by different orientations, my intention is to compare what seem to be similar orientations, so that differences between writers, their writing, and their writing processes, can be more easily compared in relation to writers' professed or apparent orientations.

Each large profile is paired with a smaller summary profile of another writer (Estelle, Emma, and Josefine) whose writing processes also seem to represent the same orientation. The smaller profiles were made short for the sake of brevity. The large profiles are based on fiction writing, from professional fiction writers, whilst the smaller summary profiles are based on students' accounts of essay writing. These differences were not intended, and are a coincidence – the two planners and the two discoverers happened to be these fiction writers and students. Yet these differences present interesting comparisons between fiction writing and academic writing.

- Profile 1: Classical **planning** orientation/approach – exemplified by a full profile from Daniel, and supported/contrasted by a summary from Estelle
- Profile 2: Romantic **discovery** orientation/approach – exemplified by a full profile from Sebastian, and supported/contrasted by a summary from Emma
- Profile 3: Mix of **planning AND discovery** orientations/approaches – exemplified by a full profile from Jane, and supported/contrasted by a summary from Josefine

Accounts from the three central writers (Daniel, Sebastian, and Jane) are considered in depth. Their interview accounts are summarised chronologically, in relation to the A-C coding framework. Each of these three writers are presented in the style of a case study. Many

interview excerpts are included. These excerpts present writers' writing processes and approaches in their own words. These accounts are also explored in terms of themes from the theoretical literature - themes that are developed further in the discussion section. A commentary presents and contextualises each account. The smaller summaries are much briefer, and serve to tease out differences and similarities within each orientation.

Profiles from the remaining five writers (Sophie, Cate, Anna, Angus, and Lilly) are not included in this section. I judged each of these five writers to represent a planning AND discovery orientation. This was an orientation already represented by Jane and Josefine. For the sake of brevity, the accounts of these five writers have been left out of this section, and are included, for reference in Appendices, as Appendix 6 – *Skeleton Profiles*.

This *Writer Profiles* section approaches writers in terms of their general orientation in relation to planning and discovery. By organising writers in relation their orientation or approach, this section does not mean to suggest that writers fit easily or smoothly into these planning and discovery orientations. Rather, this structure has been adopted simply to frame questions of how a genre of writing might be related to orientation. Indeed, given that most of the writers in this sample have the profile of planning AND discovering, perhaps what this data reveals is that most writers typically present aspects of both planning AND discovering – a theme that will be explored when looking at all three profiles, and raising questions about presenting the two profiles as somehow dichotomous.

The table below (Table 4.1) serves to summarize and introduce the structure of this section in brief:

Name	**Role/Job**	**Writing discussed (genre)**	**Felt orientation, planner/discoverer, Classical/Romantic**	**Writing Processes, and Points of interest**
<u>Profile 1</u> - Planners: Exemplified by Daniel, and including Estelle				
1. Daniel **<u>Exemplar of a Classical Planner</u>**	Crime writer/BBC journalist	**Crime fiction text** – one episode in a series. Also talked about an episode in progress	**<u>Plans heavily. Classical</u>**. Classical in relation to story and plot, but Romantic with characters.	Planned a story in detail, but could discover characters in more depth via writing. Needed to know an ending before writing. Values a tight plot. Has a strong sense of what readers want and expect.
7. Estelle	Second year English	**English essay** on a Dickens	**<u>Plans heavily. Classical</u>**. Tailors	Researches heavily in advance of writing. Works out her ideas,

	undergraduate	novel, *Bleak House*.	writing to particular tutors.	arguments, and support during researching and planning. Creates a thorough outline before writing, partly so that she knows in advance of writing that her arguments can be supported.
<u>Profile 2</u> - Discoverers: Exemplified by Sebastian, and including Emma				
3. Sebastian **<u>Exemplar of a Romantic Discoverer</u>**	Novelist, dramatist, and poet	Historical novel, drama, and poetry	**<u>Discovers heavily</u>. <u>Romantic</u>**. Felt that he plans very little. Arguably underplayed some aspects that might be termed 'planning'	Very Romantic sense of listening to characters' voices in his head. Felt that plays would often start from images and develop in terms of visualising and imagining spaces. Historical novel had a plan in itself, in that history preceded the text, like a 'railtrack'.
4. Emma	3rd year Literature undergraduate. Also a performer and musician	**Musicological essay**, **lit/history** essay, and **fiction**	**<u>Discovers heavily.</u> <u>Romantic</u>**. Launches into writing – likes discovery approach. Values passion and enjoyment	Prepares very heavily, but tends not to term this as planning. Felt that she would develop her 'stand' or argument through writing. Likes to write about own experiences. Felt that she would learn about characters as she wrote.
<u>Profile 3</u>: Planners and Discoverers – Exemplified by Jane, and including Josefine				
2. Jane **<u>Exemplar of Planner and Discoverer</u>**	Novelist, short story writer/creative writing tutor	**Short story**, but also mentioned **novels**	**<u>Plans and discovers</u>**. Felt that she could not 'plan' dialogue in advance	Would often have a skeleton of a story before writing, but writing would bring new elements, shape, and sometimes quite large structural elements, such as endings.
8. Josefine	Second year BA English and History undergraduate	4,000 word **mini dissertation** on women's changing gender roles during C17 history	**<u>Plans and Discovers</u>**. Flexible approach. Values learning and enjoyment while writing. Passionate about history	Didn't plan heavily, but had a 'plan' in her 'head'. Whittled down sources and ideas extensively before writing. Wrote an introduction first, and referred back to this as an outline. Plan was not final – writing developed depth and was a learning process, where new ideas would emerge.
Planner/Discoverer Writer Profiles below are discounted from the main text of the section on Writer Profiles because the above accounts of Jane and Josefine seem to serve well to present this Planner/Discoverer profile. These profiles are presented, for reference, as shorter skeleton profiles in Appendices, as Appendix 6 – *Skeleton Profiles*.				
5. Sophie	3rd Year Literature undergraduate. Going on to study for MA.	Mainly **stories**, but also mentioned **D&D writing**, **essays** and exams	**<u>Plans and Discovers</u>**, perhaps leaning further towards discovery. Romantic with characters	Tends to build ideas out of associations and experiences. Sometimes starts with a line that feels strange or good to her, such as 'Tiny threads clung to me like ticks'. Has ideas, and might write up to a scene, but felt that her writing was largely made up as she went along.
6. Cate	3rd year Literature undergraduate. Had previously written, directed, and	A **screenplay**. Also discussed **essay and exam** writing	**<u>Plans and discovers</u>**. Romantic in relation to characters.	Screenplay was thought through before writing. But the writing process then required more detail than her initial ideas, and created logistical problems that then required her to create some minor characters and more depth. Used more cut and dried strategies, like

	acted in plays for a church group			schemas, for essay and exam writing.
9. Angus	Final year Literature PhD student	Mary Shelley **chapter of a PhD** on Mary Wollstonecraft	**Plans and Discovers**. Used writing as a means to find his 'position'. Various stages and drafts, some of which he termed as a 'plan'	Felt that before writing, his thoughts were an 'unshaped mess'. Wrote a 'loose' first draft to 'situate' himself, e.g. his position and argument. Later wrote a 'tight' second draft that 'reversed the flow', putting his argument at the start, rather than leaving it at the end.
10. Anna	Final year Education PhD student	Results and Analysis **chapter of PhD**. An article based on her PhD findings. The first page of a story – written for my project	**Plans and Discovers**. Tends to plan academic writing, but discovery writes when in difficulty. Uses a more serial 'pantsing' approach for fiction	Usually creates bullet point outlines for academic writing, But uses discovery writing to create an argument, or when faced with difficulty. Writing helps her to create or find ideas. Talked more Romantically about dialogue and voice. Repeatedly wrote and rewrote an abstract to find her argument, feeling that to explain to a reader can be to find it or create it for herself.
11. Lilly	Postdoctoral Biosciences researcher. Has also published poetry	**Journal article** on a herbal tea maker/producer. We also discussed **poetry**.	**Plans and Discovers**. Does not create a written plan or outline.	Has ideas before writing that might prove to be unworkable, and writing then becomes too difficult – she has 'a fog' in her mind. Felt that poetry writing was more 'spontaneous', the 'product of a raw emotion at a particular time.'

Table 4.1. Writer Profiles, showing structure for Writer Profiles section

(4.2.) Profile 1: Planners- Exemplified by Daniel, supported by Estelle

This section profiles Daniel and his writing of crime fiction. Daniel's writing processes are considered in depth, in the form of a profile, similar to a case study. Estelle's writing is briefly compared with Daniel's writing at the end of this Profile 1 section, to draw out differences and similarities between their approaches to writing.

4.2.1. (Writer #1) Daniel

> I think if you're writing in the crime genre, you need a plan. It's not like a stream of consciousness where you can just let it flow…. In a crime book… it's a popular genre, I think probably because it's a simple idea. People know that they're going to get a battle between good and bad. They know there's going to be a bit of violence and there's going to be a bit of death.

> And at the end they know they're going to reach some form of resolution. So in order for that to happen adequately, for people to come out at the end feeling satisfied and not as though they've been cheated and that they didn't really know what had happened and why, I think you need a good plan so you can know where your plot's going. And you know where it starts, how it develops, and then where it ends, whether it's that classic whodunit moment…. So I think when you're writing in the crime genre you do need a fairly sharp plan. And that's not to say you don't divert from it occasionally, because things will occur to you as you go through, or characters will do things that surprise you, or you feel that should be the way it's going. But really the skeleton of it is that whodunit, that 'what's happening?'…. (Daniel)

4.2.1.1 Summary of Daniel's Profile

Daniel is a professional crime writer in his early 40s. He works as a BBC journalist by day, and writes crime fiction before work, in the mornings. His work with the BBC brings him into contact with the local police and courts in Devon, and these experiences help to provide ideas for his crime writing. Over the course of a few years, Daniel has written a series of books that have as their central character a journalist who enjoys being a detective and helping the police solve crimes. Daniel tends to add a new story to this series every year. Each new book goes through various planning and writing processes, and is viewed and critiqued by an agent and publishers before it goes on to be published. Daniel thinks through and plans his stories and plot in depth before writing, but he also discovers little plots twists and character actions through the writing process. He gets to know his characters better via the writing process. When talking about planning, Daniel seems to mostly talk about plot. But the kinds of things he discovers through writing seem to be more character based. His conception of characters seems to be more romantic and less controlled than his conception of plot, where he says, for example 'characters will do things that surprise you.'

4.2.1.2 Relevance for my PhD – Discovery Writing and Genre

Over our three interviews, Daniel talked in great detail about how and why he values planning. We also related his planning process with the writing process, and looked at how the two processes interacted with each other. We also related these writing processes to his book (crime novel), so were able to discuss how particular characters and pieces of story were created and developed. The in-depth detail coupled with a sense of the overlap of his processes, and textual and story references, make Daniel's comments very amenable to theorizing planning and writing processes in relation to a genred text. It might be usual to term Daniel as logical and Classical rather than Romantic, because he values planning highly

and tends to talk logically in terms of plot. Yet the sense that he talks Classically about plot, which he plans, but yet conceives of characters more Romantically (he plans and discovers them) is an interesting contrast, suggesting that the writing of characters might be more heavily aligned with the Romantic, even for an arguably Classical writer.

4.2.1.3 Daniel's Writer Profile in full

4.2.1.3.1 Section A: Before Main Writing Phase

Dan's fiction series about a reporter who helps the police is partly based on his day to day experiences as a journalist, 'covering courts, crimes' etc. His story in question was based on a 'real event', an attempted suicide bombing in Exeter. Some of his characters are partly based on real people, and a dog is based on 'fond childhood memories' of his own pet dog. Dan described experiencing these characters as living in his imagination, and can talk to them like 'old friends'. Ideas can then come from how characters react to certain situations.

Dan described the main 'idea' of the suicide bombing as the main 'strand' of his narrative. Dan's series of stories are all based around the same central character, the reporter, and have other regular characters that carry over from book to book. Daniel talked of this overall story structure as a 'central idea' – 'a foundation on which everything else is built'. The principles and characters from Dan's existing series would then combine with a new 'idea' such as the suicide bombing, from which the planning and writing process could then begin:

Dan's story was based on the real life attempted suicide bombing in Exeter. It seemed that this event raised some questions in his mind that the story then engaged with, such as 'How do you stop someone like that?':

> [This story] … was from a very real event, and I thought about that fascinating battle between the detectives, knowing that there was someone out there who wanted to murder innocent people and would use someone innocent effectively to do it. How do you stop someone like that?

4.2.1.3.1.1. Theme A2: Capturing and Storing Ideas

Dan was aware that ideas can easily be forgotten, noting that 'ideas are slippery elusive creatures'. He jots down notes and ideas in an A4 notebook, which can also gradually develop into a plan. He always carries this notebook with him, 'because you never know when an idea will bite', and even writes notes when drinking with friends. He felt that notes can record learning too, saying 'I learn stuff and write it down as I go along.'

At this early stage, he mentioned 'thinking' a lot, e.g. 'you think, this will be how the plot will unfold. This is a nice idea for a plot… a nice idea for a character.' He said that 'if you believe in what you're doing, the characters will start to live in your mind.' If he is not writing about them, they might be 'nagging him', saying 'write about us', so he can find it difficult to not think about stories and characters, or to stop thinking about them. He refers to writing as an 'addiction' in this sense.

4.2.1.3.1.2. Theme A3: Planning and Preparation for Writing

Dan plans a story carefully before writing a first draft. This process is typically three months work. He has a sense of various factors or ingredients that he wants to include, such as 'suspense', a 'battle between good and bad', 'a bit of violence and some death', and 'resolution'. His descriptions, here, were described in relation to his sense of what crime fiction is as a genre. He decides where his 'plot's going' and creates a 'structural plan' that 'shouldn't change.' Smaller elements such as 'pace' and 'subplots' can change, be 'expanded upon', or added later through writing, thinking, and editing. He sets out a main skeleton of his plot at this early planning stage.

Dan felt that 'planning is vital' because 'you've got to give people all the clues so they can work it out for themselves, but disguise it in a way which hopefully puts them off track.' He likes to know where the story ends before he can set out the 'clues' and 'red herrings' that take place earlier in the story. He also talks of 'hooks', to get readers asking 'what happens next?', indicating that his planning process was highly plot and reader orientated. He used lots of hunting/fishing metaphors ('hooks', 'red herrings', 'putting the off the scent', a 'game') that suggest a writer being one step ahead of the reader. He also said that he likes readers to make assumptions that later prove to be mistaken – 'I like doing that to people.' These points seem highly reader orientated.

He also noted that he likes to have 'layers' in his stories, such as the final lines of the story giving meaning to the book's title, but not giving away the meaning in an obvious way. This seems to imply a complex sense of coherence that involves the writer setting a test for the reader to work out the meaning of the title.

4.2.1.3.2. Section B: Main Writing Phase

4.2.1.3.2.1. Theme B3: Converting Plans and Ideas into Writing

Dan had planned his story heavily, but also felt that 'you can never plan it fully… because things will happen along the way that will occur to you.' He noted that the writing process did bring changes and developments, especially because he got to know his characters

> You can never plan it fully,… – things will happen along the way that will occur to you. You'll think 'ooh, I could do this better', or 'I could leave that out and do something else.' So you'll never plan it fully, I don't think, but I do have a fairly rigorous plan about what I intend to happen: who the main characters will be, what their roles will be, and also the subterfuge I'll put in there to try to put the readers off the scent as well. But it will evolve as you go along. You will always get, I think, 'ooh, that would be better some other way', or some character will evolve, and you'll think 'oh, they'll be a bigger character than I thought, because actually they're quite fun'. You'll start to like people. It's almost like meeting people.

He mostly, then, describes minor changes – that 'things will occur', could 'leave that out', and characters will 'evolve'. Writing, in this way, seemed to be partly a refining process, but also developed upon his existing plan of the story.

Broadly, Daniel seems to be a planner by orientation, in that he values planning highly, uses terms such as 'rigorous plan', and talks favourably about planning ('I think you need a fairly sharp plan'). But when talking about his characters he seems much more Romantic, talking about them as if they were real people. Interestingly, when writing his first draft, he associates the more surprising actions – or deviations and extensions vis-à-vis his plan – as being derived from his characters:

> Characters can take you by surprise, and do things. The one of my lot who always takes me by surprise, more than anyone else, is Adam. He will sometimes do things that I don't expect. Because he was set up originally… he was kind of based on a guy I sort of knew, and he's a sort of upright committed, a gentleman detective – powerful belief in the law and justice. But so powerful that one day he was put under so much stress by someone that he thumped them, and I didn't expect him to do that. I never planned that to happen, but I just thought that was what Adam would do – in the end he would actually thump them, and he did. Wow, I didn't expect

> that. And I went back and I thought 'no, that's absolutely right. That's Adam, that's what he would do.' So I didn't plan it. It was something in me took it to happen, and I thought that was right, let it go! So yeah, you can let them go……

When talking about his characters in this way, he is arguably describing a serial form of discovery writing during his first draft, in that by writing he finds out what a character might do next. It seems Romantic in the sense that he does not associate the action with his conscious volition – 'I didn't plan it. It was something in me that took it to happen'. It is as if the character is the agent of the action, as much if not more so than the writer – 'I thought that's what he'd do.'

Daniel's first draft, where he writes from his plan, seems peppered with fluctuations between control, on the one hand, and freedom on the other. He steers his characters into situations, knowing broadly what the scene will involve and what some of the purposes of the scene will be. But within the overall structure of the plot, his characters still have a freedom to act, as it were. Daniel valued the control and freedom elements, and felt that letting the characters steer some of the action helped to bring elements of 'drama':

> It wasn't structural, in terms of it massively affected the plot, but it just struck me that as you write about these characters you get to know them more and more. And it just struck me that the situation I'd put him in, that would be something he may do, given that degree of pressure and the fundamentals of his character – a deeply decent man who would be affronted and offended by what was playing out in front of him, it was a reaction I could seeing him coming out with. And of course, as a writer you don't really flinch away from something like that because it adds a nice piece of drama as well.

4.2.1.3.2.2. Theme B4: Emergence and a Developing Body of Text

Previous story events can pave the way for more story events – it 'developed as it went along'. A 'villain' in Daniel's story annoyed other characters and ended up being hit quite often, from scene to scene. I felt that this succession of beatings seemed like a slapstick comedy, since whenever this character annoyed another character there was an anticipation that he might get hurt again. Daniel responded that he thought it had 'developed as it went along', but that it was in keeping with other key principles of the story that had been there from the earlier planning stage:

> And I wrote something like 'Dan thought, well everyone else has had a go –Adam has thumped him, and Mrs whoever has thumped him, so it's my turn to thump him as well.'…. I think that developed as it went along. I thought 'we've set this guy up to be an absolute villain, but it also

> worked for the ending, because we've set him up all along to be the villain of the piece, alongside the terrorists, obviously, but also that was the point of the book ….

Discussing the scene where a character (Adam) punches this 'villain', Daniel had created these actions while writing, rather than having planned them earlier. These actions could be described as discoveries – they are unplanned and not expected by the writer. Dan described these elements somewhat as surprises to himself, but also like pieces that fit in with the story as it develops, or that make sense in terms of the story dynamic as it emerges through the process of writing. The 'villain' character has annoyed other characters, and they have then hit him out of annoyance. Their actions seem like an understandable consequence of his actions.

Dan could conceive of characters as having their own logic and personalities. They could behave or act in ways that were not planned but that 'felt right', or were 'what the man would do in that situation'. Although Daniel had planned a story and plot, the writing process would place his characters into that plot, and this could see them acting in unforeseen ways. Daniel felt that his characters had personalities and an existence outside of the present story. His central characters, such as Adam, for example, had been established for a few years and had featured in a few of Daniel's series of books. They had some independence to act, and could bring their personalities to bear on the story:

> ……. I was writing it. I was writing the scene, and their suspected criminal, he was a rapist. And Adam's sister was raped many years ago, so you've got that wire into the brain. And the rapist is sitting there and saying 'yeah, you can take it to court but you know the stats as well as I do. 5% of these cases go. You haven't got a hope have you! It's going to be my word against hers. I'm going to say she really wanted it, encouraged me…. So you can see in Adam the tension building and building and…. Bang, just like that. And it just felt absolutely right. It's what the man would do in that situation.

The character's reaction seems much like an emergent property of the writing process, in that the violent reaction comes out of a certain character being placed in a certain situation.

4.2.1.3.2.3. Theme B5: Endings, Conclusions, and Discussions

Endings also relate to the code *B5 Planning*… because Daniel talks about having to roughly know his story before writing it, so that he can then create 'hooks' and 'clues' along the way. I interpret this to mean that he has to know the story's ending before he begins writing, but it might not be that simple. Perhaps he requires a rough ending and a strong sense of how the story will end, rather than having to know those details very precisely. Importantly, Dan also

later rewrites, and adds in extra layers, such as subplots, when rewriting. This means that he can add cohesive devices at the later rewriting stage.

4.2.1.3.3. Section C: After Main Writing Phase

4.2.1.3.3.1. Theme C1: Editing, Revising, and Rewriting

Daniel plans a book in detail, then writes a first draft, puts the book aside for a few weeks, and then comes back to it to do a rewrite. His wife, who holds a Literature PhD, also reads through and makes suggestions for changes, as do agents and publishers. There can be many such rewrites influenced by these editors, but the first rewrite is one he does on his own. Daniel felt that rewriting was a vital part of his writing process:

> It's oft said that writing is rewriting. And I believe in that. And most of my books will have 7 or 8 rewrites before they're actually published. And those rewrites are often looking at little bits, like character, little quirks of the plot.

This reads like a statement of orientation or belief ('I believe'), but it also highlights, in simple terms, that the planning and first draft have created a body of work that is now being somewhat edited and refined via rewriting.

Rewriting can be a process of looking at writing afresh and bringing characters to life. In the final interview we discussed theory of plot-based vs. character-based fiction writing. Daniel valued characters and plot, but felt that he had to work hard on his characters, or get to know them better, for them to work well or be 'alive'. Rewriting was a way to get to know his characters a little better. He would read over his text again and 'look at it afresh':

> Yes. I think what works well is to have your plan for your character and then to write your character in your book and see how they come out, and then put it away for a while and then come back to it, almost look at it afresh. You haven't quite forgotten it, but you've mostly forgotten what you've done and little nuances of it. And then you start feeling 'well maybe I need to know a bit more about their background, or how they would react in this given situation, and then just add, just subtly, just a line every 5 or 10 pages – just a little more about them. And then suddenly, you've just crossed that line between a character that's not quite there, till you think 'yeah, I'm starting to get to know this person, I understand them.

As he notes, these seem like little changes and additions. But 'starting to know this person' can also be a big difference in that he gets to know a character better, which can be to have 'crossed that line', to 'understand them'. Such crossing of lines suggests tipping points or

discoveries, as it were, that although small can lead to a character being more 'real' or fleshed out.

We discussed theory of plot-led vs. character-led writing, and I had suggested that crime writing, and Daniel's writing, might be more plot lead. We discussed one of his minor characters, Sarah, who had begun life somewhat as a plot function. She was a 'sexy' female character designed to lure the reader into thinking that she could be a secret service agent, but who actually turns out not to be. I suggested that she might be there to tempt the central character away from his girlfriend, and Daniel explained some of the other roles she had for his story:

> She's definitely there for that, but she's there for a subplot reason as well. She's there to give drama and intrigue about what Dan's going to do. And also, in fairness, to emphasise the point that Dan is emotionally inept. Although he's struggling with his feelings about Clare, rather than deal with them in the correct way, which is [to] work out what he's doing and perhaps talk to Clare about it – he'll go off with someone else. But there's another reason in there as well, which is that she is there to set up the thought – and maybe too subtle - , she's there to set up the thought in some readers' minds that she might be a secret service agent as well, sent to try and get to him.

It seems that in Daniel's mind, minor characters such as Sarah are heavily weighted in terms of the way they fulfil plot and story roles. It might even be that they start out life in terms of such functions. I asked what role she was taking, and noted that she raised the question, for me, of whether she might be a spy. Daniel's response, saying that that was what she was 'designed to do' and 'I set Sarah up', suggested that she started out as a plot function:

> That's what it was designed to do. When you write these things, you're often aware that you've got quite a sophisticated audience, and they'll be trying to spot what you do – whether you're trying to put them off the scent, or lead them to the clues, hide the clues, or just take them in some way which they are being lead off of the tracks. You've got to be aware that they're doing that, and I set Sarah up to make people think that Dan was being set up, whereas in the end it turns out that he isn't, she's just some love-interest.

It might be that Daniel's ways of describing characters are quite plot orientated in a way that a more Romantic writer's, like Sebastian's, are not. But, as I am suggesting here, it might also be more a case that some of Daniel's characters originate as plot devices to a larger extent than a writer like Sebastian's do.

Daniel talked about rewriting as a way for him to get to know his characters better. This seems to make a lot of sense in that some of his minor characters, such as Sarah, risk being too simple or wooden, i.e. being little more than a plot function. Because they begin as a plot

function, to make them attractive as characters – to bring them to life, as it were – they require more work at some stage, which is a part of what Daniel does when re-writing.

4.2.1.3.4. Section D: Writing Processes

4.2.1.3.4.1. Theme D1: Considering a Reader

Dan described his writing processes and the crime genre as strongly reader-based, in that he felt he was catering strongly to readers' expectations. These reader points, then, also relate strongly to code *E1 Reflecting on Own Writing…* where Dan talks about the genre of crime fiction. Daniel's sense of genre and purpose seems strongly tied to a sense of how the reader will react and respond to things such as clues, 'hooks', 'red herrings' etc.

Daniel considered his crime writing as 'entertainment', and saw it as satisfying readers' expectations. Readers know what they're getting – a 'bit of violence… a bit of death':

> People know that they're going to get a battle between good and bad. They know there's going to be a bit of violence and there's going to be a bit of death. And at the end they know they're going to reach some form of resolution. So in order for that to happen adequately, for people to come out at the end feeling satisfied and not as though they've been cheated and that they didn't really know what had happened and why.

Daniel's comments above had started out by saying 'you need a plan', but his explanation of what his crime fiction then delivers to the reader seems to more obviously fit the description of a formula or schema. That is, he is describing a recipe or ingredients of what kind of things ('a bit of violence… a bit of death') make up a typical story.

4.2.1.3.5. Section E: After Main Writing Phase

4.2.1.3.5.1. Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

As noted above, we discussed whether crime fiction is predominantly plot-led. Daniel felt that crime fiction could find a balance between plot and characters. He often developed a story

from a central idea (e.g. based on a real event), but felt that plot is an important part of a narrative structure of 'what's going on':

> Well I think the key theme of most crime writing, it's the old discussion about whether you should be plot-led or character-led. And because crime writing people tend to read it and tend to write it with this idea of the adventure in mind. I think it has to be based around some form of plot because, for me, you always need to have the start where you're trying to find out what the crime is and what's going on.

Quite a few of Daniel's comments about the crime genre conflate the writer and reader like this: 'you're trying to find out what the crime is' implies a reader trying to 'find out…' When discussing genre, like this, Daniel tends to look to what the reader expects and requires.

Daniel felt that you need a 'fairly sharp plan' when writing crime fiction, so 'you know where your plot's going…. where it starts, how it develops, and where it ends.' His sense of the importance of planning was also tied up with thinking about a reader, of what they expect and require. When describing the reader's requirements, he describes such things as 'resolution', as in story problems needing to be resolved (e.g. in the manner of a whodunit). When describing the reader in this way, his explanations often conflate the reader and the genre, e.g. the reader requires resolution, so the story has a resolution.

Daniel used a lot of hunting and fishing metaphors when describing the writer's relationship with the reader, such as 'cat and mouse', 'hooks', 'red herrings':

> … [it's] all part of the great game of cat and mouse between writer and reader to see if you can give the clues, because I think you should, so that people have got a legitimate chance to work out what's happened. But also shove in a few red herrings, disguise the truth here and there, and see if you can fool the reader into thinking something's going on when something else is. It's all part of the fun of it.

The writer becomes a hunter, or leader of the action, in this sense, whereas the reader is following or otherwise catching up.

Daniel also worked as a television presenter and journalist, and spoke in very positive terms about planning. He felt that when writing for TV or when writing crime fiction, planning was an integral part of creating a 'coherent' story, where there should be a start, a middle, and an end.

> And I think in both, planning is really important. Because whether you're telling a story which lasts for 2 minutes, as it does on the news, or whether I'm telling a story that lasts for 110,000 words, as these, you've still got to have a coherent story that runs through. You have to have a

> start, you have to have a middle, and you have to have an end…. You've still got to have a story to tell, and you've got to have a way of telling it.

This description seems like a formalist/structuralist sense of story, with a binary between content and form – 'a story to tell, and… a way of telling it' – and with starts, middles, and ends.

4.2.1.3.6. Section F: Discovery Writing

4.2.1.3.6.1. Theme F1: Writers' Accounts and Discussion of Discovery Writing

Dan felt that, through writing, he had come to reflect and realize that a lot of his writing was coming out of 'a sense of justice':

> I didn't know this about myself before, and it came as a big surprise to find out, but all of the series so far have been based on a concept of justice. And not justice as in police, judges, courts. But justice as in an individual's definition … And I didn't appreciate that in me before – this need to think about when people really get justice. But I think it's a by-product of my job, when I go to the courts so much, and sometimes you see victims being treated like criminals and criminals being treated like victims. It's very difficult to see that without it making some impact on you. And that's come out completely subconsciously in all the books. Every single book. So that's a lot of my discovery. I've found out what is in there that really … you know, I think some of us have things… I think everybody has things that just make them think 'arggghhhh, that's not right'. And that's what's come out a lot in my writing.

This is not discovery writing in the more usual short term sense of making realizations during or very shortly after writing. Rather, it represents a reflective realization that his writing has brought out concerns of his own that have served as themes in his writing. These are concerns that writing has helped bring to his awareness.

Comparison of Daniel's writing with Estelle's writing processes

This section briefly presents Estelle's writing process. A section after this brief study then compares Estelle's writing processes with Daniel's orientation and writing processes. Broadly, Estelle, like Daniel felt that planning was fundamental to her writing strategy.

4.2.2. (Writer #7) Estelle

> Well, obviously prior to creating that sort of formal thorough plan… it's definitely something at the planning stage. I don't begin writing an essay thinking 'oh, I need to find a source for that section.' I'll always do it based around what I've researched beforehand, just purely for the risk of suddenly going, you know, 'there's no source for that.' So it tends to be, yep, before I write my plan I'll take notes on kind of around the subject, and then sit down and sift through what's relevant, what's interesting, and then plan from there. (Estelle)

4.2.2.1. Writer Profile

At the time of our interview Estelle was a twenty year old second year English undergraduate. We based the interview on an essay she had recently written on the case of a suicide in a Charles Dickens novel, *Bleak House*. Her essay had received a mid first grade. Estelle planned her essay in detail before writing it, feeling that she liked to be able to support her points before writing, thereby leaving very little to chance during the writing stage. Estelle would seem to be a planner by practice and orientation, so her writing processes are perhaps not highly relevant to my study into discovery writing. But the very fact that she does plan heavily offers an interesting corollary for my study, because her planning processes serve to highlight an alternative way of successfully writing essays.

4.2.2.2. Writing Processes

Estelle chose an essay question that linked with an element in *Bleak House* that already interested her, i.e. the brief mention of a suicide. She researched primary and secondary sources, and was highly alert and critical at this stage, aware of what perspectives and areas other critics had not already covered. She created an original argument by choosing this small element that no other critics had tackled, and which, she argued, showed a side to Dickens' writing that ran counter to mainstream Dickens' criticism.

Estelle planned her essay in detail before writing. During planning, she created her points and arguments, and also linked them to textual support, so that the structure of her arguments were in place before writing. She described enjoying the 'nice little space' of planning, since unlike writing, her planning was not the thing being assessed. She described her essay structure and arguments as having a logical order, from 'subject to predicate'. Both during planning and writing she would think about her essay while she was away from her computer, and would make notes as ideas came to her. In particular, she felt that she would critique her

essay, and would think of 'caveats' or other points that would fill gaps or make her argument clearer and more coherent. She seemed heavily concerned about how her writing would be perceived by a reader/tutor, and was perhaps more than usually aware of what she perceived were the marking habits and practices of her various tutors. She tailored her essays for different tutors, depending upon what preferences they had expressed during classes and what comments they had made when giving feedback on her previous essays. She felt that the preferences of some tutors could be restrictive, and that she would often 'lose integrity' by trying to meet these preferences. That is, she might write in ways that she would not have chosen herself.

Estelle described writing as a process that didn't deviate from her plan. As previously mentioned, she would think of 'caveats' while planning and writing, but these would seem to only represent minor changes rather than whole changes of direction. When writing, she felt she was 'quite a slow writer' perhaps writing 400-500 words in 2 or 3 hours. She would read her writing aloud as she wrote and would edit as she wrote. I asked if the process of writing might help her think. She conceded that this process of writing would be about 'making word choices' and 'placement', and that this translation process could raise questions over what she meant, as in 'well, is that what I really mean by that…?' However, she felt that her writing was mostly a process of translating her original ideas into words, and that writing did not change her original ideas significantly.

Estelle also briefly talked about her blog writing. She felt that she did not plan her blog writing at all and that she enjoyed the freedom of being able to write 'off piste', knowing that there wasn't the pressure of assessment.

4.2.2.3. Logical and Classical mode of Writing?!

Estelle's essay writing seems to rely heavily upon structural analysis, recognising such things as cohesion and patterns, and especially contrasts. For example, one 'description harks back and contrasts with the opening of the novel', a 'dead man's choice contrasts with Mr. Tulkinghorn's …', and the manner of the suicide is contrasted with 'Chancery life'. Estelle's observations seem logical, in this sense, drawing upon contrasts and links within the text, as if the text is a code that can be understood via being deconstructed:

> The placement of the suicide, both where it lies in the novel and where it occurs geographically, emphasises the way in which it comes out of and simultaneously rebels against the ongoing affairs of the Chancery. The suicide occurs in Temple, after a 'leisurely' (353) walk home in the

> ‘sultry long vacation weather’ (352) of a summer’s evening. This description both harks back to and contrasts with the opening of the novel, also set in Temple, shortly after Michaelmas Term in ‘implacable November weather’ (13). The suicide is not dreary and dark, clouded in fog or ice, but takes place on a summer evening much like that being enjoyed by Mr.Tulkinghorn as he remembers his friend, situating it close to his circumstances in both geography and environment. …. The suicide is situated in such a way as to show specifically how the dead man’s choice contrasts with Mr. Tulkinghorn’s continued involvement in the minutiae of *Jarndyce*,….

Interestingly, there is perhaps also a sense in which Dickens novels are heavily structured and thus invite a structural analysis. That is, Estelle might not simply be a logical writer, above all seeking out patterns, but might be drawing upon patterns because the patterns themselves seem in this instance to be evident and important in relation to *Bleak House*.

There is also the sense that Estelle’s essay would be very easy for an assessor to mark and award a first class grade. A logical approach translates very easily in terms of mark schemes, linking easily with notions such as ‘critical understanding’, ‘argument’, and ‘control’.

4.2.2.4. Relevance and Interest for my PhD – Discovery Writing and Genre

Estelle would seem to be a strong example of a planner. She plans her essays heavily and then does not deviate very much from her plan while writing. She seems very aware of the external constraints required from tutors, and is even willing to write in ways that she does not approve of in order to satisfy these constraints. Because Estelle is very purpose orientated in some respects, it would be easy to align her with a Classical profile, where a sense of purpose, constraints, and planning seem to override more Romantic notions such as creativity, enjoyment, freedom, expression etc. Yet Estelle also does talk about enjoyment and expression. She talks about being engaged with Dickens’ *Bleak House*. She talked about being interested in the seeming incongruity of the small suicide tableau, in placing her argument within existing theory, and in enjoying writing titles. The enjoyment and creativity aspects seem to come during the planning process rather than during the writing process.

As with the PhD students interviewed, a key difficulty of writing essays seems to be that of creating an original argument or thesis. For Literature students, and no doubt many other students, a key challenge is that of searching out and identifying an area or gap in existing literature that can then be theorized from and, ideally, that one can be interested in. This is usually a difficult process because it requires students to synthesise existing theory, which, in turn, usually requires a lengthy iterative back and forth process, whereby an initial argument

or position is developed that will then be abandoned or refined as a writer researches further and learns more about the topic or field. Discovery writers typically encounter these difficult processes during writing. Estelle's comments suggest that she successfully managed this learning and synthesising process during the researching and planning stages.

From a genre point of view, Estelle felt that she plans her essay writing but that she plans her blog writing very little. Estelle could easily be described as a planner by habit or orientation, but there is also this curious sense that she is only a planner when she is writing essays. When blog writing, she is more obviously a discoverer.

4.2.3. Comparing Daniel and Estelle

Daniel and Estelle both plan heavily and describe their writing as highly reader orientated. Dan caters to crime fiction readers, 'entertaining' them as well as meeting their expectations of what the crime genre typically offers – 'a bit of sex, a bit of death…' Estelle, similarly, caters very strongly to readers, tailoring her essay writing to her tutors' expressed expectations of what an essay should be. Estelle even sacrifices some of her own stylistic preferences and 'integrity' so that she can meet her tutors' expectations. Both Dan and Estelle seem highly purpose and reader orientated in this respect.

Both Dan and Estelle felt that they also enjoyed planning. For Estelle, essay planning was experienced as a freer space than writing. Because her planning was not assessed, she felt free to research widely and to experiment with ideas and arguments. Dan also enjoyed planning. For Dan, planning was associated with thinking up his story and building up a structure from a central idea.

Dan and Estelle also valued the control and direction that planning gave to their writing. By planning her essay in detail, Estelle could then write it up in the knowledge that all of her points could be developed and supported by the primary and secondary theory. This planning meant that her writing could not then take large tangents, but she was content with this restriction, aware that her argument was already a very strong argument. Dan, likewise, liked to know where his story would end. This control then allowed him to rearrange the structure of the story (move a scene out of chronological order) and add in hooks when writing, or after writing. Importantly, Dan would also add in some elements, such as subplots, during a later

rewrite. He would thus layer his writing, so that he could add in cohesive elements, such as 'hooks', or otherwise develop some aspects, such as depth to characters.

A significant difference between Dan and Estelle, however, was that Dan described discovering various new elements as he wrote. He especially found that his characters would act somewhat out of his control. He valued these surprises, since they offered depth and 'life' to his story. But Estelle felt that she did not make any significant discoveries while writing. She conceded that translating ideas into words might bring very minor changes or nuance, but otherwise felt that her writing really was a writing-up process, where she would stick closely to her original plans.

4.3. Profile 2: Discoverers- Exemplified by Sebastian, supported by Emma

This section profiles Sebastian and his writing of a historical novel. Seb's writing processes are considered in depth, in the form of a profile, similar to a case study. Emma's writing is briefly compared with Seb's writing at the end of this Profile 2 section, to draw out differences and similarities between their approaches to writing.

4.3.1 (Writer #3) Sebastian

> You only know what the character is through what they say. And they are also seldom what they say. It becomes interesting because whoever they appear to be is never who quite they are either, because they are also in the process of self-creation…. (Sebastian)
>
> …. The writing I like most is this sort of novel… it's like making of all the cracked plates of one's life, a sort of mosaic in the garden or something. It's making a shape out of those fragments. It's shoring up one's ruins. It's not as naïve as thinking that because real life is fragmentary, books have to be fragmentary, it's just that most of the stuff that is memorable for me is broken or shattered. (Sebastian)

4.3.1.1. Summary of Sebastian's Writer Profile

Sebastian is a literary writer in his early 50s. He holds a Masters degree in creative writing from the University of East Anglia, having been supervised by Angela Carter (a well known UK fiction writer) in the early 1990s. He has had poems published in literary journals, but has found difficulty getting his plays produced and having his novels published. He has spent many years working on his 'long novel' that might never be published. It is a huge work that he feels is not 'plotted' or structured strongly enough to be published, and was undertaken perhaps more for the experience of writing than for the expectation of being published.

4.3.1.1.1. Interviews

We mostly based our interviews on a historical novel Seb was writing, based in Budapest after WW2. He was working with an agent who was taking a leading role in how the story was

structured and formed. One aspect of the form, or genre, is that one section is written as a traditional novel. We mostly talked about Seb's historical novel, but also talked about his poetry and plays.

4.3.1.1.2. Life Experiences and voices

Seb has had traumatic experiences in his life. His mother had been schizophrenic while he was a child. He had then been misdiagnosed with a terminal illness in his early twenties, where he only expected to live for another year or two. Seb felt that he began writing fiction as a way to experience beyond his immediate life. For Seb to describe and explain his writing processes, then, was often to explain them in relation to difficult feelings and experiences. His writing had begun as a therapeutic process, rather than a process leading towards publication. Many of the fiction writers in my study talked of experiencing voices, or of experiencing characters as somewhat real. Many of the writers seemed uncomfortable about describing such things, preceding their comments with such disclaimers as 'this might seem a little weird' (Sophie). But Seb engaged easily and articulately with a sense experiencing voices and imaginary spaces, as if this was not at all strange. He felt that we all have a capacity to experience such things, arguing that although this is a 'gift', it is also a capacity that can be cultivated and built upon.

4.3.1.1.3. Writing Processes

Seb described his novel writing process primarily in terms of voices coming easily to him, where he would experience voices. He also used real life stories from newspapers. Such stories can serve as a kernel for him to build a story or a character around. He was particularly interested in the relationships between two characters, and valued dialogue very highly. The fact that voices come easily, he feels, means that he can too easily allow voices free play to run amok, as it were, at the expense of plot or a well structured story. Hence he is pleased to be working with an agent and publisher who will help him to structure and edit his writing.

But while Seb feels that his novels should be more structured, there is also a competing sense that he also does not like reading or writing 'traditional' English novels. He likes European novels, such as those of Calvino and Esterhazy, that challenge the reader, and which do not represent a conventional narrative structure. Seb has an uncomfortable relationship, in this way, between the genres he admires and the genres that he feels he should write, or that will

sell in the UK and US. He frequently described his writing as moving from one vignette to another vignette, as if he envisaged his novel as built up of separate scenes that did not necessarily cohere as a novel.

In our interviews we mostly discussed Seb's novel, but his plays and poetry are also worth noting here. His play writing was also interested in relationships and voices, but he described the play writing as perhaps more 'visual', where one play drew inspiration from a photograph of an artist, Modigliani. He described his poetry writing in terms of enjoying words and rhythm – the 'random juxtaposition of words'.

4.3.1.1.4. Relevance for my PhD.

Seb described his writing as predominantly unplanned and voice led, in that he would listen to the voices - 'you know what the character is by what they say'. His writing thus seems a strong discovery process, in that he does not have a strong conscious awareness of what a character will say and what course the story will take. Yet on another level he has set his characters into a prefigured historical period, of which he knows the historical events, like a 'rail track'. At the level of characters' voices, the novel seems to be written in a serial manner, of Seb finding out, sentence by sentence, what happens next. Unlike Dan, the crime writer, Seb does not strongly cater for what he feels readers want or expect. Rather, he felt he wanted to challenge readers, influence their thinking, or to teach them.

Seb might have underplayed some of the structural aspects, at times, such as how the history of the war provided a structure for his story, perhaps assuming that my research was more interested in the voice-lead aspects. From a genre point of view, Seb's novel writing offers a glimpse into how notions of character-led and plot-led writing seem to interrelate with each other, where characters are described as leading the writing. Seb could talk about having ideas that gave shape of structure to his story in some way, such as a mise-en-abyme, and he could talk about character-led writing. But he seemed not to talk of these things together, as if they could not easily be reconciled as forces that worked together. Seb had notable difficulty when trying to explain his writing processes, at times, saying that his stories are built up from 'fragments' that do not necessarily cohere.

4.3.1.2. Sebastian's Writer Profile in Full

4.3.1.2.1. Section A: Before Main Writing Phase

4.3.1.2.1.1. Theme A1: Initial Ideas

A scene in Seb's novel was 'sparked' by (i.e. based on/inspired by) a Hungarian newspaper story. Seb also drew upon real memories ('mental images'), such as walking with a young girl around a park. He also draws upon 'real people' and 'lived experience', such as drawing upon the breakdown of a relationship. He felt that memories are an important repository, and he particularly likes to work with his own memories, saying 'I do invest a lot in the past.'

He described experiencing characters as 'voices', so ideas often come from their voices, in terms of what the characters say and what they do. He felt that hearing voices was a 'gift' to a writer', so 'you use it'.

4.3.1.2.1.2. Theme A2: Capturing and Storing Ideas

Seb made notes on plain A4 for his novel writing. He made a note that served to feed extra depth into a possible story – a story that will perhaps be based in Paris during the Commune Period. The extra depth is that of adding the journal as a kind of symbol, thus creating a mise-en-abyme for perhaps Paris and the overall story. Seb noted that this note could have been 'written at any time… without a context, and filed away.' The note, then, could perhaps be seen as a note or object that could either be inserted into a story, influence a story, or have a story somewhat built around it.

Seb summarized the role of such notes, and also what form they might take, more generally:

> …. I type notes to myself about things to consider to include or [things I] want to think more about. As aide-memoires, I also write notes for lines of poems, and very rarely snippets of dialogue exchanges which have no context.

4.3.1.2.1.3. Theme A3: Planning and Preparation for Writing

Seb began by stating that he does not plan his writing. Rather, he felt that his writing was predominantly voice led. But he also researches historical periods in depth. He writes historical novels, and places his characters into a place and period, such as Budapest before WW2. The historical events, into which the characters are placed, are strongly prefigured and thus help to provide a structure or 'plan' for the story. This point is also made in more depth in code *B3 Converting Plans and Ideas into Writing*.

Poetry

Seb felt that he didn't plan or otherwise 'structure' his poems in advance of writing them. 'Poems come out of loving a line or a cadence…' He gave some examples of how words that interested him might inspire the writing of a poem. The word 'scumbling', for example, had intrigued him, when he had seen some plastering on a street. He had also been repulsed by the 'grotesque' words or phrases, such as 'cem' (abbreviation of cemetery) or 'love you to bits'.

> … the novel stuff and the plays are obviously based [on] character… but poetry just comes out of words. Poems come out of simply loving a line or a cadence or a sentence, and wanting to construct something around it or see where it goes. And again, that's a different opening of space… only bad poems can be structured in advance. You know, it never works

4.3.1.2.2. Section B: Main Writing Phase

4.3.1.2.2.1. Theme B2: Beginning Writing

Seb felt that being too knowledgeable about the history of a period can make the writing process difficult. Seb talked about having a 'writing block' with his writing in general, that was to do with having researched the historical period of his novel very heavily. He wanted to begin writing and 'pick it up along the way' (i.e. learn bits of history continuous with writing about the history):

> … it's vaguely easier to not know too much history when you start to write historical stuff. In an odd sort of way, you have to pick it up along the way, otherwise it simply overwhelms you like a law library would overwhelm a law student – there is too much of it.

Having researched the history very heavily, as mentioned above, Seb had an overall sense of the narrative progression offered by the history itself. He felt that the history set out a linear

narrative progression, like a 'railway track', whereas writing the voices of characters offered a freedom from that was much less directed:

> …. [the] long book,… had started rather like a railway track… and there wasn't very much scope for me, except to carry on, on the way the tracks were running, although I didn't necessarily know where it would end-up entirely because it was linear and historical as a narrative, it was going to be signposted by the events of history which were prefigured, with hindsight. The freedom of suddenly hearing voices to interrupt that in the old-fashioned way that I'd stuck, when I'd started out of simply voices of characters squabbling to get in, on the page, who have no loyalty to you or anything else, was simply too pleasant.…

Seb's passive and Romantic sense of 'hearing voices' makes it difficult to describe his beginning moments of writing in expository terms, since his descriptions do not suggest a great deal of agency or active decision making on his behalf. There is a sense that the historical events provide a structure and narrative of their own and that the characters, equally, are not under his control. The act of initially putting these events and characters on the page, then, seems a process of facilitating the voices within their contexts.

Seb's more active role seems to come from him listening to his characters and then learning from them:

> They didn't have a structure to contain them, but I would write-up their dialogues, and the characters are always dialogue driven. For me it would be solipsistic to have a character without the dialogue. You only know what the character is through what they say.

It is as if 'what they say' precedes him, and is thus taken passively (i.e. he listens to the voices), but that his agency then comes in understanding this character: 'you only *know what the character is* through what they say'. Seb described listening to his own characters as a dualism, as if there are two writers – one that creates the voices and one that then hears them, interprets them, and tries to fit them into a story. A major problem for Seb, however, by his own reckoning, is that the characters do not always create a story, or do not fit a higher purpose than the fact of their speaking: 'they have no loyalty' – they do not help their writer.

4.3.1.2.2.2. Theme B3: Converting Plans and Ideas into Writing

Seb talked predominantly about his characters, and a sense that his writing is lead by the voices of his characters. He stated that these are voices he hears, and characters that seem almost real to him. He rejected a sense that he plans his writing (see *E1, Reflecting on Own*

Writing), but he talked about researching a period very heavily and that the historical period provides a 'backcloth'.

He begins his historical novels by researching the period of which he is writing. The events of the historical period become a prefigured setting for his story, wherein his characters then emerge and live via the writing process. His characters can be seen as somewhat taking their roles and meaning from the circumstances and culture in which he places them. One character, for example, is an archetypal revolutionary. Another character is a more pragmatic liberal. The story of the war in Hungary served in this way somewhat as a reference or plan from which Seb could refer to. The historical reference, however, is not a tight plan to work from, but rather a loose framework which can provide some shape, references, and events – such as Russian tanks driving through the streets. Hence it was understandable that Seb did not consider this as 'planning'. It was not *his* plan, and was not an outline. It was not a plan that defined characters in advance, or would summarize his story, since, he explained, he did not know his 'story' before writing it. It was a backdrop, a setting.

Seb felt that characters are 'easy' but 'shaping' is difficult. Seb felt that he 'embodies' his characters, but has problems 'shaping' the text well enough for readers:

> It's extremely easy. I think that you embody them, and that you write it up, generally effortlessly…. The quality of the voices was always true enough, but the ability to shape them and to turn them into fiction which would be interesting enough for other people, has been a very slow process of crafting for me, which even now I don't … it's not my strong point.

When talking about characters, Seb did not talk about planning. He described the characters and 'voices' as coming easily or automatically. For this section's theme of 'converting plans and ideas', then, we can see that if Seb is converting anything it is that he's trying to mesh or build a story for the characters to exist within. He feels he has to do this 'greater plotting' for his writing to be of a novelistic genre that readers will want to read:

> I've needed to do it because in the meltdown of having… in order to sell the book, first in Britain… it's simply unreadable as a form of syncopated vignette after vignette, without a more traditional linear narrative. So, greater plotting so it's easier on the reader…. It's a shame, and it's not what I wanted to do, but as I want to get it published I've had to rewrite in a form that is palatable and easier to read.

4.3.1.2.2.3. Theme B4: Emergence and a Developing Body of Text

Seb described a sense of the story making itself up as it went along. He does not know that things are going to happen - they do not happen with rhetorical intent, or at least some things do not. In this case he talked about a whole scene. It comes into being as a playing out of what the characters do and think, and it plays out as a consequence, perhaps, of previous events:

> …I had no idea it was going to end up like that, and I was actually quite surprised myself. Because when they propositioned the character in front of me, I remember thinking 'hold on a minute, where's that going to end up'. I actually felt like it was foreclosing on a book that might be quite interesting. I didn't …. I hadn't worked out quite where I could go with this…

Seb's characters could be based on or in relation to other characters, such as daughters being like their mother. Once Seb had established the character of the mother, her daughters were perhaps then easier to imagine, since they were like their mother:

> The daughters seem to flow naturally, as the daughters of Iratcha, because they would be rebellious, they'd be good looking…

There is perhaps a sense here that once the writing is up and running, and once certain key characters are in place, later characters, and especially these two daughters, can somewhat emerge more easily out of the previous characters, circumstances, and relationships.

4.3.1.2.3. Section C: After Main Writing Phase

4.3.1.2.3.1. Theme C1: Editing, Revising, and Rewriting

Seb described rewriting his novel 'in a form that is palatable and easier to read'. Seb rewrote his novel to give it more 'plotting' and a 'traditional linear narrative', where the first version had been more a 'vignette after vignette'. The restructuring was partly in response to his agent's recommendations:

> … the structuring of my material in the 2nd draft which on the suggestion of my agent had to be more linear and for lack of a better word "traditional" as opposed to vignettes (experimental) in the writing…

Structuring was not something Seb enjoyed or felt he was good at. He felt he was better at voices. He described being able to write voices as a 'gift', but felt it was at the expense of him being able to structure his novels. He felt jealous of writers such as Scott Fitzgerald who had an editor that heavily revised, edited or otherwise restructured their writing:

Seb would sometimes move text around from poems to novels. When writing his novel, Seb would often use chunks of text from his existing poems into the novel, or move descriptions around within the novel:

> If you've got something good. If you've got a good paragraph, you can always actually shift it. I undid a couple of…. I had one poem which as a poem, if it were written as a poem, which was one of the tiny vignettes about him looking about, where it says….

4.3.1.2.4. Section D: Writing Processes

4.3.1.2.4.1. Theme D1: Considering a Reader

Seb made changes for readability and acceptability. As also noted in code *C1, Editing, Revising, and Rewriting*, Seb rewrote and restructured his novel to turn an 'unreadable' series of vignettes into something with more structure and 'plotting'. Part of the reason for making these changes was to meet the requests of his agent, and another stated reason was to put the writing into a more 'traditional' narrative form. But also, and perhaps underlying these changes, was the concern for it 'being easier on the reader'.

Seb clearly has mixed feelings about making these changes, saying 'It's a shame, and not what I wanted to do.' Elsewhere, he talked about his high regard for avant-garde writing, where experimentation and untraditional forms are valued over conservatism and easiness of reading. Seb has a tense relationship between writing that is structured and writing that is unusual or challenging in some formal way, as noted in more detail in code *E1 Reflecting on Own Writing*.

Seb felt there cultural differences between readers of different nationalities, and their expectations of novels. Seb's points here are largely about genre, but relate to genre expectations from readers, describing his chapters as like vignettes, in that they do not necessarily 'flow from one to the other' or otherwise belong to a 'grand plan':

> [T]hey are like mini chapters, but they don't necessarily flow from one another. They are scenes. If scenes are very well written, a reader, because they're enjoying reading… will simply go onto the next one because they enjoyed the last one, without it necessarily involving a grand plan, though that depends on readers' expectations. Readers in France and Europe and Germany etc -

> their expectations are much more relaxed and accepting of reading entirely different forms. For first novels in Britain they expect something traditional, even though it's got to be unusual ….

(This is an interesting comparative point, because Dan talks a lot about readers when he talks about crime drama, such as giving readers what they want or expect. For Seb, here, readers are associated with wider cultural reading habits and practices, and to genres of texts, such as the European novels of Esterhazy and Calvino that Seb has elsewhere described.)

Seb avoided including some factual details and specific context in his novel, so that readers would identify with the characters. This seems a big point in relation to genre, and is also related to the reader (note that Dan's genre points also tend to come when he's talking about readers). Seb had been talking about American soldiers humiliating Germans on buses, and how, as a writer, he would not want to state the nationality of the soldiers. Seb felt that a reader will automatically create a counter argument in their mind, since readers are less likely to identify with a specific race or nationality of person:

> … there were soldiers on a bus who were actually picking on an individual and treating them very badly … humiliating them, and then throwing them off, and clearly the soldiers were American, but it wasn't actually said. And had it been stated,… the act of realism and putting the uniform on, actually then shifts into a greater moral framework, which can diminish the story and diminish the sensibility of the reader, feeling indignation, because they then counter it with 'well, then they were awful too'…. My impulse with writing is a bit… I tend to go back into the past to avoid contexts ….

Thus, Seb is keen to abstract such things, to take some of the specific details out of a scene so as to create a certain feeling or draw out a certain response, such as 'feeling indignation'. The intention and theorizing from Seb here contrasts strongly with his descriptions of his writing being character and voice led. That is, Seb is actively making decisions here, rather than passively hearing voices.

(An interesting comparison here is that Jane also avoids 'explicitness' in places, using a more abstract mise-en-abyme rather than the explicit details of apartheid South Africa. Jane (a short story writer and novelist – profiled later, in Profile 3), like Seb, was aware that certain historical details would impinge upon the story, and would also ask too much from the reader and her narrator, i.e. they were things that her narrator would not know.)

Seb also related his hearing of voices to the process of reading, saying that perhaps readers have to inhabit voices too, feeling that the reader might perhaps be involved in a similar

process of imbibing voices while reading: 'I think in just reading a novel you have to inhabit voices in order to read it…', and also:

> There's a conflation between writing and reading here. In a milder sense, a lot of people would agree that readers empathise with a character or narrator, and that the reader imbibes a voice somehow.

4.3.1.2.4.2. Theme D2: Checking as You Go, and Reading Back Over

Seb tries to read back over his fiction and poetry as if he were someone else. He rereads his writing a couple of months after first writing it, and tries to distance himself from having being the writer:

> After something is very nearly complete I would leave it aside for perhaps a couple of months and then return to it when in my conscious mind I have basically forgotten it and re-read it as if it is someone else's poem … hopefully the general readers –everyone but me.

4.3.1.2.5. Section E: After Main Writing Phase

4.3.1.2.5.1. Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

Seb talked about liking particular poetic words and phrases. He liked a particular phrase – 'the horse dies, the birds fly away' – because of how it reflects a movement of the text overall: of how two young women leave an older man that they have been living with.

> But one of the moving bits for me in that, which I was very pleased with was a section called 'the horse dies, the birds fly away', or something, which doesn't particularly mean very much. And he is with one of the girls, Veronica or Saskia, and … it's the end of seeing them, for him, something has shifted…

It is a well known phrase that he was happy to use in his novel. Where Seb is 'thinking' behind these words and phrases, it is perhaps in aligning his story with traditions and existing phrases, creating a mise-en-abyme type structure (a story within a story), using the phrase as a symbol.

Seb described liking using words that have nice associations for him. He used the word 'extempore' in a poem. The word had pleasant associations for him because he learned it from a 'lover'. But when other people read the poem, they told him that they 'disliked' the word:

> Almost everyone disliked the word extempore in the 12th line (pronounced extempory) and I am not sure why it is disliked so much. I do have a personal association of the word, it being used by a girlfriend … talking about … brush-strokes. At the time we were lovers and it was a new word to me.

This point also relates to code *D1 Considering a Reader*, because it relates to how other readers also perceive words. Seb had elsewhere said that he likes to draw on his own memories when writing. Writing, in this sense, can be a process of getting back in touch with memories, perhaps re-experiencing them in some way.

Seb theorised his writing product with much more theoretical apparatus than he used to describe his writing processes. That is, when reflecting on his work he theorises in terms of affects (e.g. 'magic tricks), genre (the Hungarian novel), and structures (a mise-en-abyme). But when describing the creative writing process, he had described himself much more Romantically, as being a passive conduit for voices.

> It's surprisingly like all magic tricks, it's surprisingly sort of built on… I think that it works… in this section that you've read in the Hungarian novel, because it's people who are trapped in their lives by a political totalitarian regime….

Seb also made many points that generalise the relationships of characters beyond just a particular voice or character in question:

> And it is… fascinating, how broad the range of human interaction is…. And why people are willing to be in a relationship with one person and not another. You know, the hierarchy of relationships. What bit of their soul they're willing to sell to get something else. In this context, of shortages of everything, it is trying to work out what is rationed and what isn't, and how can people live without feeling compromised under oppressive regimes.

Seb reflected on other writers, and on dialogue – 'sadness', and genre related points in his reflections on his own work. Such points reveal the kinds of things that interest him or that he'd like to emulate in his own writing. He related aesthetic concepts such as 'spareness' with feelings such as 'sadness' and genre (American short stories). Valuing the potential of dialogue is important here:

> … I like the spareness. I also think that that style… I was in my mind thinking a little bit of…. Some American short story writers actually, not Carver…. What I did like in American short stories was, basically the sadness, of situations, of small lives… sadness was often carried by the dialogue.

Seb reflected on types or genres of text that he liked. He likes reading fiction that is 'fragmentary' rather than strongly structured, and his writing is also 'cracked' in a similar way:

> The writing I like most is this sort of novel… it's like making of all the cracked plates of one's life, a sort of mosaic in the garden or something. It's making a shape out of those fragments..

Seb values dialogue hugely. Dialogue presents characters, their thinking, and serves to convey their inner life, as well as the dynamic of their relationships with other characters. Dialogue seems fundamental to Seb's writing and to the novelistic genre he writes within:

> … in real life, where you … start to talk about another couple and then suddenly one of you has a realisation that in fact you're also talking about your own relationship, and then you've said too much and you hope the other person doesn't notice. And then there's a moment of anagnorisis, in the Greek sense of recognition that the other has actually noticed too, but it's too late to turn back because you both have to keep the pretence that you're not thinking of yourselves, you're still talking about them. … they've got to be functioning on two or three levels for the dialogue to be any good. So actually the borrowing from real life is at least establishing one level.…

That Seb values dialogue so highly, relates easily, arguably, to his hearing of voices. That is, dialogue and voices are closely related, in that they are forms of speech.

Comparison of Seb's and Emma's writing processes

This section briefly presents Emma's writing process. A section after this brief study then compares Emma's writing processes with Seb's orientation and writing processes. Broadly, Emma, like Seb, felt that discoveries during writing were fundamental to her writing strategy.

4.3.2. (Writer #4) Emma

> I sort of had the score soundtrack going in my living room and there was me stood with the score in one hand with a conductor's baton in the other and using my feet as the drum for one of the songs with some difficult rhythms, and [I] just really like (!!) conducted it once, I sang all the different parts, all the different harmonies. Cos the only way you can really understand what you're talking about with music is to know the piece. If you're going into the depth – the … chords, chord names, chord notes, the tonic, augmented: all that kind of stuff, you have to know

> what they sound like, know how the audience is going to feel – is that if you sing it yourself and feel 'oohhh – oohhh… that makes me cringe!' And then you've got the right word. Which is… I couldn't figure out what the right word was…. It's notes that the audience don't expect to hear… so they cringe…. Ears are trained to hear major…. (Emma)

4.3.2.1. Profile

At the time of our interview Emma was a 21 year old 3rd year Literature degree student. Her musicology essay that we focussed on received a first class mark of 72. She has a strong interest and background in music, having only narrowly chosen university over studying at a conservatoire. One of her essays we discussed was a 1,600 word history essay about 'artefacts'. The other essay was a 1,000 word musicological essay based on the musical *Meet Me In St Louis*. Emma was very pleased to have had the opportunity, with her musicological essay, of being able to draw upon her passion for music. As preparation for the essay, she practised performing parts of a song (*Have Yourself a Merry Little Christmas*) from the musical, so as to be able to draw upon her experiences of performing the music. Towards the end of our interview, Emma briefly talked about her fiction writing, which has also been included here. Her fiction writing was a hobby, and not professional, but she did express a desire to become a fiction writer in the future.

Emma felt that she did not plan her writing. She felt it would be restrictive to make a plan and then stick with it. She preferred to work from her own feelings and experiences, and to then learn while she wrote. Although she did not make a plan, or 'plan' in the conventional sense of creating an outline, she did have some sense of her essay before she wrote it, in so much as she discussed her ideas with a tutor before writing. Once writing, she described a process of writing quickly, liking to get into a 'flow' and being able to keep it all in her head at the same time. She edited as she wrote, checking back and forth to get a sense of how the parts fitted with each other. Emma seemed very much a Romantic by orientation in this sense. She described valuing feelings, choice, experiences, passion, emotion, freedom, flow, and enjoyment.

4.3.2.2. Writing Processes

4.3.2.2.1. Essay writing

Emma valued her own experiences as knowledge. For her musicological essay, she developed ideas while researching, and by performing the music herself. She felt that she then created her 'stand' (e.g. her stance, her argument) while she wrote. Her experiences of playing and listening to the music combined with a technical understanding of the music, and helped her to synthesise between the two. This synthesis could lead to perceptive and original observations, such as recognising 'an undercurrent of sadness' in the music. Emma's writing showed an understanding of how the separate elements (such as musical instruments, singing, acting, themes, motifs etc) in the musical related to each other and developed over time. She thus picked up on interrelated patterns and movements.

Emma also drew upon her own experiences when writing her history essay, having herself visited Auschwitz and having seen the piles of prisoners' suitcases that she then wrote about in her history essay. She explained that she enjoyed working from her own memories and experiences.

Emma wrote her essays quickly, saying that she took only one hour to write the 1,000 word musicological essay. Emma had developed strategies to maintain 'flow' – such as making little notes and references as she wrote, so she could go back to them later and add references or other points. She liked to write an essay in one go, so that she could keep it all in her head at one time. Emma also edited as she wrote, finding this a valuable way to check how well the pieces fitted together. She checked back as she wrote and edited, feeling that 'relating back' helped her to work out what was 'relevant':

> 'if it's all done in one block and you edit as you go, you can kind of cut things out and you can keep relating back and thinking 'is this really relevant?''

Emma also felt that reading back could help her to see her writing differently, even to the point of disagreeing with what she had written, reflecting on her words, and thinking, for example: 'I don't think that!' When writing she could also easily get caught up in her feelings, and have an 'in the moment rant'. Editing helped her to identify these moments later on, in a different light, and to see them as rants. Emma also found that discussing her writing with her mum or emailing her idea to tutors helped her to understand 'the core of the argument', saying:

> Often if you say it out loud, the core of the argument comes through

Emma also felt that she did not think of an actual reader when writing. She trusted her own judgement, and was even sometimes dismissive of tutors' feedback, feeling that their negative comments could demonstrate that they hadn't understood what she was trying to do or achieve. This is in stark contrast to Estelle, who described herself as a planner, and who tailored essays to certain tutors, even if she felt she lost some 'integrity' by so doing.

4.3.2.2.2. Fiction writing

Emma felt that there were some principles she began with, such as the narrative being her voice and the dialogue being the voices of the characters. She felt that she had a sense of a plot and her characters before writing, but that she would then learn more about her characters while writing, and this could mean that her initial ideas for the story might have to change as she wrote. A stark example was that she had created a story with a 'villain' as a central character. But while writing she learned more about him, and realised that he was not a villain after all. She described her characters as almost being alive, of 'speaking for themselves'.

4.3.2.3. Relevance for my PhD – Discovery Writing and Genre

With music essays, Emma's approach, of performing the music before writing about it, seems very much about experiencing the music herself. Her experience and feelings of the music then forms a backbone for her theoretical approach. The writing process then helped her to piece together and formulate what her 'stand' was. Her extensive preparation for these musicology essays could easily be termed 'planning' by other writers, and thus also suggests the different orientations writers have to terms such as planning and preparation, with Emma tending much more to the Romantic rather than Classical orientation. She perhaps underemphasised how much she developed or 'planned' ideas in her head – she had discussed her ideas with a tutor and friends before writing.

Because Emma draws her points from her experiences and feelings, it is tempting to view her essays as being of a different kind to more 'rational' or thesis based essays. The process of writing may be an important factor to her writing, but the fact that she filters her points through her consciousness, as it were, to derive an experiential account of the musical, seems even more striking. Her writing process, of 'launching straight in', then seems to be a process

of trying to further work out her experiences and ideas in writing. Her essays, in this sense of being experiential, seem 'personal' in a way more commonly associated with fiction writing, and have something in common with the genre of personal essays (i.e. when writers write about their own histories or experiences)(Epstein, 1997). Emma's interest in feelings and emotion is apparent in her writing. Both of her essays engaged with experiences, feeling, and emotion, and, in turn, read as interpretive essays. The following excerpt from Emma's history essay on 'artefacts' serves as an example, engaging with a human capacity to 'relate' to 'fear', and drawing upon her own experiences of visiting Pompeii:

> …. Described by Benjamin as 'the crude and material things without which no refined and spiritual things could exist' (246), artefacts become the tools used by the human imagination to forge a relationship with the past; they have no voices of their own, but they can be given the power of speech by the human capacity to empathise.
>
> Take, for example, the ruins of Pompeii, which can often reduce visitors to tears, not because they can remember being there when Vesuvius erupted, but because of the artefacts they are confronted with…. The fear preserved in the plaster cast faces of those who died in Pompeii seems to awake in people a connection with the past by uniting them with it on an emotional level, as fear is a recognisable emotion, one to which most human beings can relate. (Emma)

Emma talked less of having 'an argument', and more about her ideas being her own, saying 'they are my observations'. She did not create an argument and then set out to prove it. Rather, her essays, generically, are more perhaps like a commentary on a piece of music or an aspect of history. They recognise patterns and relationships in the music, for example, and thus build up a sense of part/whole relationships piece by piece. Emma's experiences thus help to convey and explain these relationships, and primarily for herself, because the writing process helps her to work out for herself how she experiences the music.

Emma's points about trying to explain her writing to others, and this helping 'the core of the argument to come through' seem to suggest that trying to summarize her writing can lead to realizations or discoveries about what is most essential to it. Trying to summarise or explain, seems to help her to understand the 'whole' or, as she says, her 'argument'. Because her argument is often derived from her feelings, the emphasis should perhaps be on *her,* rather than *an* argument. It is *her* argument! To summarize and/or explain is often to explain in a nutshell, as it were, to say what is vital or essential and why it is so.

Editing as she writes is a process of checking back and seeing her words in different light than when she wrote them. This is the much like the classic Forsterian sense of her own words seeming different after having written them. Reading back over, in this way, seems to be more about juggling parts and pieces as she moves forward.

The short length of these essays, being 1,000 words and 1,600 words, might make them suited to her strategy of writing them in one go and being able to keep them in her head at one time. It would perhaps be more awkward to apply this 'launching in' strategy to longer pieces.

For her fiction writing, Emma's writing seems to associate character led writing with discovery writing. That is, as she writes, it seems to be the characters that she learns about most. In terms of genre, this might suggest that fiction that is strongly character based is more amenable to a discovery writing approach.

4.3.3. Comparing Sebastian and Emma

Seb and Emma both described liking to write about their own personal experiences. They both wrote about traumatic and happy memories, or memories that had influenced them in some way. Both Seb and Emma, in this sense, filtered their writing through their own experiences. Learning about experiences, characters , and writing, in this way, could also be experienced as learning about themselves more generally, where they actively wanted to re-experience their own memories, or to experience their feelings.

Seb and Emma also felt that they did not plan. Emma could be described as being anti-planning, since she felt that planning an essay would limit her to sticking rigidly to her plan. She valued freedom in the writing process. Seb seemed unwilling to talk about planning, at least to begin with, preferring to explain the voice led and character led aspects of his writing. Both Seb and Emma, however, prepared very heavily before writing. Seb had spent years researching the history of Budapest before writing his historical novel. Emma, similarly, prepared very heavily for her musicology essay, by performing the differently musical as voice parts separately. Both writers also began their writing with some structural elements in place, such as Emma discussing her essay ideas with her tutor before writing, and Seb having the history of Budapest as a 'backcloth' and structural 'railtrack' upon which his novel was set. Both writers, then, seemed to downplay or underestimate processes or structures that could very easily be termed as plans, or as planning. They planned, in that they prepared heavily. Yet they did not create outlines, so did not 'plan' in that respect.

4.4. Profile 3: Planning AND Discovery- Exemplified by Jane, supported by Josefine

This section profiles Jane and her writing of a short story. Jane's writing processes are considered in depth, in the form of a profile, similar to a case study. At the end of this Profile 3 section, Josefine's writing is drawn upon in a shorter summary form, to draw out differences and similarities between their approaches to writing.

4.4.1 (Writer #2) Jane

> I'm actually remembering how in my notebook, repeatedly, as I'm reading, as I'm writing – but that's actually an interesting slip of the tongue – I am pausing, and thinking 'OK, now what? What's the right thing to come next? Where do I go now?' And, what you do is you read up to where you are, as if you were a reader, trying not to be the writer, but reading it and then feeling your way for what comes next. And there'll be a plan, where literally I'll have a … line, where I think, 'that's happened, that's happened, that's happened. What next?' And I might have 3 things that I'm shuffling, that I'm pretty sure I'm going to put in, but I don't know what order they're coming in. And I'm trying to feel my way. Now, that's very much in the midst of the process. That couldn't be known in advance. It couldn't possibly be known which one of those things comes next – which is the right order for them to happen in. (Jane)

4.4.1.1. Summary of Jane's Writer Profile

Jane is a professional fiction writer whose short stories are regularly published in well known literary magazines such as *The New Yorker*. Our interview was based on one of her recently written and published short stories. Jane's writing could easily be termed as realism. Reviews of one of her recent novels have described her writing as 'understated' and concentrating on 'the details of everyday life'[3]. Jane often uses a close third person narrator – a narrator that does not use the first-person 'I' yet tends to narrate from within characters. Her stories convey, in this way, a sense of experiencing and perceiving. Her stories arguably centre on relationships between people.

[3] References withheld for anonymity

Jane also teaches creative writing to masters students. She frequently talks about writing, either with students, or when doing interviews for newspapers, literary journals (such as *The New Yorker*), or to the media more generally. Jane seemed extraordinarily articulate and knowledgeable when talking about writing, and could quickly and easily make references and comparisons to contemporary writers, literary figures, or writing theory. Even though she is perhaps not used to discussing writing processes, Jane was very adept at relating her extensive knowledge of Literature and writing to thinking about writing processes. She made very careful and concerted attempts to answer the interview questions, even checking after each response whether her comments had answered the question satisfactorily. She was also able to recall aspects of her writing processes in fine detail, recalling the processes of writing her story, and trying to put herself back into those thought processes. She was very diligent, reflective, and thoughtful in this respect, questioning herself and pausing to remember, thinking out loud, prompting herself by saying things such as 'OK, what did I do next…?'

4.4.1.1.1. Summary of Writing Processes

Jane described her story as drawing partly upon her own experiences. She had heard on the radio the news of Radovan Karadzic being captured. She had later then walked through a peaceful churchyard. These experiences helped provide the building blocks for her story. Jane then wrote down her ideas and impressions, and created a rough outline, or 'shape', for a story. But she then also discovers many elements as she writes, edits as she writes, and then works closely with professional editors to edit the story again, before publication. She brings a varied arsenal of processes to her writing – building up ideas, writing notes and developing an outline, 'feeling out' her story while writing, and then editing carefully, or 'savagely'.

Whilst writing, Jane was also trying to defamiliarise herself as a writer – trying to read her text as a reader. She also described the joys and frustrations of editing, both on her own and with book and magazine editors. When editing, she can approach and experience her text in a more detached way than when she wrote it, and 'cut a shape out of it'.

4.4.1.1.2. Relevance for my PhD

Jane was able to recall and articulate her experience of her writing processes in great detail. Her accounts relate well to discovery writing because she described how her writing partly

builds upon notes she has made and a rough sense of a story she has at an early stage, but that the writing develops in different ways to her initial story ideas. Her sense of the interaction between her writing and her plan is particularly interesting. The more her story develops through writing, the more her written text displaces her plan as her main source of reference. That is, she will have her notes and plan by her side while writing, and will work from them, but as the story grows and develops via the writing process, the more she reads back over it and draws the following text from a 'felt' sense of where the story is now leading. In this sense, she described retrospective discovery type processes, in that she valued reading back over her writing, 'feeling it where it should go next', aware that meanings could not so easily be abstracted from the text, rhythm, and words.

From a genre point of view, Jane described beginning with the kinds of ideas that are perhaps very suited to creating a story, such as hearing the news story about Karadzic being captured. She also gave careful consideration to characters, narration, and dialogue – things particular to literary fiction. Her comments, then, are varied, and cross over literary theory and process theory, providing an in-depth sense of how ideas and outlines can be translated into writing. Interestingly, when compared with Dan, the crime writer, plot and endings are perhaps not so vital for Jane, in that her stories are perhaps more concerned with the relationships between characters, and narrative observations. To read her stories is not to feel strongly drawn through, to wonder about how the story ends, in the manner of reading a 'whodunit'. The reading process for readers thus seems similar to the writing process for Jane, in that she did not need to know an ending either.

I had used the words 'plan' and 'planning' quite a lot when interviewing Jane. Interestingly, she sometimes did not mind using the word 'plan' when explaining planning 'around' her existing story ideas. But when I asked if she would ever 'plan' in relation to her story as a whole, and to dialogue, she seemed vexed, and questioned the assumptions underlying the word, raising the question of what is meant by 'planning'. Her points seem to suggest that her ideas come to her in moments, or in thinking, or get shaped and organised by the process of writing, and particularly that she could not 'force dialogue'. Jane would thus begin writing her first draft feeling that she had a sense of her story, or a rough plan, describing this plan as a 'shape'. This was not 'planning' in the sense that a plan is a conscious and deliberate set of decisions that determine a story in advance of writing. Jane did perhaps make such deliberate decisions at times, but other aspects of her writing were more obviously emergent or otherwise coming out of a 'felt sense' of where the story could or should go.

Interestingly, Jane's comments about how she has 'to wait' for dialogue, suggest that she expresses, feels, and experiences the creation of dialogue in more Romantic ways than some other elements.

4.4.1.2. Jane's Writer Profile in full

4.4.1.2.1. Section A: Before Main Writing Phase

4.4.1.2.1.1. Theme A1: Initial Ideas

For the story in question, Jane drew a character from a 'real' life experience. Jane had been listening to the radio and heard of Radovan Karadzic being found in strange circumstances, and felt 'an urgent curiosity about that'.

> Extraordinary! And then I just thought, probably for months at a time, maybe years, he's just been a more or less ordinary person that one (?!) may have a whole set of responses to. What does it mean that he has this past? That's almost, mechanically – it doesn't always work like that. But that did come to me as quite an urgent curiosity about that.

Jane's experience of thinking about Karadzic – 'a person… one may have a whole set of responses to…' , helped her to create a war criminal character. This experience also partly formed the consciousness of the central female character, the central narrator, who finds out that an old man she has been caring for is a war criminal. A later experience of walking around a beautiful English churchyard helps to provide a 'moral' and pastoral context for the story about a foreign war criminal:

> And the place, and that whole English tradition of the country church, and the beauty of it, and the autumn day, the birds swarming around, kind of all got mixed up in my imagination with that little nugget of question and curiosity.

Jane described these ideas and experiences as 'visual sensual', as sights imbued with her feelings.

Talking about how story ideas came about, Jane also described that a whole scene came to her while she was lying in the bath. She also talked of having stored up ideas that she might hold in reserve for years. For the story we discussed, she used such a scene, where an animal is found

hanging in a forest. Using this scene in her story was bittersweet, because she liked the scene, but felt that now she was using it in this story she would not be able to use it again.

4.4.1.2.1.2. Theme A2: Capturing and Storing Ideas

Jane 'always' carries her notebook in her bag, so that she can capture her ideas quickly and in detail. When 'something leaps out' at her, she writes it down in her notebook, especially careful to capture the 'seemingly insignificant details', like 'what a bird looks like when it flies, or an impression of a day'. She envisages those details as vital because they 'avoid cliché', and are easy to forget, saying 'your memory doesn't store… those specifics very well'. Ideas can also 'flow out' into notebooks, such as the whole 'scene' she thought of while lying in the bath.

Jane also uses a 'bigger notebook', which helps for checking details and outlining a story, saying 'I just put down the rough outline in there.' That notebook stays 'open beside' her while she later writes the story. 'Workings out' also go into the bigger notebook, relating to point of view, to 'who is going to be the consciousness of the story' etc. Some 'workings out' are quite simple, such as whether historical dates match with ages of characters, and these points prompt research if need be. Each novel has its own 'bigger' notebook.

4.4.1.2.1.3. Theme A3: Planning and Preparation for Writing

Jane described planning as an open activity that would later be changed and developed via writing, saying 'You plan, but partly with openness'. She sometimes felt that 'planning' was the wrong word because it implied knowing a lot in advance of writing, whereas she hoped to create a lot of story during the writing process:

> You plan, but partly with openness, with readiness to contingency. You need a rough working model…. A working model to start in on, with the absolute, not only readiness, but hopefulness that as you write, that will change.

Jane felt that narrative position was important for her to establish early on in the overall process of the story, ideally before writing. She felt that a narrative position would commit her towards a particular point of view. This commitment could commit her personally, in terms of whether she might get bored with one point of view, or 'voice':

> … you have to decide early on…, because the minute you opt for that first-person… there are big implications with that…., for instance, will this voice get tiresome over the whole novel… [and that]… 'it limits you to the story of that person….You have to make the contract really early on in the story or the novel. This is the deal! So you [the reader] know what to expect. Who's telling it, who it's about, how much they know… [and] where they're telling it from, of course

There is also a strong sense of a 'contract' between the story and the reader here, with a sense that the narrative point of view is a foundation from which the other things (e.g. characters and events) in the story will draw significance from, or be in some way dependent upon.

However, she also felt that to use a close third-person narrator gave the writer more flexibility, because the point of view can move around somewhat between characters, meaning that the writer does not have to stick with one person's view of the story or feel so tied to 'one consciousness':

> … it's quite hard to be with one consciousness for the whole length of the novel, to sustain that working, and not getting limp or lame, or it losing its verve.

Jane would generally have a strong sense of the overall story before writing, but this was not always the case. She preferred to roughly know an ending before writing, but this was not a necessary prerequisite. For the story we discussed, she felt that the ending for the story was not fully conceived of before writing. Some of the 'elements' were roughly in place, such as characters and context, but would be fleshed out a lot more during writing:

> I had a sense of the ending. I knew the elements. I knew the man, the old man, and his daughter, and the cleaning woman, and a little bit about what all those people were like, and what their… tangle of relationships would be, and the church mixed in there….

Jane would sometimes write short stories that were published separately, but which might later became chapters or sections of a novel. They were written separately, with a sense that they might come together to form a whole, but each was a unit in and of itself, so the 'planning' of such sections did not require or depend upon an overall plan of the novel. We discussed such a novel that she was currently three quarters the way through writing, and for which she had still not fully got an ending for. Not having an ending in place worried her a little. This writing process, and the resultant novel, could perhaps be termed as episodic, both in terms of the writing process (writing each episode at a time) and it terms of the written product (a novel built up of shorter stories, or episodes). Jane's writing, in this respect, seemed very similar to Seb's, who also often conceived of small scenes at a time, rather than perceiving a whole story or novel.

Jane felt that she had a sense of a story and characters before writing, and she would work with these ideas while writing. But she was wary of describing her thoughts and notes as 'planning' or as 'planned'. Her comments suggest that, for her, planning connotes knowing a lot in advance and having a lot agency. She especially felt this was not true of writing dialogue and a scene, describing planning as a 'horrible word' in relation to dialogue:

> No… it's not planning – I have the scene. That's not planning, that's when you're in the bath, and you get it, and you can hear it…. And then I would get the actual lines as if I'd heard them. Without sounding mad or flunky or ridiculous, you know, they seem to just flow out, and then you catch them and put them down in your notebook. But never could I get it by thinking 'I know, ooh I better plan in advance, what are they going to say here?!' That would be death. In fact, dialogue is the thing, most of all, that you have to wait for. You have to just wait for it to pop into your head. Very hard to force it. It's an odd thing to be writing all of this dialogue.

There seemed a strong sense, here, that Jane was content to use the word 'planning' in relation to plot or story, but not with the writing of dialogue. Arguably, it was as if she produced and considered story and dialogue in different ways. She later expressed a similar duality between writing and rereading, and with writing and editing, where writing was creative and editing was more critical.

Our conversation moved from talking about dialogue to talking about how she creates scenes and story. As noted above, Jane questioned to herself what the word 'planning' means, and felt it was 'a horrible word', perhaps because it connoted a totalistic agency and design. She preferred a more passive sense of 'trying to feel out the shape' or 'find the form':

> And I never think I'm planning. But I suppose what I might think is…. I'm trying to feel out the shape. I'm trying to find the form… that the story has to take … in order…. That's why it is… often…. What I draw is this strange shape…. It's sort of like … an alto clef (draws an alto clef in the air). It's not like a circle, because you don't want the story to be a circle, to come back to where it started from. You want it to be a curve which ends in a different place.

4.4.1.2.2. Section B: Main Writing Phase

4.4.1.2.2.1. Theme B2: Beginning Writing

Jane experienced the beginning of the writing process as a definite moment:

> There is a day. It's very strange. There is one day which – with a story it's not so momentous, but with a novel it's a huge thing – that one day you sit down and you start this novel. It's an extraordinary thing. So no, there is definitely a start day.

Within this main writing process on her computer, Jane has her bigger notebook by her side, with its outline ideas. It seems that her outline does not comprehensively provide an order of events for the writing. Rather, the notebook seems to serve as a rough guide, and provides 'things' that she will then be 'shuffling' while writing.

The main writing process takes a role of ordering events, bit by bit as the text progresses – 'feeling your way for what comes next.' Jane reads through her main writing, reading back and forth, and raises questions for herself as she goes along, reading back and thinking ahead in a cycle of writing and moving forward:

> I'm actually remembering how in my notebook, repeatedly, as I'm reading, as I'm writing – but that's actually an interesting slip of the tongue – I am pausing, and thinking 'OK, now what? What's the right thing to come next? Where do I go now?' And, what you do is you read up to where you are, as if you were a reader. Trying not to be the writer, but reading it and then feeling your way for what comes next. And there'll be a plan, where literally I'll have a (?) line, where I think, 'that's happened, that's happened, that's happened. What next?' And I might have 3 things that I'm shuffling, that I'm pretty sure I'm going to put in, but I don't know what order they're coming in. And I'm trying to feel my way. Now, that's very much in the midst of the process. That couldn't be known in advance. It couldn't possibly be known which one of those things comes next – which is the right order for them to happen in.

Presumably the '3 things' that she is 'shuffling' might be roughly based on her ideas in her notebook. Importantly, the notebook seems to serve as a loose guide here, from which the story can grow out of and become more developed. Jane hopes that the writing will bring new elements with it.

4.4.1.2.2.2. Theme B3: Converting Plans and Ideas into Writing

Jane has her 'larger notebook', which contains ideas and also 'outlines' the story. She refers to this notebook as she writes, and it guides her writing. But as she writes, her writing becomes her story, more so than her initial ideas and 'plan'. Up to where she is currently writing serves as her more final story, as it were, so her writing begins to take some precedence over her plan. As she writes, she is constantly checking back over her writing whilst also referring to her plan, and thinking about what she will write next. This cycle is mentioned above in *B2 Beginning Writing*, and is also covered in more detail in *D2 Checking as you go*, because it seems very relevant to a checking process of reading back.

> That couldn't be known in advance. It couldn't possibly be known which one of those things comes next – which is the right order for them to happen in.

Jane's plan (she did not like the word 'planning' – see *A3 Planning*) or outline of the story was flexible. It was more of a guiding template, as it were, than a rigid plan. She felt that the writing process would bring the story 'closer' to her. So she would deviate from her previous sense of the story, make 'adjustments'. In her writing, for example, the main character dies at a different time than she had envisaged in her plan – through writing she 'hear[s] so much more truly what the ending has to be':

> And then he is dead. That came very late on, and that was an adjustment to the ending I'd originally imagined. But I expect that to happen. That happens usually, and often because as you get closer and closer, and the whole thing becomes so much more fine tuned, and you're listening to the story as you've got it so far, you hear so much more truly what the ending has to be. Which is a good argument against planning in advance, as the educationalists would have it.

Jane had given a lot of thought to her story before actually writing it. She had made notes and had cohered those notes somewhat in her 'larger notebook'. Such preparation would usually be termed 'planning', but Jane explained that although she had done all this preparatory work, the story was still 'unformed,… out there'. Again, it was something to be developed and thought through via writing, but it was also only a story in an ontological sense once it was in writing or written. That is, she felt it was awkward to abstract an 'idea' from the story, from the 'words':

> [For] that story… I had a shape, I had intimations, but it was unformed, it was out there. And to bring it into being, on to the page, each sentence was a new discovery, in which I was thinking about the things I began with really, about 'what does it mean that a human being carries with them that past?' 'Is it forgivable?' 'Could one shed it?' 'What could one's reaction be to it?' But it isn't that the story adds up to some abstract idea that can be taken away from the story. It's embodied in exactly the sensual, material, and the particular sentences of the story.

From the point of view of 'planning', Jane's comments, here, suggest that the plan and the writing, although having common elements – such as characters and story ideas – are different types of thing, in that the story is more than simply a translation from her outline. Rather, Jane's comments suggest a Whorfian sense that the medium is the message, or, more aptly or tautologically, that the story <u>*is*</u> (is 'embodied' within) the words and sentences.

Jane's described the kinds of concerns that she thinks about when writing, such as whether a character 'sounds moany', 'smug', and/or how 'rhythm' plays a role. It seems that she is

juggling with a multiplicity of things while writing. She writes and rereads. Sensing how these things combine to work together plays a role in whether something 'feels wrong' or 'false:

> And in each sentence, the complex decisions you're making, about syntax, vocabulary, tone, are incredibly important questions about what you're saying. They aren't decorative, or afterwards. They're not afterthoughts…. You think 'I wanted to get that character on the page, but it's false, something's wrong there, and it's wrong in that the sentence makes her sound moany or the sentence makes her sound smug, so let me alter the words – maybe it's a vocabulary issue, maybe sometimes it's a rhythm issue, or…. Yeah, it's down among the nitty gritty of the language that the complexity or the truth of the thought comes about. And if you don't spend that long on it, and work that hard on it, you will just have a substitute truth that will not be as good. So, you don't know what you think until you write it.

At one level, concerns such as whether something 'feels wrong', or 'false', or whether a character sounds 'moany', are not the kinds of concerns that writing theorists normally associate with plans or planning. They are not, arguably, 'content' or 'form'. Such things might normally be described as 'tone' or mood'. They are difficult things to describe in generalising terms. But when they are broken down into smaller instances, such as 'moany' or 'false', as Jane has done, they stand out as judgements of people, behaviour, and how people use language. 'Moany' and 'false', in this sense, suggest a careful and perceptive sense of Jane being very mindful of how characters seem, and perhaps seem to a reader, in terms of the words used.

Jane's points above also indicate that her writing, thinking, and discovery processes are involved with a cycle of writing, where she thinks, writes, and then rereads what she has just written. Her comments, in the past tense, suggest rereading with hindsight:

> You think 'I wanted to get that character on the page, but it's false, something's wrong there, and it's wrong in that the sentence makes her sound moany or the sentence makes her sound smug, so let me alter the words – maybe it's a vocabulary issue, maybe sometimes it's a rhythm issue, or….

This rereading process brings with it a critical sense of whether something seems to be working, or whether it feels 'false', or a character seems 'smug'. Again, there is perhaps a sense of the various elements combining together, thus producing unintended consequences, and producing something different than she had previously envisaged.

4.4.1.2.2.3. Theme B4: Emergence and a Developing Body of Text

An aspect of difficulty was that, while writing, Jane tries to read back over her writing as if she had not written it herself. She tries to experience it as a reader, perhaps so that she can judge its worth more objectively, more dispassionately. She tries to defamiliarise it, and defamiliarise herself as a writer. There is an impossible (or difficult) sense of trying to imagine that she does not know 'what you know all too well.' This combination of reading back, thinking forward, producing text in the moment, and defamiliarising herself, all seem to come together to create this intensity and difficulty:

> And it's very exhausting, that process. It's actually one of the things that can give one a headache, because the effort, over and over again, sometimes, to read over the same prose, but defamiliarising it as if it wasn't what you know all too well, but as if you were reading it: 'How does that flow? I don't like that! There's something wrong there – let me put it right. Now, how does that flow. And making yourself do that again and again is actually real[ly] hard work.

Jane edits as she writes, saying '… something wrong there – let me put it right…' This ongoing editing process seems very suited to this back and forth thinking and checking too, in that she makes little corrections, little changes, getting a feel for it. (A strategy a lot like Chandler's (1995) Bricklayer, in that the Bricklayer lays one brick after another, placing them and levelling them, e.g. 'let me put it right'. She also looks back over the previous bricks for context, whilst also thinking ahead to the next brick.)

4.4.1.2.2.4. Theme B5: Endings, Conclusions, and Discussions

Talking about the episodic novel she was currently writing, Jane thought that knowing the ending at an earlier stage was not vital:

> I'm at least two thirds the way into it, three quarters even, and I have no idea how it's going to finish, because it's not a very plotty novel, it's rather episodic. So each episode has had a fulfilment unto itself, but I'm also very aware of managing the overall planning.

Perhaps she was hoping that the ending would gradually generate as the writing progressed. But, importantly, it was not a critical issue at this 'three quarters' the way through stage. The smaller 'fulfilment[s]' of each chapter were more important. There may be a rough sense of what might follow a long way ahead, but it's by no means thorough, complete, or planned. Her writing and thinking process seems episodic, chapter by chapter, as well as the writing product (i.e. the story) being episodic.

4.4.1.2.3. Section C: After Main Writing Phase

4.4.1.2.3.1. Theme C1: Editing, Revising, and Rewriting

Jane is wary of editing too harshly, so saves her cut text to a separate file. She edits out text while she's writing, and also later during various editing stages with publishers. The text she edits out during the main writing process is saved to another file where it can be kept, because she is aware that she might 'cut too much in a mood of savagery'. Interestingly, this method of saving edited text could be helping her to overwrite, as it were, in that she can produce too much text in the knowledge that she can very easily edit it out if need be, and edit it to a safe place. Her strategy facilitates a 'flow' of writing – she frequently mentions 'flow' – in that she can, again, edit it out very easily and safely.

Jane's later editing might be quite unrelated to my study of discovery writing, because it comes after writing. But her later mindset when editing seems different, in that she can look more dispassionately. The two attitudes represent a counterpoint:

> But, counteractive to all this, you know, exquisiteness and wonderful creativity, prose – I don't know anything about poetry – prose is also a very workaday stuff. So afterward, after it's finished, either you can go through it, weeks later, days later, and just really slash it around – and all this beautiful fabric that's been so exquisitely woven – and just think 'that's terrible', and 'why did I put that there – it's all wrong'. Or even more brutal, somebody else can. And xxxxxx at The New Yorker is a really rigorous….

When writing, she had talked about the 'flow' of the writing being important. But afterwards, during this later editing, it as if the earlier sense of flow is perhaps not noticed so much, or is even cast aside. What might have seemed 'beautiful fabric' while writing, can now seem 'terrible' or 'just wrong'. These different mindsets, or different ways of seeing the text, seem to suggest that the text is experienced very differently second time around, as if the earlier associations are very transitory and caught up with the initial experience of writing.

Jane's descriptions of the editing process seem more utilitarian and less Romantic than earlier descriptions of 'flow', as is apparent from her use of terms such as 'workaday' and 'slash it around'. Jane felt that the editing, and help from other editors, was vital, 'creative', and important for how it helped her cut a text down and thereby make it better.

4.4.1.2.4. Section D: Writing Processes

4.4.1.2.4.1. Theme D1: Considering a Reader

Jane tries to read back over her writing as if she was a reader. She makes an effort to defamiliarise or estrange herself as a writer, and elsewhere describes this as very difficult ('it's very exhausting that process'.) By imagining a reader she tries to internalise a sense of not knowing what she 'know[s] all too well'. This sense of internalising a reader who is not quite the same as herself, the writer suggests as a kind of doubleness – a way to switch between roles of writing and reading. This process is also covered in code *D2 Checking as You Go* and is very closely tied in to an editing process during the main writing stage. It is also a linear motion, where she is gradually progressing forwards, 'trying to feel my way', for 'what next?'

Jane talked in detail about how valuable it is to have her writing careful scrutinized by a good editor. It can be an awkward process, 'full of angst', but she is more and more 'grateful' because she feels that she can be too close to her own writing and 'not see the wood for the trees'.

> When I was first having it done, I was probably feeling terribly full of angst, because I took the criticisms very wincingly, because it was all so new. And I'm not saying I still don't occasionally feel 'uhh, I wished she'd liked that bit', but mostly I'm just interested and usually just, more than anything, grateful, because you want it to be as good as possible. And you know that however hard you make your brain ache by pretending to be your own reader, there's always a closeness that stops you seeing the wood from the trees.

4.4.1.2.4.2. Theme D3: Problems, Difficulty, and Intensity

Jane did not want to go into historical detail about the war crimes the old man had committed, because she and her editor felt that this 'crudely' explicit detail would interrupt the story or otherwise draw the readers too far outside the story. Jane thus used a scene to connote death and cruelty, a scene that she had thought up many years before. This was a scene of coming across a dead animal hanging up in the woods. She describes this as a correlative, meaning that the scene is analogous to or corresponds with the story. The scene is symbolic in this sense. Jane also described the correlative scene as a 'problem' in quite rational terms, seeing it as a challenge, much as earlier she had described writing as sometimes a matter of using her 'cleverness'.

Part of the rationale for using this correlative is that Jane wanted to avoid breaking from the fabric of the story by engaging with the actual and explicit horrors of the detailed history. Seb, another literary writer, used a similar technique, using a correlative. He felt that the specific details of a horror, such as noting the race of a person or a historical period in time, would make a reader less likely to empathise with a character, since the reader would notice the particular details and feel that this was them, as it were. Seb, much like Jane, here, preferred a more abstract scene that would connote something more simply, so that it would create a feeling for the reader, such as empathy (for Seb) and foreboding (for Jane). For my study into genre, an important aspect of these symbolic devices, and the symbolic ways of thinking, is that they seem to belong more to fiction writing than academic writing.

4.4.1.2.4.3. Theme D4: Writing and Thinking

Jane had explained early on that her notebooks lead towards an outline, and that a 'plan' then leads into writing, But she also noted that there's 'a lot in my head as well.' This seems a vital point, because when talking about the different notebooks, and terms such as 'outline', and stages, such as 'planning' and 'writing', it is easy to overlook the things that are perhaps less physical or tangible.

Jane had talked about a duality; of being a writer, on the one hand, and then trying to read back critically over her writing as a reader. The duality pertained to the processes of writing and reading, but also to the ontology of *being* a writer and being a reader, as if these were two different identities. She noted that flipping between roles and identities was difficult and exhausting, and that by trying to be a reader you have to pretend that you don't know what 'you know all too well' as the writer. She also described a kind of duality of thinking when describing the process of writing in comparison to the process of reading and editing , where creative thought may be 'intuitive' and 'irrational', and yet she would also deal with them in some respects in an 'intellectual controlling way':

> What is feels like, quite often, is like a collaboration between two very very opposite poles of creativity, one of which is 'cleverness', intellectual grasp and effort. And that thing where you're reading as if you're a reader. Then that's part of that. 'How can I do that?' 'What's wrong here?' 'Does it work?' 'Is that the right sentence?'
>
> R: So in a sense, that's standing outside, and applying yourself and thinking 'what do other people need to know?'

> T: And alongside those pragmatic questions, which are real, it's still, 'is this corny?', 'is it weak?', 'is it vivid enough?' So there's all sorts of quite high-order creative questions, and yet one's dealing with them in an intellectual controlling way. And then at the other end of the spectrum of creative thought is something incredibly intuitive and, if you like, irrational. And you just have to be perpetually dipping out of one into the other, or getting these two things to work together, and that's really what it feels like.

Comparison of Jane and Josefine's writing processes

This section briefly presents Josefine's writing processes. A section after this brief study then compares Josefine's writing processes with Jane's orientation and writing processes. Broadly, Josefine, like Jane, felt that planning and discovery during writing were both fundamental to her writing strategy.

4.4.2. (Writer #8) Josefine

> I know that half way through… because I don't plan it out, I have to keep thinking about whether or not this paragraph fits that paragraph, and whether it is still in line, or whether I've just lost myself. So I guess that's one of the problems of not planning essays out, is that you can get lost quite easily. So unless my mind is in the right mindset, I have to keep… checking back, which I guess is why I keep going back to the question as well at the end of a paragraph, just to check… and make sure I'm on the right track. Throughout the entire essay…I'm constantly thinking about whether this thread is convenient or whether this thread is actually relevant, and so by the end of it, I understand the topic better than I'd understood it a week ago when I was actually researching it. I completely understand exactly where I'm going. Which is why I guess my conclusion is always natural as well, because I've spent all that time thinking about it and … totally understood it, so my conclusion just kind of came, it was just natural…. (Josefine)

4.4.2.1. Writer Profile

At the time of our interview, Josefine was a second year BA English and History undergraduate. Her interview was based upon a 4,000 word mini dissertation she had very recently written on women's changing gender roles during the English Civil War period. It was the first mini-dissertation she had ever written, and served to prepare her for her third-year dissertation. She chose her topic area, researched on her own, and enjoyed the freedom of working independently. She felt that she learned more about her arguments and topic while writing her essay. She found the writing process a difficult yet rewarding experience.

4.4.2.2. Writing Processes

Josefine felt that she did not plan her writing heavily. She did not have an outline or a written representation of her essay before writing it, but felt she had a 'plan in my head'. She felt she would 'get ideas as I go along' and that she would 'have to live the essay in order to write it properly'. She did not favour the word 'plan', feeling it would be boring to write from a plan. However, she did prepare thoroughly before writing, and used the word 'preparation' more than 'planning' to describe this process.

Josefine researched extensively on a topic and began to develop ideas and an argument in her mind at this early stage. She then filtered primary and secondary sources in terms of how they related to her developing argument, on the basis of how much they interested her, and in relation to her specific theme of changing C17 gender roles. Josefine also divided her sources into 'compare and contrast', which again was a way to organise her sources in relation to her emerging argument and topic. She discussed her ideas with her tutor before writing. Her tutor made valued suggestions on how to structure her argument. These were all activities that could be construed as 'planning', yet Josefine explained them in terms of preparation rather than planning. By saying she did not 'plan', she meant that she did not create an outline before writing.

Josefine's account of her writing process, stressing preparation over planning, appears to lean very strongly towards the Romantic and to favour discovery. However, her preparation seemed relatively systematic. This planning aspect arguably places her overall process at least partially into a Classical direction, in that, in her 'head' at least, she seemed to have quite a few arguments and ideas in place and in order before writing.

Josefine wrote in a serial manner, starting at the beginning and working through to the end and a conclusion. Her second paragraph summarized her essay. Having written this paragraph early on, she then regularly referred back to it while writing, using it as a framework, much like a plan, to remind herself of where to go next in her essay. She worked through her sources one by one while writing and was quite methodical about making sure she had approached them in the manner of a history essay, ticking off points such as 'why, what, where', etc, and mark scheme type points, such as 'establish' and 'analyse'. She found the middle writing process (the main bit between her introduction and conclusion) was a difficult and intensive process. Before writing each sentence and paragraph, she thought back and forth, judging whether each point was valuable or relevant to the essay as a whole, and trying to think how to explain

points so that a reader could understand them. After writing sentences and paragraphs, she also checked back and forth, weighing the value of the parts in relation to the whole, aware that she could very easily get sidetracked or 'lost'. She felt that this intensive process was also a learning process, which helped her to develop a much clearer understanding of the topic and her arguments than she had before writing. A conclusion then came naturally, as 'a release'.

4.4.2.3. Relevance for my PhD

Josefine would seem to be a classic example of a bricklayer – someone who does not plan heavily, but who develops points piece by piece while writing. In this sense, she places and positions each sentence and paragraph (like bricks) as she writes. She has a strategy of working through her sources one by one, checking as she goes that she has ticked off various points. Her comments that she did not 'plan', 'never' does 'drafts', and does not like planning, would also seem to bear out that she is not a planner by orientation.

Yet she does research and prepare heavily before writing, and develops plans and ideas in her head throughout researching. She also discusses her essay ideas with friends and her tutor, and generally thinks about her essay quite a lot before writing. So it is not that she does not plan, or that she plans lightly. It is more that she uses the word 'plan' specifically to mean an outline or any other form of representation of her essay. 'Plan' is obviously a very loaded word, and our discussion around the word 'planning' inevitably brought out some of these tensions over what we mean when we use the word planning.

Josefine has quite a strong sense of her ideas and purpose before writing, it is just that these plans are not final. The writing process develops and fleshes out her initial ideas and plans, and helps to develop them into a cohesive whole. The writing is an intensive and difficult process of building up an argument via building up from establishing and comparing her source material. While writing, she methodically checks her treatment of the material. Essentially she seems to run a schema (why, what, where – establish, compare, analyse, etc), and checks back and forth, weighing the value of parts in relation to the whole, no doubt rejecting some previous ideas and conceptions in place of ideas that emerge during writing. So when Josefine says she does not 'plan', she perhaps also means to convey that the writing is a centrally important process for her, since the writing process is where she experiences her ideas and arguments really coming together, or synthesising.

Josefine would seem to be a planner AND a discoverer. She thinks through and prepares her ideas quite extensively before writing, but is then prepared to jettison older ideas in favour of new ones that come about during writing. In this sense, she has a highly balanced approach in that she creates ideas and direction whilst planning and whilst writing. Her strategy also facilitates leaning during writing.

Josefine's writing was in the form of a mini dissertation. Her key concerns were that she enjoy writing and that her tutor would be able to understand and appreciate her arguments and her writing. She had striven to be original, in the spirit of a dissertation, by choosing quite a specific topic (changing gender roles during the English Civil War period). She also valued the fact that she had learned during the course of researching and writing this essay.

4.4.3. Comparing Jane and Josefine

Jane and Josefine both had a fairly strong sense of their ideas and 'plan' before writing, but would then heavily expand upon their plans and ideas whilst writing. They could also deviate from their initial ideas.

Jane's plan for her fiction writing was relatively thorough, in that she felt she had a 'shape' or 'outline' of her story before writing. She might know an ending in advance of writing, but the writing process would generally help to provide an order to events. Jane would sometimes begin to write a story without having a strong sense of an ending, so her plan was by no means a definitive template that she followed. Josefine felt that she did not plan, in that she did not create an outline before writing. However, she also described structurally organising an argument while researching, such as splitting her secondary sources into 'compare' and 'contrast' groups. Her ideas, then, were relatively organised before she began writing

Jane and Josefine were the only two writers to describe a cycle of writing in detail. They described an almost identical cycle.

- Writing their first drafts from a plan (Josefine's plan was her first paragraph – an introduction/summary)
- Writing in a serial manner, using their plan as a rough guide.

- During writing, they described reading back over their previously written text whilst also thinking forward to what should follow.
- They both felt that reading back over their text helped them to feel what might come next
- They both considered a reader whilst writing
- Josefine weighed the value of the parts in relation to the whole as she wrote
- They felt this cycle was an intensive and difficult process
- They learned more about their piece of writing while writing
- They were prepared to adapt their writing plan to take account of new developments created during writing

As their pieces of writing grew, their piece of writing would gradually replace and displace their original plan and become their main reference.

An interesting aspect to Jane and Josefine's interviews is that they both seemed to interrogate themselves whilst talking, during the interview, trying to carefully recall their writing processes. There were often long pauses where they tried to recall instances of writing, and tried to talk themselves step by step through their writing process. When responding to interview questions, Jane in particular paused and often repeated the question to herself, and then, after replying, frequently asked if she had given the 'right' kind of answer. To use Galbraith's (1992) terms (from Snyder), Josefine and Jane both seemed as 'high self-monitors' in this respect. But they also spoke discursively and freely, where the monitoring aspect seemed much like a checking process after speaking, as if they were reining themselves in again after splurging, as it were. High self-monitoring, in this way, seemed a counter strategy to the freedom of their speaking and thinking, rather than defining them totally in terms of an orientation. Jane and Josefine's thoughtful consideration of their responses to questions seemed striking, and seemed a corollary of their writing processes, where they constantly questioned and evaluated their writing in consideration of a reader. The fact that they could both articulate a cycle also seems impressive in itself, further suggesting an ability to question and interrogate themselves while talking or writing.

4.5. Writer profiles in relation to research questions

This *Writer Profiles* section has presented writers in terms of their apparent orientation, placing writers on a continuum between planning and discovery approaches. Grouping writers

in terms of their orientation was designed as a means to approach my second research question:

> Sub question 2: What kinds of relationships, if at all, are there between a writer's orientation and the discovery writing processes they use when writing different kinds of texts?

My aim was to see how well writers fitted into orientations, and then to question what role the writing of different kinds of texts played in relation to orientations. Might certain aspects of texts or writing, for example, be more associated with discovery writing, and thus invite discovery writing approaches? And might certain aspects of texts and their writing seem to run counter to a writer's apparent orientation? Beginning with orientation thus allows particular aspects of writing to be compared against a writer's orientation, to see if there are any tensions and disparities.

On the face of it, some fiction writers seemed to quite easily fit into planning or discovery orientations. Dan valued planning very highly, for example, and described planning a story in depth before writing. Seb, by contrast, envisaged his writing of characters in characteristically Romantic terms, saying that his writing was heavily voice-lead. However, different features, or aspects, of writing also seemed to play characteristic roles in relation to planning and discovery. Fiction writers tended to relate discoveries with the writing of characters, for example, whereas plots, or story, was largely set down first, or adapted slightly due to the actions of behaviour of characters. Dan seemed an interestingly example, in this sense, of a writer who valued planning, who planned a story heavily in advance of writing, and yet who also discovered characters while writing.

Separating orientations from particular aspects of writing, and particular genres, however, seems fraught, because planners and discoverers seem to construe their writing in terms that reflect their orientation, and in turn construct the things that are describing. Emma, an apparent Romantic discoverer, for example, describes her 'stance' in her essays, whereas Estelle, an apparent Classical planner, describes creating an 'argument'. In many ways, their respective 'stance' and 'argument' might amount to something very similar, since both 'things' provide a thread that carries through their essay. The term 'stance' is characteristic of a Romantic discourse, much as Murray (1991) and Elbow (1998) use the term 'voice'. 'Argument', likewise, carries Classical connotations, suggesting a logical structure separate from the writer's personality or identity. We may see that Emma and Estelle are working in

different ways, and that ‘stance’ and ‘argument’ are different things, or aspects, yet this distinction is fraught.

However, although Estelle and Emma were both writing essays (albeit that Emma wrote a history essay and Estelle wrote a literary essay), and were both Literature students, there is a clear sense that their essays were qualitatively very different. Emma’s essay foregrounded feelings and emotions, whereas Estelle’s essay draw logical and structural comparisons. Orientation, then, might very easily be manifested in genre, where a Classical writer values logic, and writes a logical essay, and where a Romantic writer values feelings and experiences, and thus writes an interpretive or essay, or an essay based strongly in their feelings and experiences.

5. Comparative Findings (comparing all writers)

5.1. Introduction

This *Comparative Findings* section is designed primarily to relate writing processes with the genre of texts written. To this end, there are two main sections, representing two genres:

- Fiction writing
- Academic writing

Writing processes are also presented in a chronological order, from a writer's initial thoughts and ideas through to the final editing stages of their piece of writing. Each interview was mostly based on a particular piece of writing, and took a predominantly narrative course, charting the overall experience of writing from start to finish. This comparative section replicates that narrative and chronological sequence from the interviews, and is based around three chronological codes:

- A – Before Writing
- B – Main Writing Phase
- C – After Main Writing Phase

Codes D (*Writing Processes*) and E (*Reflections on Self and Writing*) are more abstract codes that do not always relate to a particular chronological stage. These codes are interspersed more loosely among stages A-C.

The overall shape and structure of this *Comparative Findings* section is based on a broadly chronological or sequential progression from a writer's initial ideas, through planning and/or writing, through to later processes, such as editing or rewriting. This structure is shown as a list at the end of the methodology section (section 3.18). The chronological layout of this section is designed to present writing processes holistically and in the context of how ideas, for example, then develop into planning and writing phases. All of the eleven writers in the study are considered in this section. Their writing processes and rationales for their processes and strategies are placed alongside each other so that these accounts can be compared and contrasted. Their accounts are presented and contrasted discursively so as to interpret, present, and compare writers' approaches and strategies.

An excerpt from *Fiction Writing* and *Sub-code 2 Capturing and Storing Ideas* serves to show how writers' accounts are related to *Fiction Writing* and the sub-code:

> The code Capturing and Storing Ideas shows that most writers carried a notebook with them and that they wrote down the particulars of the events and their feelings about the event. These writers showed obsessive behaviour, of needing to write experiences and ideas down as they happened or occurred.

Many of these sections, such as *Capturing and Storing Ideas*, would not seem, on the face of it, to relate directly to discovery writing processes. However, an aim of this section is to show an overall context and cycle of the writing process. The code *Capturing and Storing Ideas*, in this sense, provides a context for later processes. If writers later describe discovering ideas during writing that are developments of previous ideas, for example, it is important that these ideas or processes can be seen within the context of a larger cycle. Later discoveries can then be seen in light of how an overall idea or theme or process might have begun and then developed.

Each of the two main sections, *Fiction Writing* and *Academic Writing*, end with a small section that summarises each section in terms of genre and orientation points. These sections are designed to compare and contrast the roles that genre and orientation might play in relation to writing processes.

A final section, *Comparing Fiction and Academic Writing*, draws together genre and orientation points from both fiction and academic sections, making broader comparisons between writing processes in relation to fiction and academic writing.

5.2. Fiction Writing

5.2.1. A- Before Writing

The code of *Initial Ideas* shows that most fiction writers based their story on a real life event or experience. Dan, the crime writer, for example covered an attempted suicide bombing whilst working as a BBC reporter. He based his story on this event. Jane, a short story writer, was listening to the radio and heard about the capture of Radovan Karadzic. Jane's experience of

this event guided her story in many ways. Anna had swum with fish in the sea, and then felt sorry for fish when seeing them laid out in a fish and chip shop. Sophie had imagined a strange associational line, 'Tiny threads clung to me like ticks', while sitting with red fabric threads in her lap. Often these experiences combined experiences of real events with the writers' feelings, such as interest (Jane) or sadness (Anna). In each case, the writer was already on the lookout for a story, so was sensitive to finding a story. That is, the events didn't so much suggest a story out of the blue, it was more a case of the writers already looking around for events that would suggest a story, and then seeking out stories and associations.

These events, interestingly, perhaps seem suited to a story, in that they suggested questions and dilemmas to the writer of a story nature, or otherwise set up a feeling of discomfort or association. Dan, the crime writer, for example, wondered how a suicide bombing could be stopped. Jane, thinking about Karadzic having coordinated acts of war and then living undercover, wondered 'what does it mean that he has this past?' Importantly, the events partly gave rise to the stories, but it was the writers' *experiences* of the events that often gave rise to how the story was designed, in that points of view and narrators often related to the writers' own experiences of the events. Jane's narrator, for example, was unaware of a war criminal and his past, in Jane's story, in much the same way that Jane wondered about the past and present of Karadzic's life.

The code *Capturing and Storing Ideas* shows that most writers carried a notebook with them and that they wrote down the particulars of the events and their feelings about the event. These writers showed quite obsessive behaviour – needing to write experiences and ideas down as they happened or occurred. Dan, Jane, and Cate each described being either antisocial or otherwise making great efforts to write notes, such as writing when drinking with friends (Dan and Cate), or getting out of the bath to write down ideas (Jane). One thing that was common to these accounts was that the writers wanted to capture initial ideas in as much detail as possible, aware that they might forget the close details if they didn't write them down quickly. Dan felt that ideas were 'slippery'. Jane was concerned to capture the 'seemingly insignificant details, which she felt were 'vital' since they helped her to 'avoid cliché'.

In many cases these on-the-spot notes would develop into what Cate termed 'drafting', in that the notes would develop into a story or otherwise begin to develop beyond a simple recording of the event itself. The writers were recording factual details in these notes, but these events and experiences were blending with their impressions and ideas, and being formed into story ideas. Dan, for example, when hearing and thinking about the attempted suicide bombing,

seems to be already thinking about the detectives and their role. This, in essence, is the core of his story. Jane's perception of the finding of Karadzic is very much the core of her story, in that her narrator is an English woman whose perceptions of a foreign war criminal frame Jane's short story. Cate's annoyance at the prejudice she experienced on the high street creates a moral or structure for her story.

The code *Planning and Preparation* helps to capture a variety of writing and thinking activities that precede the main writing stage or the writing of a first draft. For most writers, notes and ideas provided the basis of their stories. Note taking frequently developed into a larger and more structured sense of a story. This was typically a slow and gradual process, where writers had captured their ideas in notes, and then spent a few days or weeks thinking about these ideas and combining them with older memories and more recent experiences. The term 'emergent' seems sympathetic to this process of a story growing in a writer's mind.

Often, writers would have a few 'ideas' before beginning to write a first draft. Some writers had ideas stored up. Jane and Sophie, for example, both had ideas that they'd been holding onto for a long time; a few years in Jane's case. In many cases these ideas were large things, such as whole scenes, like the ideas noted above (i.e. based on experiences). The term 'chunk' could be useful for theorizing these 'ideas', since they tended not to be small units, as the term 'idea' might otherwise suggest. Jane and Sophie both described having thought up a scene and then trying to capture that scene in notes. Jane described this experience as not a fully conscious or deliberate act, but rather that:

> I have the scene. That's not planning, that's when you're in the bath, and you get it, and you can hear it…. And then I would get the actual lines as if I'd heard them.

Making notes, in this way, could very easily also be described as writing as well as planning, in the sense that writers could be designing and writing a whole scene rather than creating an outline.

Writers varied widely in how much they felt they planned a story before writing. Seb, writing a historical novel, for example, felt that his writing was predominantly voice led, and that he planned very little before writing. His novel was set in Hungary after WW2 however, and this period thus provided a structure for his story that he described as a 'railtrack' in front of him. Writers who felt that they did not plan heavily, in this way, could very easily underestimate how structures could play a role in creating a story. Most writers felt that they had a structure for their story in place before writing. For Cate and Dan, this 'stage' was a planning stage, in

that they created written outlines that began to structure a story. For Dan, a crime writer, planning was described as a vital activity, where he wanted to know his story's ending in advance of writing so that he could then, when writing, add in 'hooks' for the reader. For Jane, writing a short story, her plan was a 'shape'. She felt she would 'plan with openness'. Her outline did not have to be comprehensive, since her writing would then bring in more detail. Sophie had a line to begin from, a scene to write up to, a main character, a narrator, and various other small elements that she was partly joining up while writing.

Planning was also described in relation to the shape and size of texts and, arguably, how writers perceived the parts and wholes of their texts. Seb, for example, who planned very little, felt that his writing was often made up of vignettes. He would build scenes one by one, rather than conceive of a whole story from the outside. Jane similarly sometimes wrote short stories that might then be linked together as vignettes or scenes, in an episodic manner, to create an overall novel. Dan, by contrast, conceived of his crime stories as a whole from the outset, and favoured a planning ahead approach.

Jane and Emma, interestingly, felt that the narrative voice of a narrator was something they established early on in the overall process. The implication was that this narrative position would ideally be established before writing had begun. For Jane, working out the narrative position was crucial, since the story might be told from a certain perspective. In her story that we discussed, she employed a close-third person narrator that moved its consciousness around a little, but mostly focalized from the position of the main character. The story was largely the story as seen and perceived by this one character. This position was fundamental to the overall story, because the story partly hinged on what that character did not know.

5.2.2. B – Main Writing Phase

A common theme of *Beginning Writing* was that writers would hold on to their ideas before writing. Dan and Sophie both described very much wanting to write, as if they were being held back or holding themselves back. Sophie felt that it was 'irritating to have a line in your head for months', so felt that she 'need[s] to write a story/poem so I can stop thinking about… [it].' Dan similarly described writing as a release, where he would 'deliberately hold myself back', build up his ideas and be 'so keen to write… it's almost like I want to spew it out on the page.' Dan's novels were large, 110,000 words, and he felt he needed to build up a 'momentum to

carry you through'. For Jane, beginning to write was a definite moment that followed the gestation of writing ideas and outlines into smaller and larger notebooks, saying there's 'it's a huge thing… [with] a definite start day'. She felt that this moment was more significant for the writing of a novel than it would be for a short story, echoing Dan's feeling that a longer piece of writing is associated with a more significant starting experience.

A key experience of beginning writing, and also of being in the flow of writing, was an experience of excitement and intensity, and relates to the intensity part the code of *Problems, Intensity and Difficulty*. Dan, for example, felt that he could very easily get 'full of [his]… characters' and get 'carried away' when writing. Jane described her writing as 'beautiful' 'cloth' while she was writing, yet it could be dealt with more brutally in later editing, where she could then 'slash out…a shape.' Their experiences, in this sense, suggest that this initial production phase was experienced as a creative rush, which they would consider as precious and inviolable at the time. At a later editing stage, however, the text could be considered more critically, when they were more distanced and disassociated from its actual production.

When talking about *Converting Plans and Ideas into Writing*, writers varied widely in relation to how extensive their plan was. Differences between story-lead and character-lead processes seemed to define two key modes of writing. Seb represents one extreme. He felt his writing was predominantly voice lead, that his writing was unplanned, and that his characters would essentially drive the story forward. He described his role as very passive, in that he would listen to the voices and follow them. Dan the crime writer, by contrast, had already established a thorough plan for his story before writing, where key scenes and characters had already been set out in detail.

All of the writers felt that there were some things that could not be planned, or that some aspects were better discovered through writing. Key elements, here, were characters, voices, dialogue, and rhythm. All of the writers described either characters or dialogue as being 'strange' to write, or as partly unplanned. Most writers felt that their characters had a 'life' of their own in some way, and that these characters could act in ways that surprised the writer. In Seb's case, he felt that his story was unplanned and that his characters would lead the writing, thus creating actions and story events. Dan and Cate, by contrast, had planned their stories thoroughly, yet still felt that characters had a life of their own, and could thus surprise them by how they acted or reacted to a scene they had been placed them into. In each case, the writing of characters was often experienced as a discovery process, since the writers felt that their story was providing learning and surprises. Such discoveries were also highly valued,

since they were felt to bring depth, detail, and 'life' to a story. Jane and Anna both felt that rhythm was something that was caught up with the process of writing rather than planning. Anna felt that she could not easily rewrite rhythm, so rhythm was integral to the 'flow' of writing a first draft.

Jane, interestingly, did not feel that her writers had a 'life' of their own. But she felt that it was understandable that writers could feel that their characters are real in some way, since this experience was caught up with wanting their readers to experience characters as real, saying:

> But as a novelist, what do you want? You want people to believe your characters are real!

Being an experienced fiction writer, and also teaching Literature and creative writing, Jane had already thought about and discussed the experience of character writing at length. She felt that she could partly conceive of characters as real ('she moves you'), but that they also, more critically perhaps, could stand in for 'lives that are like that'.

> They're two separate things. You don't think they're real. You don't go mad and think you've invented… that they're living and breathing. But … when you imagine that they are independent of you. You are not just peopling the world with little simulacrums of yourself. You have a vision of this real, possible girl, and she moves you, and you take her life seriously because it could be a life like that. It stands for lives that *are* like that.

Jane's descriptions, in this way, frequently combine what she elsewhere described as alternating between 'creative' and more rational thinking. These two mind sets, as it were, often worked together in cycles, such as writing (creative) and then reading back (critical), or in earlier writing and then later editing.

Writers generally felt that they would learn about characters as their story developed. This could lead to the overall story changing. Emma, for example, had set out to create a villain, but then, while writing, felt that she had come to understand her character in more depth, had empathised with him, and realised that he was not a villain. Anna, similarly, described a process of putting characters into situations and then working out how they might behave. Her fiction writing was, in this sense, quite a serial process of working things out as she wrote. Recalling a previous piece of writing, she noted 'you might set up a peril, but you don't know how it's going to resolve'

This emergent quality, coupled with a predominantly serial strategy, seemed to characterise all fiction writing accounts to a greater or lesser extent. As noted above, even the writers who

had a strong sense of a story before writing also discovered elements as they wrote. It was just that if they had decided to stick to an overall plot or story, as Dan and Cate had done, these discovered elements could not afford to dramatically change the overall plot. Discovered elements, in such cases, would either flesh out characters, create subplots (Dan), or otherwise add other forms of depth. For writers who had not planned a story heavily in advance, learning about characters could send the overall story off into new directions, or, equally, lead to serious problems, such as Emma realising her character was not a villain after all.

A key aspect of characters that links to discovery is that of 'voice' and dialogue. Writers invariably felt that dialogue could not easily be planned, and that characters provided voices. Emma said that characters 'speak for themselves', Sophie heard 'a monologue in my head', Seb felt that he knows who a character is 'by what they say', and Jane felt that dialogue was 'the one thing' that could not be planned. The writing of voices and dialogue was sometimes also contrasted with descriptive writing. Anna, for example, had been describing her descriptive writing as being quite simple to explain, since it represented actions that she had somewhat visualised in advance of writing. But a narrative voice was also present, in amongst a descriptive passage, saying: 'we all started in the sea'. Anna described this as like dialogue (i.e. a voice), and felt that it came as 'flow writing', saying 'that just came as I wrote.' Jane, similarly, felt there was something 'odd' about writing dialogue. She described having built up a story in her mind and in notes, and that this 'plan', as it were, had reached a critical stage where she could then begin to write a first draft. Jane accepted the term 'plan' in relation to her story overall, but felt that 'planning' was not the right word to describe her writing of dialogue, saying that 'planning is a horrible word', and feeling that dialogue is something that you 'wait' for. She used a passive discourse, saying 'you can hear it', 'you have to wait', and 'you can't force it'. Dialogue and voices, in this way, often seemed very difficult for writers to explain in proactive, deliberate, or rational terms.

The writers' engagement with voices and characters could sometimes be described in terms of being willed, or in terms of the writers simply learning more about their characters as they wrote and thought about their characters. Dan, for example, likened his experience to method acting. He described how Alec Guinness would buy a pair of shoes that a character would wear. Guinness would try them on, and otherwise try to feel, learn about, and understand the character he would play. Dan's experience was proactive and willed, in this sense, especially when learning about new characters.

Similarly, Emma, Sophie, and Cate described processes where they had come to know their characters through writing. These were not such detailed or lengthy accounts. But on the face of it, their accounts seem to imply a gradual learning process, or a 'getting to know each other' kind of process. Seb's experiences, by contrast, could be more instant, in that he spoke of some voices coming to him fully formed, rather than having developed over time during writing. The other writers seemed to have stories that were built alongside their characters, whereas Seb described beginning with a voice and then a story developing somewhat around that voice, or voices.

The writing of characters is also associated with *Emergence and a Developing Body of Text,* since characters and character actions often gave rise to story events, and thus took a role in how the text grew and developed.

Jane described the emergent text in terms of her writing being a cycle. Her writing was a cycle, where she would refer to her plan as she wrote, and yet also read back over what she had just written so as to work out what would come next. She would also try to think further ahead as she wrote. Writing, in this way, was a serial process of moving forward, placed between a written past, and a partially planned future. Jane experienced this cycle in terms of 'shuffling' things, and trying to 'feel' what might come next. She felt that the writing process created an order and structure for her writing, in this way, that went beyond her plan. At the same time she would be trying to estrange herself as a writer, and trying to imagine how a reader might experience the text. She described this process as intensive and exhausting, and saw this cycle as central and vital to her writing, since it brought the story 'closer' to her. Sophie described Dungeons and Dragons writing as, similarly, 'juggling' many things, such as juggling readers' expectations and character actions. In each case this sense of working forwards in a serial cycle was associated with the code of *Problems, Difficulty, and Intensity*.

Jane's reading back over her writing was a critical element in her writing process, and equates also to the code of *Checking as You Go and Reading Back*. By reading back over her text, her text was gradually supplanting her outline as her main reference or plan.

The act of writing text was invariably conveyed as a productive process. Jane made the point that she felt that the story was not something that could easily be abstracted from the actual writing and the words. She felt that the story was 'embodied in exactly the sensual, material, and the particular sentences of the story'. Her point was partly that her plan was a much smaller and less complete object than her final writing, but also that the writing, it seems,

embodied these separate elements, such as rhythm, that couldn't perhaps be easily planned in advance. Jane also drew attention to vocabulary, suggesting that the writing could bring fine nuances, such as whether a character seems 'smug' or 'moany', or whether something felt 'false'. Such things could perhaps be due to particular words or rhythms. Anna also felt that rhythm was inextricable from the meaning of her writing, feeling it would be difficult to rewrite. For Seb, talking about his poetry writing, rhythm was caught up with enjoyment and words, experiencing the 'random juxtaposition of words'.

Cate, interestingly, had planned her story in advance. But when writing, she found that the writing process required things that she hadn't planned or envisaged, such as how to logistically move the story from the courthouse to the soup kitchen. While writing, she created a character, a community services officer, who would facilitate this movement. Cate felt that this improvisational method was a problem solving process, in that the writing had raised a problem, since it had required her to go beyond her initial plan. Jane also used the term 'problem', saying that 'problems come up' while writing. Jane felt that the writing process required her to flip between creative and rational states of mind in this way. Dan, similarly, had also created a minor character as a plot function. This character was a 'sexy' female character, designed as a subplot to tempt his central character. The creation of these minor characters was described in relation to plot, in very rational terms. These characters were created as a means to an end, and as ways to satisfy a plot (Dan) or to solve a particular problem (Cate). Both Cate and Dan, however, also talked about their central character more romantically, as if they were either alive in some way, or as if they knew them well.

Many fiction writers made post-reflective comments reminiscent of the so-called Forster quote: *How do I know what I think before I see what I say*. These comments are coded across stages under the code *Checking as You Go and Reading Back*. Such experiences were conveyed in terms similar to the Forster quote. The following comments tend to contain a dualism. They tend to use the words 'you' or 'I' twice, and imply a before and after process, where a writer reflects upon what they have written, or where a writer seems surprised at how one of their characters has just acted. In many cases these experiences were associated with character writing, but they also more generally represent a recognition or reflection upon writing:

> Jane: Writing *is* thinking.… it's down among the nitty gritty of the language, that the complexity or the truth of the thought comes about. And if you don't spend that long on it, and work that hard on it, you will just have a substitute truth that will not be as good. So, you don't know what you think until you write it.

Anna: I didn't really know what I was going to say, and some of it, like 'we all started in the sea'. That just came as I wrote. It was proper 'flow writing'. The voice. I didn't plan to make that link, 'we all started in the sea', until I said it.

Sophie: I remember writing that line just off the top of my head though – I didn't really think about it as I wrote it, but when I read the sentence back a moment later I thought 'yeah, that probably would be true'.

Emma: I went back to the beginning, and I was like 'from the start, there was a hint that this was going to happen.' I just didn't see it. And it's one of those things, you use the words in the moment, that seem right, and later you realize their impact.

5.2.3. C – After Main Writing Phase

Processes taking place after the main writing phase, such as editing and rewriting, were not the main focus for my research, so were not covered in the same detail as planning and writing stages. However, as noted above, in relation to *Beginning Writing*, two experienced and professional writers, Dan and Jane, felt that editing was a crucial stage in their writing. They both described early writing as an experience of being intensely caught up with the production of text. Whereas later editing was a stage when they could be more rational and detached from the process, and were able, in Jane's case, to make quite 'savage' cuts to what had earlier been experienced as 'beautiful' 'fabric'. In this sense, reading back over could equate to the Forsterian post-reflective notion, albeit only slightly, in that to reread can be an experience of being distanced from the text production, and of seeing the text in a different light. Jane, arguably, would experience her text more as a whole at this later stage, whereas when writing, she had been more wrapped up in the process of writing, and perhaps less able to see or perceive the whole.

For Dan, the crime writer, rewriting was also a crucial stage, since he envisaged his text as layered. During rewriting, for example, he could add a layer such as a subplot, typically a love story, or flesh out a minor character. Minor characters often began as plot functions, so could very easily be too simplistic or wooden in this sense. He envisaged these sub elements as things that could add depth and life to his story, but that would not change the overall structure of his story. Dan associated rewriting with discovery, especially because he would get to know his story and characters in more depth the more he wrote about them.

Seb, who felt that his writing was voice lead and planned very little, edited heavily. We did not discuss his editing in much detail, but he had an agent/publisher who was advising on how he

should edit his text. Much like Jane, who added a mise-en-abyme scene into her short story, Seb would often take scenes or even excerpts from his previous stories or poems, and paste these into his novels. This pasting in process could take place whilst he was writing, or later, when editing.

5.2.4. Genre

This section relates writers' accounts of their writing process more closely with their comments that related to genre or to features of the text in some way. Typically, for example, fiction writers talked about writing a scene, a plot, or a character. The majority of this small genre section is drawn from the accounts from the section above, but some extra material from the original interview data is also added so as to provide more depth and context to key points.

Seb, who felt that his writing was predominantly voice lead, felt that he had great difficulty planning and structuring a whole novel. He would sometimes imagine or visualize a small scene, and could inhabit such scenes with voices. He felt that his writing, in this way, was suited to producing vignettes. Seb valued novels highly though, and wanted to write novels. Seb talked at length about the value of novels, explaining that the novel, by being long, could capture a reader's attention and then, gradually, teach them, and change their attitudes. Seb felt that the novel could have a moral and humanitarian function in this respect.

Jane, a short writer and novelist, sometimes created a 'not very plotty' novel. These novels contain episodes that are stories unto themselves, where each episode has 'fulfilment unto itself'. She felt that she could often write these episodes with only a rough sense of what the next episode would be. She described these novels as episodic. The writing process also seemed partly episodic, in that she was thinking mostly about one episode at a time.

Dan, the crime writer, however, would always plan a plot and story in detail before writing a first draft. He described planning in relation to the crime genre, explaining the genre in terms of satisfying a reader's expectations. A reader would expect 'a bit of sex, a bit of death', and tension. Dan, it seems, would make sure these ingredients were in place before he began writing. He also wanted to know his story's ending and various points throughout the novel before writing, so that he could write in knowledge of them, and lay 'hooks' and 'red herrings'

in anticipation of them. Dan described crime fiction as 'entertainment', feeling that it strongly catered for readers. His writing, in this way, seemed strongly reader based.

Seb and Sophie each described being interested in relationships between people. These interests seemed to reflect the fact that their stories were predominantly based on relationships. Sophie's stories often featured lovers either getting together or breaking up. She noted that 'the majority of my stories are about relationships in some capacity or another'. She also said that she preferred writing stories based on normality, or in a realist type tradition: 'I like writing about small things happening to normal people.' By comparison she described that her Dungeons and Dragons writing can easily be simplistic in terms of plot, where writing tends to be a process of 'juggling' many things, such as readers' expectations and character actions. Seb also particularly wrote about lovers' relationships breaking up, and like Sophie also liked reading and writing about normal or small lives, saying of American short stories: 'What I did like … was, basically the sadness, of situations, of small lives.'

Seb and Sophie's writing processes were both conveyed as processes where the writers didn't have a strong sense of what would happen next or how their characters would behave. Sophie described putting herself in the place of her main character, and thinking about how this character might feel. Seb, by contrast, described the voices of his characters more as voices that he hears.

Seb and Sophie also valued dialogue very highly. Sophie, like Seb, felt that lines could come to her without her volition or intention. Sophie had been working as a seamstress and was sitting, with red threads in her lap, and felt that the line 'Tiny threads clung to me like ticks' had arrived in her mind as an association. She was pleased with this line, and used it to build a story from. Jane, similarly, felt that dialogue was an 'odd' thing to write. Like Sophie, Jane described dialogue as unplanned and perhaps unpremeditated, saying that dialogue 'is the one thing' that cannot be planned.

For Seb , Jane, and Sophie, who wrote about 'normal' lives, in a realist kind of genre, dialogue was perhaps more central to their writing than it was for Dan's crime fiction. Dan's crime fiction, to a large extent, is driven by action, as exemplified by Dan planning the plot and action of his story in advance. The actions, such as the suicide bombing in Dan's story, give meaning to the story and to the characters. Dialogue still plays a role in Dan's writing, but is perhaps more secondary.

5.3. Academic Writing

5.3.1. A- Before Writing

For the academic writers in my sample *Initial Ideas* tended to come before planning or writing; coming during research, or as responses to essay questions. Undergraduates tended to choose essay questions or to choose a topic area they were interested in. They then refined and filtered down an area or approach when researching. Josefine, for example, writing a mini dissertation, chose to read texts on a fairly specific topic and then filtered these texts in relation to how they 'compare' and 'contrast'. The undergraduates tended to choose essay questions that matched or suited the areas they were knowledgeable about. Estelle, for example, had already read a Dickens novel, *Bleak House*, and was particularly interested in a scene that she thought was unusual – a brief mention of a suicide. The scene raised a question in her mind, of 'why' it is was 'in there'. She then chose an essay question that was suited to theorising this point. Josefine, likewise started out by being interested in the English Civil War, animated that 'we cut off a king's head!'

It seems apparent that undergraduates were developing, even at these early stages, what we might term their 'argument'. In some ways, their 'argument' is perhaps inextricable from their approach towards a specific topic. Estelle, for example, asks why Dickens wrote a particularly unusual scene in *Bleak House*. Her question of 'why' in relation to this topic, arguably constitutes an approach and an argument, since having identified a valuable question, her essay's task is then to answer or otherwise work with that question.

A key difference between student writers, even at this early stage, and arguably before planning and writing, seems to be between how students began to construct an argument or approach. Emma, who described herself primarily as a discoverer, partly drew her essays from her own experiences, saying that she enjoyed working with her own memories and experiences. Her writing, both in terms of process and product, drew from some personal and experiential elements in this way. For a history essay, on 'artefacts', for example, she recalled having seen piles of shoes at Auschwitz. The shoes had made a strong impression upon her. For her musicological essay, she drew upon her experiences of listening to and performing music. Rather than talk of creating an 'argument', she talked about 'my stand', meaning her personal position, her experiences and feelings. Estelle, who described herself as a planner, by

contrast, talked very early on about the philosophical structure of her approach and argument, feeling that she was working from a 'subject' to a 'predicate', considering counterarguments etc.

Both Emma and Estelle, interestingly, were able to meet the requirements of a mark scheme, and achieved first class grades for their respective essays. Both essays had referenced secondary theory and primary texts. Emma, who described herself as a discoverer, wrote her first draft through quickly in one go, and added references later. Taking only an hour or two to write a 1,000 word essay, and writing it in one go, Emma felt that writing quickly and in one go meant that she could more easily look back over the whole essay, where 'you can keep relating back, and thinking 'is this really relevant? Hhmm, not really!'' This writing and editing cycle, it seems, helped her to reflect on the value and relevance of each sentence on its own and in relation to the essay as a whole. Estelle planned her work extensively before writing, and had her references, sources, ideas and argument in place before writing.

Sophie and Cate both described employing strategies for essay writing. These strategies seem like schemas, in that they are flexible approaches that can be applied to any essay writing task. Arguably, they are not plans or outlines, since an outline would set out particular sections for a particular essay. Yet we can see that there's a fine line between a schema and a plan, since a schema is a non-specific approach, and very easily translates into, and can be expanded to become, a specific plan:

> Cate: 'Take the question, work out what you want to say, and form that into your main point or argument…and build it up'
>
> Sophie: 'In exams and essays, the 'plan' or 'map' is not a visual thing in my head, really, it's simply a decision. I think, OK, in order to answer this question, I need to make X, Y and Z main points. They become my paragraphs, and I briefly outline them in my introduction which in many ways acts as my plan - I refer back to it to ensure I have everything etc…. Even in the exam where I had to wait for the argument/first line to strike me – one wasn't instantly forthcoming – once I did have it, I then approached it more like a normal essay as soon as the basic line of argument became clear to me.'

Cate and Sophie felt they had both used schemas like these with success. However, both writers sometimes found difficulties with these strategies. Sophie, for example, had recently sat an exam, and found that an 'argument wasn't forthcoming'. Sophie's usual strategy, for essays and fiction writing, was to wait for a line or an opening to present itself, and then she could apply a plan to put that idea or argument into operation. Cate had created an argument that later turned out to be unworkable, a 'path to madness'. She had wanted to base a

dissertation on whether Shakespeare's plays 'were Catholic or Protestant', but her tutor had suggested that this question was unworkable, since 'we don't know enough about him'. These points, interestingly, indicate that an idea or an argument precedes planning, in that plans or schemas, for Cate and Sophie, are formed in relation to an initial response from the writer. What seemed essential to these strategies was making a decision early on that would then prove to be workable throughout, or otherwise translate easily into writing. If the students did not know an area or topic in critical depth, there was perhaps an element of luck in terms of how they could successfully apply their initial ideas and schemas.

Estelle, who considered herself as a planner, seemed adept at making decisions at an early stage that then proved to be sustainable. Having identified what she thought to be an anomalous event (a suicide) in Dickens' writing, while reading, she had identified something important and original that could then be explained in her essay. The explanation being, then, a schema that explained this event in relation to existing theory, and in the context of suicide in Dickens' writing more generally. It may have been fortuitous that an essay question about 'characters dying' then appeared in a list of essay questions, but her identification of something unusual was not lucky. Rather, her identification indicated that she was theorising the text (*Bleak House*) whilst or after reading it, already aware of general trends in Dickens' writing. Estelle, much like the professional fiction writers in my study, was, it seems, generally on the lookout for ideas, and had found this anomalous event by reading critically. She had then stored it, as it were, and could bring it out when needed. Before writing her essay, Estelle had researched this area and thought through the consequences of how she would sustain and support her argument.

Each writer planned or prepared their writing to some extent. Emma felt she did not plan, or at least planned very little. She prepared thoroughly for her musicology essay, however, by actually performing the separate parts of the music she was theorizing. The difference between the terms planning and preparation was notable here. In this respect Emma was a lot like Seb, the poet/novelist, who had prepared very heavily before writing his novel, but did not term this as 'planning'.

Emma had prepared heavily in various ways, even discussing her approach with her tutor and friends, but felt she had not 'planned', in that she had not created a written outline. Emma had a plan of attack, in as much as she knew in advance of writing that she wanted to apply musicological theory to a musical (*Meet Me in St Louis*). However, she did not have a strong sense of what she was actually going to write, and described 'launching in' to essay writing.

She felt that planning would restrict her to staying within a plan, where a 'too rigid a plan' means 'you'll never get out of the box'. Her key concern, here, was that she wanted her writing to be original.

5.3.2. B- Main Writing Phase

Some of the academic writers in my study described a similar cycle to Jane's description of a cycle in her fiction writing. Jane's cycle serves here, very briefly, as a comparison.

(In the previous section on fiction writing, Jane described a cycle in her writing of fiction, where she would refer to her plan as she wrote, and yet also read back over what she had just written so as to work out what would come next. While writing she would also try to think further ahead. Writing, in this way, was a serial process of moving forward, placed between a written past and a partially planned future. At the same time as writing she would be trying to estrange herself as a writer, and trying to imagine how a reader might experience the text. She described this process as intensive and exhausting.)

The academic writers in my study described cycles very similar to Jane's cycle. The cyclical and productive (producing text and ideas) nature of these accounts meant that they related strongly with many codes at the same time, notably *Converting Plans and Ideas into Writing*, *Problems, Difficulty and Intensity*, and *Emergence and a Developing Body of Text*. Josefine, for example, felt that she was thinking back and forth while writing, and would keep 'checking back' to her introduction to make sure she was on track. Her introduction (her 'second paragraph') was her plan, in that it summarised her main essay and thus reminded her where she was going. Josefine also created and then later referred back to a thesis question or statement at the end of each paragraph, and found that reading back over her essay and these cohesive devices helped her to keep on 'track'. Like Jane, she also felt that she was thinking of a reader while writing, so was weighing the value of her ideas and writing as she wrote. This overall cycle, much like Jane's cycle, seems serial – a moving forward, as well as thinking and checking back and forth. It is thus intensive, and requires, for Josefine, the 'right mindset'.

> So unless my mind is in the right mindset, I have to keep… checking back, which I guess is why I keep going back to the question as well at the end of a paragraph, just to check… and make sure I'm on the right track. Throughout the entire essay… I'm constantly thinking about whether this thread is convenient or whether this thread is actually relevant, and so by the end of it, I understand the topic better than I'd understood it a week ago when I was actually researching it..'

Lilly, a postdoctoral biosciences researcher, described a cycle of writing a little, then getting stuck, experiencing a 'fog' in her mind, and then coming back to writing later once the fog had 'cleared'. She felt that she might be subconsciously working through the problems while she was away from writing, and would experience a 'readiness' to write again. Writing, in a sense, served as a test of whether she could think clearly enough to write, and served to raise problems in her thinking that she hadn't encountered by simply thinking. By laying her ideas out in words, she could see that her argument was not complete, and that her thinking was somehow stuck in a 'fog'. Again, this overall cycle seemed to be a difficult serial process of gradually inching forwards, not having decided in advance what should come next. Like Josefine, reaching a conclusion might involve Lilly reading back over her writing to experience which bits have worked well, and 'where this is going'.

Angus, a PhD student, likewise described his first drafts as a serial process that is a difficult ('stops and starts') learning process. Like Emma, his argument is also his stance – which he termed 'placing yourself' – so there are perhaps personal and experiential elements to working out what he thinks. For Angus, developing his stance is the difficult bit, where he goes through a slow cycle of stops and starts, deleting, rereading, and rewriting sentences. He experienced this cycle as a difficult process that 'helps you', and opens out to an easier stage, where he could then work more easily through following sections. Importantly, because Angus discovered his stance and his argument as he wrote, this process meant that when writing his PhD chapters, his argument came 'through' towards the end. He felt that the genre requirements of a Literature PhD were such that an argument should be presented first so that the argument could then be 'signposted' throughout. Putting his argument first meant that he had to then rewrite the chapter, 'reversing the flow'. Angus felt that this rewriting process was also helpful in that it made his writing 'tighter'. He described his first draft as a 'loose wandery thing', whereas his second draft would 'draw it tight'.

Emma described her writing as pretty much unplanned, in that she would tend to 'launch in' to writing. She described writing as an intensive and fast process, where she would edit as she went, maintaining speed and 'flow', and would be 'relating back', 'thinking', and weighing the relevance of ideas. Writing these short essays, she also valued being able to write in one 'block', presumably able to keep the whole piece of writing in her head at one time, where she could 'keep relating back', thinking 'is this really relevant?'

Summarising was an activity associated with the codes *Problems, Difficulty, and Intensity*, and *Converting Plans and Ideas into Writing*. Both undergraduate and PhD students summarized

their work at various times and in various forms. PhD students wrote abstracts, or discussed their progress with supervisors. Undergraduates sometimes wrote introductions that summarized their essays, or they discussed their ideas, plans, and arguments with tutors, friends, or family. Such summaries and discussions came at various stages, before, after, or during the main piece of writing.

A few writers (Sophie, Anna, Josefine, and Emma) described summarizing processes in relation to making discoveries. In many cases, these writers described finding their argument, or working out what their argument was, by trying to boil their overall thinking down into a smaller form, such as an abstract (Anna), an email to a tutor (Emma and Josefine), or talking to their mums (Emma and Sophie).

Anna had serious difficulties when trying to write an article. She felt that she needed an argument, but didn't know what her argument was. She would normally plan a piece of writing by creating a bulleted list of chapter headings to then build upon. But she felt she couldn't embark on such a plan until she had first developed an argument. She found the process of creating an argument very difficult. She tried to generate an argument by repeatedly attempting to write an abstract that would summarise her argument in as few words as possible.

> I was calling it an abstract, but it's really like the smallest summary of what I'm trying to say. And … that was the point at which I was groping to find words to express it, trying to find the right words. And that was the point at which when I was doing these really short … I did a sentence, and then maybe 3 sentences, and then I expanded that slightly again – that was the point at which I felt that I was trying to find the terminology with which I was going to use to talk about my results; the framing!

She experienced this act of condensing, 'groping to find words', and finding an argument, as 'a huge discovery process':

> …. I would say… that the writing of the abstract was sorting it out. Like… I felt this, doing this, there was a huge discovery process, because I was thinking about it…. Because it was through the process of trying to summarize an argument in a sentence, and then in a paragraph, that I worked out what that argument was.

Anna was arguably trying to draw together, or synthesize, a lot of elements in this process. She was, for example, trying to work out what her argument was, trying to bring together her findings, and trying to find the right words. This was also the first time she had written an article. The notion of what an argument is, generically, was awkward for her, since it involved imposing a narrative scheme of sorts (what we termed 'a happy ending') onto her findings. She

found this personally awkward since it meant imposing an interpretation over her findings, which, in turn was to impose her 'authority' over her findings. She felt that writing this article was an intellectual learning process, but also a personal learning process of 'coming to terms with my authority' as a writer. The sense of discovery, arguably, was partly that of bringing something into being at the same time as trying to express it. Anna's account, then, seems tied closely to the code of *Emergence and a Developing Body of Text*, since her argument was being brought through by writing, or otherwise emerging out of a writing process. The experience of discovery, arguably, was also partly an experience of success after a difficult struggle, and so also related very strongly with the code *Problems, Intensity and Difficulty*.

Emma and Sophie experienced discovery type processes and feelings when trying to explain their writing to their mums, or when trying to summarise their writing for tutors or friends.

> Emma: [talking to her mum or emailing her tutor] – 'Yeah, having someone like mum read it and understand it.… at the absolute core of the argument. Often if you say it out loud, the core of the argument comes through. Like if you email your tutor and say 'this is my chapter plan', you start writing things you haven't actually written: 'Ah, you know!"
>
> Sophie : I write these long rambling sentences that make no sense until I ring my mum or a particular friend to explain my idea to them. By talking it out I have a much clearer idea of what I'm trying to say.

In each case, these undergraduate writers were talking about an 'argument' (Emma) or something singular or core, such as 'my idea' (Sophie), as if these things were obstacles or tipping points that needed to be grasped before they could move on and begin writing the rest of the essay. Much like Anna's account of writing an abstract, there was a sense that condensing an argument into a smaller or different form was a way to comprehend something that had previously felt less complete or tangible. Summarizing might simply be one aspect here, since the act of talking to another person also seemed central to Emma's and Sophie's accounts.

Anna and Angus, both PhD students, described an experience of launching into writing, that they felt helped them to generate their more difficult ideas. This theme was also strongly associated with the codes of *Problems, Difficulty, and Intensity*, and with *Emergence and a Developing Body of Text*. Anna had reached a particularly difficult point with an article she was writing. She had written a few of her major PhD findings, had built towards some concluding points, but was struggling to make a decisive statement that would finish the paragraph. She was vaguely aware that a definitive statement was possible. Beginning a sentence with 'Even more significantly' helped her make that little leap into creating the statement, and bringing

the idea into being:

> Anna: …. I remember having specific moments when I was writing … when finding the right phrase or word really helped to crystallize the argument for myself…. I remember writing the last paragraph from the literature review, that it originally finished one sentence early…. And after I'd finished the draft, I suddenly thought 'no, I need to put another sentence in to make that clear', and that somehow clarified in my own mind what I was writing. Because what I had written… was that 'one lesson that emerges is that grammar is a source of difficulty for a significant number of English teachers', and that 'teachers need support to develop their linguistic and pedagogical subject knowledge'. And I was like 'that's fine, but that doesn't say anything about emotion'. When I read it again… I suddenly thought… I had just this moment where I'm pretty sure that I'd written half the sentence before I'd worked out what I was trying to say, which is why I remember this being a discovery sort of writing moment…. And I think I wrote 'even more significantly' without knowing what I was going to put next, and then I put 'research into affects'….

One thing that is striking about the above statement is that Anna creates a lead in – of 'even more significantly' – without being consciously aware of exactly how her sentence is going to follow that up or be able to justify such a claim. Perhaps she has set herself a challenge to resolve that ambitious opening with a definitive statement, which she's vaguely aware is possible, but is not yet available to her. To follow up an opening like 'even more significantly' is by definition to make a 'significant' contribution, which would also pretty much by definition be weighty and important enough to be felt as a 'discovery'. Importantly, reading back over her words – 'When I read it again, I suddenly thought…' – seems crucial to this discovery process. Like Jane and Josefine, Anna is describing a cycle of reading back whilst writing, where reading back helps to generate what comes next.

Angus, writing a Mary Shelley chapter of his thesis, also felt that making 'forceful statements' was where he'd 'often… come up with my idea', because writing 'once you've made a forceful statement, it makes you live up to it.' Both Anna and Angus, in this way, were writing in a serial manner, trying to follow up or support an opening sentence that, seemingly, they were partly aware that they could follow up. Both were working on difficult pieces of writing, in that they were now at a stage of their PhDs when they had to start producing original work. Both were finding 'ideas' by pushing ahead with a striking sentence opening.

A key point that Anna also made about an article she was writing, was in relation to the relationship between words, writing, and thinking. Her comments linked to the code of *Writing and Thinking*, and also to *Problems, Intensity, and Difficulty*. Anna felt that using the word 'discourse' really helped her 'argument fall into place'. It seems that this word helped her to conceptualise her argument in a new way, since it 'helps to frame it as not being an individual feeling but… it crosses over a lot of people':

> … individual words really mattered. [My supervisor] did suggest that I use the word 'discourse'… once she gave me that word, that really helped the argument fall into place…. The word 'discourse' helps to frame it as not being an individual feeling but a kind of way in which lots of people… that it crosses over a lot of people. So that word was really important.

So while Anna was, in a sense, translating her ideas from her main PhD, and adapting them to fit the more condensed and direct article, she was also employing words (such as 'discourse') that helped to structure and develop her argument.

5.3.3. C – After Main Writing Phase

Academic writing was characterized by a highly recursive process where writers either worked from a plan and/or developed plans and summaries, such as introductions or abstracts, as they wrote. Establishing an argument or a workable thread, such as developing a thesis statement, seemed critical to the overall writing process. The writing process was then often a matter of iterating between some form of argument and summary, and then writing the text in a serial manner, thinking back and forth in a cycle whilst writing. Many writers wrote in this cyclical manner, where rereading and revising were bound up with the main process of producing text.

Writers tended not to discuss a later writing phase, such as an editing stage. My interview questions tended to focus on planning and writing stages, so it was understandable that writers did not describe editing or rewriting at length.

However, Angus, importantly, rewrote his PhD chapters extensively. His first draft was where he found and developed his argument, so his argument came towards the end of his written text. As noted above, his rewrite 'reversed the flow', thereby repositioning his argument at the start of the rewritten version of his text. Rewriting was a vital process for his PhD chapter in this way, since a genre requirement, or structurally recommendation, set by his supervisor, was that his argument should come first, and that the rest of the chapter could then support and develop this argument.

Emma, who wrote quickly and in a 'flow' manner also rewrote. She would later add in references and flesh out some details that she had left out of the first write through. Her writing was layered in this sense, allowing her to maintain speed and cohesion on her first draft.

Angus and Emma both described their first drafts as discovery writing, in the sense that they would find a stance and create an argument via writing. Rewriting, at some level, was something they both felt was necessary, since their first draft would develop an argument part way through or towards the end. Angus's rewriting was more extensive, arguably because the genre requirement for his PhD chapter required that he set out his argument first. Emma's essay, by contrast, was allowed to be more of a discursive commentary than a defence of a thesis – she could develop and elaborate her points in the order in which they came to her.

5.3.4. Genre

This section draws together writers' accounts of their writing processes in relation to the genre of academic writing, and particularly in relation to features of academic writing, such as arguments and summaries.

Estelle described herself as a planner, and described her essay writing in quite logical and philosophical terms, saying that her argument was based on a subject to predicate principle. Emma, by contrast, described herself as a discoverer, saying that she prepared heavily, yet did not 'plan' very much. Their writing, as product, seemed different in genre terms, in that Emma's essay conveyed feelings, describing a piece of music as having an 'undercurrent of sadness'. Emma's musicology essay read as an experiential commentary on the experience of listening to a piece of music and of synthesising how the different instruments, voices, and motifs fitted together. Emma's essay, in this way, did not have an argument or a line of argument in the same sense that Estelle created an idea or argument that her essay then explained and supported. Emma's essay, in this sense, could more easily be termed as a commentary.

Genre was invariably described in relation to reader based requirements or created in line with requests from authority, and assessment requirements, such as suggestions from tutors. Angus, for example, rewrote his PhD chapter in response to his supervisor suggesting that each chapter should signpost points for the reader. Signposting also made the text more cohesive, and Angus was glad to have made the changes, feeling that the process had helped 'tighten up' his writing.

For writers who discovered their arguments as they wrote, such as Emma and Angus, genre requirements were often mentioned in relation to editing. Emma, for example, put her references in last, aware that her essay needed references. Her 'observations', she felt, were often her own, rather than being strongly derived from secondary sources, so references and theory might be skirted or touched upon during a fist draft and would be then be added in more depth during editing. Angus, likewise, would rewrite and edit, aware that his chapter needed signposting and reshaping to meet his supervisor's sense of what a PhD chapter should be.

5.4. Genre Differences

Academic writing seems to be different to fiction writing in relation to summarising, since fiction writing does not tend to require written summaries. That is, while essays might have introductions or conclusions that might summarise the main body of the essay, and while articles have abstracts that summarise the whole, stories do not have such summaries. Creating a summary tends to mean understanding the essay as a whole, or understanding an argument well enough to perceive it as a whole.

For academic writing, discoveries, in relation to summaries and arguments, tended to take the form of either experiencing an argument coming together, or developing an argument or line of theorizing further. Such discoveries could be experiencing as distinct moments of change, or tipping points, where things seem to fall into place or develop dramatically. Finding or discovering key words was a key theme, because words sometimes took a powerful role in providing structure and meaning for an argument. Fiction writing was not described in this way, in terms of dramatic tipping points.

Fiction writing seemed characterised by story and characters. Characters were often described as somewhat having a life of their own, much like real people. Writers would often try to imagine how a character might respond to circumstances that the plot or story had placed them into. This sense of thinking via a character also does not seem to have an obvious counterpart in academic writing, since many writers described either having empathy with their characters or narrator. Even for writers who planned their story in advance, discoveries typically came in the form of working out, or finding out, what would happen next. There was a sense that the writer was thinking in a narrative or episodic way, caught up in a cycle of

moving forwards. Unlike academic writing, fiction writers did not describe an experience of things, such as a whole or an argument, falling into place. Rather, there was a sense that small discoveries or changes could help to bring a character to life a little more, or improve the story slightly.

6. Discussion

This discussion theorises from the findings section at more length. Essentially, I pick out some of the findings that seem strong, and then align them with areas of theory covered in the literature review. By 'strong' findings, I mean to indicate things, processes, or themes that:

- were presented by many writers
- presented differences between writers
- appear to relate to existing writing process theory
- appear redolent of discovery processes
- appear to contextualise discovery processes
- offer alternatives to discovery processes

My research questions provide an important context to this process of theorizing:

> Central Question: How, if at all, is discovery writing associated with academic writing and fiction writing?
>
> Sub question 1: How, if at all, is discovery writing associated with the writing of certain sub genres of academic and fiction writing, such as essays, PhDs, articles, short stories, novels, and crime fiction?
>
> Sub question 2: What kinds of relationships, if at all, are there between a writer's orientation and the discovery writing processes they use when writing different kinds of texts?

To reflect genre in terms of fiction writing and academic writing, the discussion section as a whole is split into two main sections: fiction writing and academic writing. Points relating to orientation are included towards the end of the discussion.

However, many small ideas, points, and themes are made discursively. These represent my attempts to create theory. Sometimes only a few lines or a paragraph, sometimes a few paragraphs, these small sections form the backbone of this discussion section and my theorising process. Beginning with a bold statement, underlined, as a title, such *as Ideas as chunks or wholes – wholes that have their own sphere of influence*, these sections are designed

to interweave my findings with the concerns of my research questions, and to then link, if possible, to existing theory. Some of these small sections follow on from each other and thus develop a line of thinking, or a theme. However, some of these sections are also more fragmented, and somewhat stand alone as little islands of thought.

6.1. Summary of Key Discussion Points

An important background finding in relation to discovery writing is that:

- Fiction writing tends to begin with 'seed' type incidents, where writers experience events that arouse their curiosity and provide some initial 'chunks' or 'ideas, such as characters, point of view, or a plot.

A central finding from my study, in relation to discovery writing, is that:

- Discovery is often associated with a writing cycle, where writers think back and forth while writing, whilst also using their initial ideas or outline as a plan

Key findings specifically in relation the genre of fiction and academic writing are:

- Fiction writing: discovery is strongly associated with the writing of characters and dialogue
- Academic writing: discovery is strongly associated with difficulty, and with creating and refining arguments

Key findings in relation to writers' orientation are:

- Writers can easily underestimate or downplay aspects of their writing that are not inkeeping with their sense of orientation
- Writers can flip between Classical and Romantic modes in relation to generative (e.g. initial writing/first draft) and critical (e.g. when reading over or revising) states of thinking

Key discussions in terms of theory are that:

- Discovery in writing can be sympathetically accounted for a network model of thought, as Galbraith (1999) has argued
- Network theory can help to accommodate different or opposed models of theorizing, such as problem-solving conceptions or organic metaphors, and classical/romantic divisions

As noted above, the following discussion splits my theorising into two sections, fiction writing and academic writing, thereby responding to my research questions. The findings section established a chronological structure, considering how earlier processes such as planning fed into later processes, such as writing and editing. This discussion section builds upon the chronological structure, thereby aiming to theorise later processes in light of earlier processes. Some more fragmentary points, however, somewhat stand alone. Points that crossover between academic writing and fiction writing, for example, are often made quite discursively, and are placed in areas where they simply seem to sympathetically fit.

6.2. Fiction Writing

6.2.1. Fiction writing as developing a story from ideas, experiences, and feelings

Charlotte Doyle (1998) theorised 'seed incidents' as events that initially caught a writer's interest and provided an impetus for a story. Many of the fiction writers in my study described seed incidents in this way. For my research into discovery writing, seed incidents are important because they arguably precede planning and writing, and represent, for fiction writing, a base upon which planning and writing tend to follow. For examining later writing and planning processes, then, seed incidents represent how an overall process can begin, providing a basis for how processes such as planning and writing can then bring certain changes and developments to an earlier set of ideas.

A common pattern for fiction writers in my study was that a seed incident would help writers to generate a basic plot or story idea. An incident or event would thus suggest a story for a writer, where a rough story structure would emerge as a mental model. This structure would then serve as a simple plan for writing. Some fiction writers would begin with seemingly more disparate elements, such as a scene, a character, a voice, or a combination of two or more of

these things. Planning, thinking, and writing, could then be ways to build these things up, to build a story by fitting things together, as it were. Broadly, planners developed a sense of a whole story before writing, whereas discovery writers tended to begin with elements that they then pieced together during writing. Interestingly, some parts, such as characters and scenes are quite large to be termed as parts, and yet are too small to be termed as a large structure, such as a story. They themselves could thus arguably serve as mini-structures, or 'chunks', that take a strong role both as parts and wholes.

6.2.2. Seed incidents as planning or problem solving?

A seed incident could be termed as 'planning' in so much as the incident represents a thinking and structuring process that precedes writing. But the writers in my study described this process somewhat as drawing from an experience, and as a natural or impelled thinking process that stemmed from the incident. This thinking process was thus not as initially deliberate as the word 'planning' might suggest. However, seed incidents also helped to create a structure for a story, so they often served to produce a 'plan' in this respect, or what one writer in my study (Jane) termed a 'shape'.

Doyle engaged with the cognitive notion of problem solving, arguing that seed-incidents do not represent a 'problem solving' process, but rather present writers with an 'invitation to exploration and discovery.' (1998:30). Some of the writers in my study described these incidents as raising questions in their mind. These questions, thus, could be described as problem-solving, since a question implies elaboration or an answer of some sort. Most writers, however, also described feelings (such as sadness, annoyance, or interest) which stimulated a thinking process. The experiential nature of these feelings seems much more diffuse or self-searching in nature than the senses of purpose or direction usually associated with 'problem solving'.

Hayes and Flower (1980c) describe planning and writing as processes motivated in relation to 'rhetorical' goals, where writing processes are directed somewhat as means to ends. Seed incidents, however, seem much less orientated in terms of overall textual aims, since fiction writers had not always initially intended these ideas to become a text or a story. Rather, such ideas represented a process of wondering and 'curiosity' (Jane), and especially about a person or an overall experience. Creating a story was often a secondary aim, more associated with planning and writing, and often came after initially experiencing and thinking about an event.

6.2.3. Compound seed incidents

Two fiction writers in my study, Jane and Anna, described what I will term compound seed-incident experiences. Jane, for example, heard on her radio about the capture of Radovan Karadzic. While thinking about the strangeness of this event, she later walked through what she described as a typically English churchyard. Jane described the Karadzic incident in terms of an 'evil' and the churchyard in terms of 'morality' - concepts which later translated into themes in her resulting short story. Jane's experiences could be theorized in terms of the first incident creating a set of feelings and questions that Jane interprets in relation to her disposition. She is seemingly then carrying these feelings and questions around with her from the new, striking, and unusual incident (hearing about Karadzic), and interpreting them in relation to what seem to be more stable meanings and references for her, such as the churchyard. Anna also described an unusual and striking experience of swimming with fishes in the sea, and appreciating their different personalities. When later walking past a fish and chip shop, and seeing dead fish lined up together, the first experience, of swimming with fish, then changed her feelings about seeing dead fish.

These compound experiences seem to represent a synthesising process, where the writers are either readjusting the meaning and feelings of existing references in their mind (i.e. how Anna feels about dead fish), or they are consolidating or drawing upon existing references (i.e. Jane associating the churchyard with morality) to contextualise a new experience (i.e. hearing about Karadzic). To theorize this process in terms of a writer's disposition, then, as Galbraith (1999) and Hayes (2012) theorize a disposition, there is arguably a sense that Anna's disposition is changing as a result of synthesising these two incidents. Jane's disposition, similarly, seems to be accommodating new information, as it were, where her feelings are being orientated or re-orientated in relation to the new incident. In terms of a network, different or new connections are perhaps being established (e.g. feelings about fish), or existing connections are being reinforced (a sense of morality). These seed-incident experiences precede writing, and thus might not seem to relate strongly to discovery writing. Such processes, however, providing a framework for a story, represent what might more usually be termed a 'plan' or planning process, and thus provide an important context for later writing. Interestingly, the sense of re-orientating a disposition seems more sympathetic as a way to theorise these accounts than a problem-solving model.

An interesting point, here, in relation to existing theory, is that a disposition is arguably a fairly stable reference for a writer, from which they can draw upon their feelings, values, and initial reactions and responses. However, as Anna's experiences demonstrate, a dispositional response can also change or adjust slightly over a relatively short period of time. If the disposition is modelled as a network, then, as Galbraith (1999) theorizes, such a network could also be modelled in terms of learning and changes taking place.

6.2.4. Translation of experiences and events

Cognitive theory at its simplest describes writing as a process whereby ideas are translated into words (Collins and Gentner, 1980). Thought structures can also be translated into a linear writing process (Galbraith, 1999) and content can be translated into form, as in Bereiter and Scardamalia's (1987) dual-space model. Seed incidents, drawn from an experience of an actual event, seem to represent the translation of an experience into a narrated story. An experience tends to come with feelings and the information of an event attached to it. Jane, for example, described an experience of walking through a churchyard as being 'visual sensual'. The experience, then, can already be partially interpreted, in so much as it is felt, or might be a 'feeling' or perception. Cognitive theory tends to conceive of the things that get translated into writing as either 'ideas' (Alamargot and Chanquoy, 2001) or 'content' (Bereiter and Scardamalia, 1987), yet experiences and feelings are arguably neither ideas nor content. They are thus not easily defined as 'things' to be translated. An experience, such as walking in a churchyard, for example, is itself a structure - a set of associated moments and feelings.

Cognitive theorists such as Galbraith (1999) and Hayes (2012) have used the term 'disposition' to describe, in Hayes' words, 'unexpressed feelings' – things that are yet to be 'expressed'. The sense is that a disposition is more of a feeling than an 'idea' as such, and that a feeling or an event, such as a 'traumatic event' (Hayes), might then become more tangible and explicable for the writer through being translated into writing. A disposition is thus something unexpressed, not given form or substance, and awaiting an identity that would come into being through being expressed, much as the Forster quote conceptualises knowing as being contingent upon saying – 'How do I know what I think until I see what I say?' (Murray, 1978). For the fiction writers in my study, experiential feelings were quite common. Anna, for example, , as noted above, said that she felt 'sad' when seeing dead fish in a fish and chip shop, Jane described walking in a churchyard as 'visual sensual', and Seb described having happy memories of walking with a child in a park. In each case the feeling, memory, or

‘disposition’ was, to some extent, perhaps an aspect or a driver of what was being translated, and was being channelled into a story and words. For academic writing, writers such as Angus and Emma also described working from their experiences (Emma) or their responses to reading (Angus). Many writers also described more simple acts of translation, such as translating bodily movements into descriptive writing (Anna), which could be more easily accounted for by cognitive theory. Feelings and experiences seemed especially characteristic of romantic writers and fiction writing, and present a challenge to the general cognitive models of writing. Cognitive theories more usually conceive of classical and general notions, such as knowledge (Bereiter and Scardamalia, 1987), or more discrete units, such as thoughts and ideas (Galbraith, 1999).

The difference between a ‘feeling’ and ‘idea’ would seem to rest upon how expressed or clear they already are in the writer’s mind, and how expressible they are. Where the Forster quote asks ‘How do I know what I think until I see what I say?’ (Murray, 1978), a writer who writes about unexpressed feelings, interestingly, perhaps does not already ‘know’ what they ‘think’. The crime writer in my study, Dan, for example, felt that his writing had shown him his interests in ways that he hadn’t realized when writing. He noticed that the concept of ‘justice’ kept coming through in ever book, and that it had come out ‘completely subconsciously’. His writing had thus shown him that he was preoccupied with a sense of justice. An important difference between what I have termed the planners and discoverers in my research is that the discoverers, notably Seb and Emma, seemed more interested in engaging with their feelings, memories, and experiences. For Dan, recognizing that he was preoccupied with a sense of justice was arguably a secondary by-product of writing. But for Seb and Emma, working with their own memories and experiences was their first port of call, as it were.

6.2.5. Seed incidents and translation

Seed incidents, interestingly, also seem to represent a small degree of translation, and thus perhaps a small degree of what Bereiter and Scardamalia (1987) term ‘knowledge transforming’, since fiction writers did not describe this process as difficult or requiring strenuous thought. There was generally a passive sense that an incident lead to a natural thinking process that then developed into a story. Experiences cannot perhaps be described as narrative in nature, since an experience is not necessarily only narrative. But it could be argued that the incidents themselves – involving people, feelings, and sometimes dramatic incidents –

seem particularly suited to stories, since story elements (e.g. characters, actions, and sequence) are already in place.

Galbraith's sense of a writer's disposition would suggest that seed incidents could be experienced as a dispositional response or reaction to an event. Galbraith describes a disposition as a writer's 'distinctive point of view about the world' (Galbraith, 2009b: 63), creating emotive responses, such as 'fear when one feels oneself entering unexplored territory with unpredictable consequences' (*Ibid*: 63). The seed events, such as Jane hearing about the capture of Karadzic, seem sympathetic to this sense that the event stimulates a personal or existential reaction of some kind, since the writers described reactions that somewhat reflected their own experiences, the kinds of things that interested them, or were suited to the kinds of stories they wrote. Dan, a crime writer, responded to the suicide bombing in Exeter, for example, by wondering 'how do you stop someone like that.' There is the sense, then, that the writer's reactions and feelings start out as large, synthesised wholes, since they represent a whole person, as it were; an attitude, an orientation to the world, a personal reaction to a situation.

Bereiter and Scardamalia (1987) have tended to describe translation in terms of knowledge being retrieved from memory, as content, and then somewhat juggled, or iterated, back and forth, with the rhetorical goals of text production, as their dual-problem space model (fig.2.3) describes. The rhetorical demands of the task, interestingly, are considered as somewhat important and primary, since there is a sense, from writers being given standardised tasks, that the topic based questions lead to relevant content being retrieved. By contrast, the writers in my study, experiencing seed-incidents, were beginning with their own dispositional feelings and reaction to an event, and only later considering how this dispositional feeling could be translated into a story. The stories, then, as noted above, often remained close to the dispositional reaction, with Jane, for example, creating a female character with similar reactions to Jane, who likewise encounters an older, foreign, male war criminal.

An interesting difference between fiction writing and academic writing, as discussed later in more detail, is that fiction writing does not so much require a writer to explain their own feelings or dispositional reaction to something. A fiction writer might create a story based on their feelings, or otherwise put their dispositional reaction to good use. An academic writer, writing an essay, by contrast, is arguably more in a position where they are obliged to explicitly explain their position to others, in writing. This more explicit process suggests that the writer must first be more consciously aware of their position.

6.2.6. A 'slow burn realization' discovery process – a long term reflection on what has 'come out' in one's writing

My thesis has so far posited three forms of discovery writing: pantsing, knowledge-constituting, and a reflective 'aha' moment. Dan's notion of a theme of 'justice' coming out of his writing, as noted above, interestingly, seems to suggest a relatively diffuse and long-term process of realization, where a theme or trend gradually becomes apparent by reflecting over his writing. Having worked as a journalist for many years, and having sat in on many potentially traumatic court trials, Dan's sense that this concern for justice was coming through in his writing is perhaps akin, as noted above, to Hayes' sense that unexpressed dispositions can be made manifest through the process of writing (Hayes, 2012:373). But rather than the more usual and Forsterian sense that realisation will tend to almost immediately follow the writing of a word or sentence, Dan's experience seems much slower as a process.

6.2.7. Feeling-telling – genre implications of dispositional writing for academic writing

Writers who work from their feelings are arguably not so much engaged in what Bereiter and Scardamalia (1987) term 'knowledge-telling' and 'knowledge-transforming', but are rather telling their feelings, or possibly transforming their feelings by attempting to express or conceptualise them. This process could be termed feeling-telling and feeling-conceptualising.

In broader theory terms, this kind of feeling-telling strategy can be aligned with schools of thought and practice, such as reader-response theory, where essays can be based upon the process and experience of reading a text. Angus used reader-response theory as a means by which to create and theorise his PhD based on the work of Mary Wollstonecraft. He wrote his first draft in a discovery manner, since he was writing to conceptualise and explain his experiences of reading, and part of this process was that of theorising his experiences to himself. Feelings are arguably different to knowledge. The term knowledge suggests a somewhat stable base from which to refer to and work from, which is itself somewhat explicit or subject to explication. Yet feelings might be typically ephemeral or unexplicated, associated with the body (e.g. fear, surprise, enjoyment), and characterised by an affective reaction of some sort, such as interest. Again, feelings relate well to Galbraith (1999) and Hayes' (2012)

notion of a 'disposition', since a disposition represents a general stance or unexpressed feeling, either as a state of being, or in relation to something, such as a topic.

For a writer to explain their feelings or disposition, then, in an essay, the writer no doubt also has to first conceptualise their feelings, or otherwise explain their feelings to themselves. The implications of this process are profound for discovery writing, since the writer is engaged in working out what they feel as well as then trying to explain this feeling to a reader, or otherwise translating or channelling this feeling into an argument, story, or essay. The genre implications of feeling-telling are perhaps linked to the fact that traditional forms of academic writing do not tend to simply allow a structure such as 'I like this bit because….', which would represent a simple form of feeling-telling. For discovery writers such as Angus, who created his argument at the end of writing a chapter, academic genres are awkward, because they oblige him to 'reverse the flow' of his writing, to put the argument at the beginning. The natural cycle of discovery is thus somewhat broken by the process of reorganization. The chief obstacle that discovery writers (i.e. writers who develop ideas from their dispositional reaction) face is the institutionalised sense that writing should begin from a state of knowledge and then defend such a stance or argument. Such a position is fundamentally classical in nature, stemming from rhetoric and law, where positions are expressed in terms of arguments being defended or explained, rather than being dispositionally discovered. Angus's process, then, seems very closely related to Elbow's (1998) sense of free-writing, in so much as a first draft tends to be more of an outpouring of ideas. A second draft becoming a restructuring and tidying exercise, that takes rhetorical goals more into account, such as putting his 'argument' at the beginning of a chapter or paragraph. Angus's writing, then, is a good example of dual-process.

A writer's disposition, importantly, is fundamentally subjective, in so much as it is a personal response or reaction. Only later, through more conscious interrogation, might the disposition tend to be explicable in more conscious or theory-based terms. Classical theory, importantly, easily implies that a state of knowledge exists before thinking, and that writing is merely an expression or presentation of a state of knowing. Theorists such as Murray (1978) and Emig (1971), who favoured personal-style forms of writing, battled against such classical orthodoxy in the 1960s and 70s. From Murray:

> … many expert readers who teach English, and therefore writing, are ignorant of the process of discovery because it is not, and should not be, apparent in a finished work. After a building is finished, the flimsy scaffolding is taken away. Our profession's normal obsession with product rather than process leads us towards dangerous preconceptions about the writing process. I believe increasingly that the process of discovery, of using language to find out what you are going to say, is a key part of the writing process. (Murray, 1978: 91)

Angus's explanation of the genre of his PhD recognised the role of his supervisor in suggesting that sections should begin with thesis statements. Undergraduate students also often talked about their tutors' recommendations for style and structure of writing. My use of the term 'genre', then, does not adequately convey a sense of what writing 'is', in this sense. That is, a generic term such as 'essay' or 'PhD' does not take into account the different values and interpretations, from students and their assessors, that go to make up each instance of writing, e.g. a particular essay. Emma's essays, for example, seemed to be commentaries on her feelings and thoughts, whereas Estelle's essay read as a logical deconstruction of a novel, recognising patterns and modes of discourse. These different modes might well be better understood by Emig (1971) and Britton's (1975) sense of 'modes', which are closely aligned to Chandler's (1995) sense of Romantic and Classical.

6.2.8. Seeds incidents as 'primary generators' and as 'chunks' built up together – cognitive theory and romantic philosophy

Because general cognitive models, such as Hayes and Flower's (1980c), tend to atomise different elements, such as task environment and memory, they do not so easily conjure a sense that fiction writers tend to conceive of large wholes, chunks, or experiences and events. A sense of an 'event' or incident that sparks thought is also not easily catered for, and for Hayes and Flower's model (1980c) would perhaps be most closely related to 'generating', 'motivating cues', or 'topic'. Hayes and Flower's term 'generating' indicates a productive process, but the descriptive rather than procedural nature of the model means that the notion of generating seems quite abstract, i.e. there is very little context for how generating takes place, begins, or of what is being generated.

Sharples (1999), however, uses the term 'primary generators', from Darke, based upon research from how architects work. Darke found that architects tended to begin projects within guiding ideas or concepts, such as 'a mews like street'. These ideas would 'narrow… down the set of possible solutions and act as a framework around which to create the design.' (Sharples, 1999: 62). These guiding ideas thus act as constraints, limiting the field of possibilities, setting a context from which closely linked associations can develop and be explored. The concept of primary generators seems very sympathetic to an interpretation of my fiction writing findings as seed incidents. The developmental process seems to be one of 'finding' an initial story element and then thinking-up close associations, such as Jane's 'what

does it mean that someone has this past?', or Dan's 'how do you stop someone like that?' Much as Galbraith (1992) has theorised a discovery writing process as ideas chaining together one after the other, where one idea provides the possibility for a closely associated idea, writers such as Jane and Dan, asking questions, seem to be asking questions that represent small jumps or logical extensions of the seed incident. There is a sense that an idea or event suggests a field of closely associated questions or feelings. The sense of how a piece of writing grows incrementally from a seed, or a chunk, then, can perhaps be traced back to a sense that a writer's disposition, or reaction to an event, starts off as a synthesised whole. The writer's disposition, in this sense, as theorised by Galbraith (1999) is a small yet synthesised whole from which other elements, such as plot developments and sub characters, can grow.

The more romantic terms, such as 'event' and 'experience' used by romantic theorists/philosophers such as Gadamer (1989) and Dewey (2009) also seem very obviously sympathetic to this sense of a cohesive 'seed' experience. Seed incidents as experienced by the writers in my study could sympathetically be described in romantic terms, where writers filter an event through their consciousness. Writers thus create an interpreted field or chunk, as it were, which gradually becomes built up as a network of associated concepts - built up of events, characters, feelings, and procedural and developmental questions, such as Jane's 'what does it mean that someone has this past?'. A key difference between cognitive and romantic theory is that romantic theory tends to theorise a whole from the outset, such as 'experience' (Gadamer, 1989), whereas cognitive models very often atomise writing into seemingly disparate elements (e.g. audience, stored plans, generating), and suggest a problem-solving process whereby a writer is envisaged as more consciously and deliberately piecing things together. Galbraith's (1999) theorizing of a dispositional network, importantly, sits between classical and romantic theories. That is, a dispositional network represents a holistic unit that can account for an overall and apparently synthetic human reaction, and yet a network also accounts for how smaller and more separate ideas can reside within a connectionist network. A connectionist network, in this way, represents a whole (a network) and parts (connected to form a network).

It is common for cognitive psychologists to consider ideas as if they are relatively small units or 'content'. Bereiter and Scardamalia (1987), for example, tend to base their theory upon children's essay writing and often envisage 'ideas' as items of content that fit within an overall schema. They create a sense that such units consist of simple statements or 'facts' and 'qualifications', represented by such statements as:

> … a child may attempt to produce a thesis, a supporting fact, and a qualification to the supporting act, but fail to see that the qualification undermines the thesis. (Bereiter and Scardamalia, 1987: 168)

Bereiter and Scardamalia create a sense that 'facts' might be interchangeable (expressible as x or y), and that their role is to play a subordinate part within a cohesive unit, and to reinforce that unit, e.g. to support an argument or thesis. Ideas, then, are very easily defined by their role and function in relation to an existing structure, rather than being described as things in and of themselves, or as creating a structure. Doyle's (1998) seed metaphor seems almost opposite in nature, since seeds, to take the metaphor further, are small units that carry their own DNA, and have the potential to grow. As units, seeds are more like little worlds of their own, with their own spheres of influence, and are not small objects whose role is to simply provide a 'fact' or a 'qualification'. The sense of a seed, then, is that the seed carries its own structure, such as, for Jane, the discovery of Karadzic being somewhat a narrative in itself, with its own backstory.

6.2.9. Ideas as chunks or wholes – wholes that have their own sphere of influence

Many of the seed incidents that fiction writers in my study described were seeds that generated ideas or linked with other ideas that could be termed as large chunks of things, such as characters, images, voices, or whole scenes. For planners such as Dan, the crime writer, a character could begin as a small function, where a character could begin as a plot function or be derived from an action, such as a suicide bomber being defined by the act of a suicide bombing. But for Seb, who described his writing as a discovery process, and described his writing as voice-lead, voices were described as coming to him somewhat fully formed. Jane, similarly, described coming up with a scene whilst lying in the bath. There is thus a tension between whether chunks are built up, or perceived, in a bottom-up or a top-down manner. The terms writers used, such as 'characters' and 'scenes' lent themselves to a sense that writers perceived large units, such as a whole character, an entire scene, or a relationship between two characters.

6.2.10 Genre – within fiction writing. Different questions and interests can lead to different kinds of stories.

As noted above, seed incidents arguably represent events that interest writers. At some point during a writer's thinking, the events become channelled into being or becoming a certain kind

of story. Jane's hearing about Karadzic being captured, for example, became a short story, whereas Dan's reporting on an attempted suicide bombing became the latest episode in his crime series. In some sense, each writer's interests – the kinds of questions that initially excite them or take shape in their minds – seem linked to genre, or suited to certain genres. Jane described her initial thoughts about Karadzic, for example, in terms of 'what does it mean that he has this past?' This question very easily leads to a story that conjures with what it might mean to know someone like Karadzic on a day to day basis, and yet not know about their very different past. This was in essence Jane's story. Dan's question, by contrast, asks, in relation to a suicide bomber, a much more dramatic 'how do you stop someone like that?' This question very easily leads to an action thriller which presents the moment by moment drama of the police tackling and chasing a suicide bomber. And yet each writer's interests are also motivated and directed by the kinds of stories they usually write, so genre influences their thinking processes just as their thinking processes seem to lead to genred stories.

Chandler's (1995) sense that writing is mediation seems very sympathetic to a notion that texts mediate thinking processes. Texts, or genres, in this way, form thinking whilst also being formed by thinking, much as language can be theorised as either a 'cloak' or a 'mould' of thought. If we accept that thought is produced via a neural network, then, as Galbraith's (1999) theory suggests, a person's thinking would tend to be somewhat habitual, since the strength of particular connections and activity would be stronger than other connections. Seed incidents, providing their own structure, such as a narrative or a set of connected events, would presumably offer another structure upon which thinking would operate, perhaps providing a set of inputs, or a strongly structured (e.g. a narrative) input.

A key difference seemed to be that 'planners', such as Dan and Cate, described having an overall idea of a story from a very early stage. For them, the seed incident very quickly became a stage that they termed planning, where they very soon began to plan in mind of the overall design of a plot or story superstructure. Writers such as Seb, by contrast, who felt that they discovered via writing, described a more bottom-up process, where they perceived a story in terms of parts, such as scenes and voices, being somewhat joined together and discovered as they wrote. Seb felt that his story did not 'cohere', describing story and process as a 'mosaic', or as vignette after vignette. Jane, who described her writing as somewhat more of a balance between planning and discovery, described perceiving both parts and wholes, and described instances where her novels felt complete as whole stories, but that some of her novels were built more episodically, from scene after scene, or short story after short story. Perceiving wholes or parts, in this sense, seemed to be a strong indicator for whether stories were, in the

writers' minds at least, either short stories or complete and cohesive novels. There is very easily a tautologous sense in which verbs, adverbs, and nouns come to represent process and product. Jane can write a novel episodically, for example, conceiving of one chapter or scene at a time, and then describe this text as an episodic novel, rather than simply 'a novel'.

6.2.11. Seb, Dan, and Jane – Stories built as wholes or of parts – Relationships between process and product, genre and orientation

Relationships between parts and wholes are arguably not a simple matter to theorise, and can have important philosophical implications for notions of texts and writing processes. The most obviously romantic writer in my study, Seb, for example, described his characters and their relationships as the things that interested him most. For Seb, 'story' as a whole was rarely conceived of in a strong sense, since his story was a thing that was itself a product of writing about characters and relationships. Seb's sense of a story, importantly, was described as coming after writing a first draft, much as Murray (1978) and Elbow (1998) describe creating ideas as they write, and only later, when editing, do the writers have a coherent sense of their overall voice or ideas. Bereiter and Scardamalia's sense of a text being a whole, or a 'thesis' (1987), would not be easily represent Seb's conception of a text, since he did not readily and easily conceive, before or during a first draft, of a whole in which parts would then fit. He talked primarily of characters, as if they were the main units of interest for him. His writing and thinking processes could be described as bottom-up, in the sense that the characters are parts that go to make up a whole. But for Seb, it could equally be argued that the characters themselves were wholes of which a story draws its significance, or that the interplay between two systems was at play, where the story was not more important, as a whole, than a relationship between characters. Different systems, at least (such as characters, relationship between characters, and an overall story) could be seen as competing with each other for significance. A problem with using the term 'story' is that to use this term is often to reify, promote, or over determine the significance of 'story', and to thus assume that story necessarily forms a whole from which characters take meaning from or are framed within. Overall, Seb described his novel both as a whole and in terms of characters as parts, but it would be fair to say that his writing and his writing process seemed weighted towards characters, or to use a literary notion, that his writing was more character-led, as a process and a product.

For Dan, the crime writer, by contrast, the story as a whole was something he conceived of and described more readily, and from an earlier stage in the writing (i.e. during planning and outlining). Much as Bereiter and Scardamalia (1987) consider arguments and 'facts' as taking subservient roles within an overall thesis, Dan envisaged many character actions in terms of what value they brought to the overall story. Seb, by contrast, would add in sections that he liked, such as sections from poems, even if he was not sure that they fitted well within a chapter or scene. There was a sense that Seb would happily sacrifice overall structure for a beautiful line. Dan's writing, is this sense, was seemingly more plot-led, where the needs of the plot determined how far ideas or characters were allowed to deviate from the plot.

The difference between Seb's and Dan's conceptions of writing are, as noted before, redolent of the differences between Chandler's (1995) Romantic and Classical modes of thinking, and link to Seb describing his writing as a discovery process and Dan describing himself as a planner. The difference between Dan and Seb's values towards writing, their writing processes, and the shape and structure of their writing is thus very similar to the differences between Forster and Gide (Forster, 1962), and how their writing was ultimately also very different in terms of genre. There is, arguably, a sense that genre and orientation are inextricably linked, in that writers who value different aspects or forms of writing also tend to write in different ways and to thus produce different kinds of writing.

6.3. Discovery in the Context of a Writing Cycle

A central finding for my study, that spanned fiction and academic writing, was that writers tended to associate discovery with a cycle of writing. The writing cycle was described as a process of thinking back and forth when writing, whilst also bearing in mind initial ideas or a plan. The experience and process of writing, in this sense, was that of progressing forwards through a present moment, whilst bearing in mind elements of what had gone before, what might follow, and how these elements might fit within an overall scheme. Typical of writing a first draft, this process was experienced as highly productive, or as a discovery process, since writers were usually forging something substantial, such as an argument or a seed incident, either out of something smaller, such as a skeleton plan, or something very little, such as an initial idea.

This partly improvisational process is akin to 'pantsing' – a term used by US fiction writers (Excuses), meaning to fly by the seat of your pants. It is generally an experience associated with intensity and difficulty. Moments of discovery were also strongly associated with reflecting upon what had just been written, in what I have termed a post-writing reflection, or retrospective 'ah moment'. Discoveries could also come much later, when rereading during an editing stage. So reflection tended to take two forms, of either coming in the brief moment or pause after writing a word or sentence, or coming later, through stages or sessions of reading back over.

The writers in my study who described this cycle in most depth and detail were the writers who presented as quite evenly spanning planning and discovery writing modes, namely Jane and Josefine. This writing cycle, in this sense, seemed most strongly presented by a central position, between planning and discovery. The accounts of the two writers at the extremes of planning and discovery, Estelle (planner) and Seb (discoverer), for example, only relate very marginally to this central process. Estelle described writing as a seemingly simple activity of putting her already strongly formed (planned) ideas into words, and Seb described writing as a process of writing from voices.

Planning was a less significant aspect of the writing cycle than the processes of writing, reading back over, and reflecting. That is, most writers in my study described their 'plan', or their story or argument, as emerging strongly out of the cycle. Planning, in this way, did not always strongly precede writing.

This kind of writing cycle – planning, writing, and reflecting – has been extensively theorised by the general cognitive models, such as those of Hayes and Flower (1980c), and Bereiter and Scardamalia (1987). Importantly, however, because some of the writers in my study did not make a written plan before writing, Baddeley's (1974) dual-task model of write-reflect thus seems more applicable to my overall findings than the triple process model of planning, writing, and reflecting. However, once writers had begun to write, their writing then began to serve as a plan that they could read back over and refer to as a plan. So once writing was up and running, as it were, the plan-write-revise models become more able to theorise this process. Hayes and Flower's (1980c) writing process model accounts for the emerging writing then serving as a plan, allowing that 'text produced so far' can be 'read' and 'reviewed', and then form a plan or basis for more writing.

6.3.1. Writing can displace an initial plan

A potentially significant finding for my study is that writers whose strategy was a balance between planning and discovery, such as Jane and Josefine, found that their 'writing so far' not only served as a plan, but could begin to somewhat displace their original plan. That is, as their writing progressed, their writing began to gradually become their main source of reference, somewhat displacing their original and provisional plans. Hayes and Flower's (1980c) model can account for this process by theorising that 'text so far' can serve as a reference. Jane described the increasing role of the text in this way, where the writing goes beyond the plan, and displaces the plan. When describing her writing process, she described a process where the text itself seemed to take precedence as a central reference, helping her work out 'the order' of what should 'come next'.

The plan-compose-revise approach has also been theorised by Chandler (1995) as the *Architect strategy*, whilst Chandler terms the more emergent cycle of progressing forwards whilst developing ideas, as a serial strategy, or *The Bricklayer* strategy. For theories that use the terms planner and discoverer to conceptualise writing processes, such as those of Galbraith (1992) and Chandler (1995), this writing cycle represents a middle ground between planning and discovery, since writers are, to a greater and lesser extent, working from a plan whilst also discovering elements via writing.

6.3.2. Dry-stone walling rather than Bricklaying

Jane's writing process, as presented above, could easily be described as The Bricklayer strategy, because Jane seems to be using the brick wall-so-far (e.g. text so far) as well as a string line (e.g. an outline, or shape) to help her work out which brick comes next. The process is sequential, brick by brick, word after word, and thus presents a steady forward motion. However, a writer in my study, Nick, who was later withdrawn (he was the only blog writer), described his writing process as more like dry-stone walling than bricklaying. He felt that his ideas and words were irregular shapes, and thus more like rocks than regular shaped bricks. Like Jane, he described a sequential process like bricklaying, but felt that the different shapes of his words and ideas meant that he would have to weigh each one in his hand and work out whereabouts in the wall it might fit. This metaphor seems very apt for Jane, where she weighs her next ideas, 'shuffling', and working out which 'order they're coming in':

> 'that's happened, that's happened, that's happened. What next?' And I might have three things that I'm shuffling, that I'm pretty sure I'm going to put in, but I don't know what order they're coming in… That couldn't be known in advance. (Jane)

Unlike bricks, Jane's 'things' (words and ideas) are not all the same size and shape, so are best suited to fitting in certain places, perhaps, and in a certain order. The dry-stone walling metaphor seems apt, because the things that come next – ideas, words, events etc – are all different shapes and sizes. Interestingly, Chandler's notion of Bricklaying was developed at a time (1992) when word-processing was still in its infancy. Writing strategies, and thus writing theory, were still then based primarily on people writing by hand. Word processing allows for ease of editing and moving text around, and allows that writers can more easily move chunks, and move bits of the wall around, as it were, by going back over their text to make changes. The Bricklaying strategy, however, still seems to sympathetically characterize such a serial writing process, conceptualising that ideas and orders for ideas, for these writers, can develop in this serial manner.

One of the shortcomings of my research was that in most cases I did not have access to a writer's initial plan. I asked writers to bring their plans with them, but in many cases, writers had either lost their written plans or thrown them away after writing. It would have been interesting to have compared Jane's original plan to her resulting writing, so that I could more closely investigate the changes between the plan and the writing. Kaufer et al (1986) compared plans with the resulting writing so that they could analyse the types and extent of change and elaboration. In virtually each case, however, I was only presented with a writer's recollection of their plan. Access to a written plan, accompanied by a think-aloud protocol, would arguably have helped me to investigate the translation of plans into writing more closely.

6.4. Relationships between Genre and Discovery Writing

6.4.1. Fiction Writing

6.4.1.1. Discovery is strongly associated with the writing of characters and dialogue

A writer's orientation in terms of Chandler's (1995) Classical and Romantic binary seemed a strong predictor for how writers in my study approached fiction writing. Writers who

described their values and their writing in romantic terms, such as Seb and Emma, described their writing as highly character led and as relatively unplanned. Writers who described their values and writing in classical terms, such as Dan and Cate, described their writing as more predominantly plot led and as strongly planned.

However, a surprising finding was that predominantly classical writers, such as Dan and Cate, often described characters in highly romantic terms, and associated character writing with discovery. They often described central characters in human terms, as friends, and as people, or as having a life of their own within the story and even outside the story. Characters might begin life as plot functions, but then gradually cross a line, where they were felt to be more alive or real. Dan described this process as 'like getting to know someone.'

It seems striking that predominantly classical writers should talk about characters in highly romantic ways. Existing theories of writing processes, such as those of Chandler and Wyllie, present writers' values as strongly associated with an approach towards planning and discovery. These studies theorise orientation (Chandler, 1995,Wyllie, 1993, Van Waes, 1992) via cluster analysis, theorising how a writer's values are associated with their writing practices. My research does not employ cluster analysis, and thus is not particularly well placed to describe Dan and Cate's writing processes in relation to clusters. However, my research design, coupling the in-depth interview approach with the coding of writers accounts of their writing processes, serves well to show that Dan and Cate described their values towards writing, and their writing processes, in predominantly classical terms. In terms of a cluster around a classical identity, Dan and Cate's highly romantic descriptions and experience of writing characters would seem to represent strong outliers.

6.4.1.2. Empathy for Characters – considering how a character will act, think, and behave

There might be a number of ways to explain why a predominantly classical writer might approach characters romantically. Empathy for characters seems to take a strong role in the writing of characters, for example, and literary discourses no doubt play a role in how characters are understood.

Writers might conceive of plot and characters in different ways because literary theory considers plot and characters in different ways, and thus predisposes certain ways of thinking and talking about plot and characters. As noted in the literature review, narratology tends to

conceive of story in terms of plot, and conceives of plot in classical terms. Structuralist theory, in this way, tends not to theorise characters so heavily in individualistic terms, but rather, conceives of characters as types (Propp, 1958, Ricoeur, 1981), such as heroes or villains, and as secondary to plot or in the service of plot. By contrast, in literary theory more generally, a typical experience for Literature students, when talking about fictional characters, is to refer to characters by their names and thus to think of them more romantically, somewhat 'as real' people (Jane). Thus, the writers in my study might have been reproducing the classical and romantic ways of thinking from these dominant literary discourses.

Another factor, in relation to discovery writing, is that writing could be a process of getting to know a character, and entering into a fiction world, perhaps akin to Doyle's (1998) sense of a 'fictionworld'. The more romantic writers in my study, such as Emma and Sophie, described how writing about characters could be a way of getting to know these characters better. The classical writers, such as Dan and Cate, were very similar to the more romantic writers in this respect. However, for the classical planners, a rough story was already often more in place before writing, and many characters, as noted above, often started out somewhat as plot functions. Writing, in this way, could be a matter of learning about or thinking through how an already established character might react to a particular situation or scene that they had already been placed into. In simple terms, plot-led could be theorised as more classical, and character-lead as more romantic. My findings support this notion, albeit that both classical and romantic writers often talked about characters 'as if' they were 'real' or living beings.

Getting to know a character was frequently described in terms of empathy, or in terms of a writer trying to put themselves 'in the shoes' of a character. Dan described this process as like method acting, where he would try to put himself in the character's position. Dan described this empathetic process as willed, whereas Seb, a romantic writer, described his experience of hearing a character's voice as involuntary. However, the overall affect seemed very similar, in that both Dan and Seb came to describe their characters as somewhat real or alive; the difference being that Dan described having to work at it more, especially with new characters or minor characters. Sophie, similarly, had somewhat inhabited her narrator, even worrying how this thought process might affect her if she ever wrote from the position of a serial killer. There was little difference between classical and romantic writers in this respect, in that the writers who talked about empathising strongly with their characters could be identified with classical and romantic orientations.

Sophie, Jane, and Emma, notably, tended to talk about their narrators, who were also characters in the story. Jane's narrator somewhat represented Jane's experience of hearing the news about Karadzic's capture on the radio, since Jane's curiosity was somewhat re-presented through her narrator's interest and curiosity. Thinking as a narrator seems a more primary empathy than writing about a character, in this sense, where Emma noted that 'the narrative is your voice, and the dialogue is theirs', and Sophie worried that narrating from the position of a serial killer would mean that she had to take on the serial killer's thoughts in some way. The narrator might not literally be the writer's own voice, but it was a consciousness that seemed unavoidably close to the writer, as something that they would have to somewhat live with, especially if the same narrator focalised the writing for the duration of the story or novel. Narration had process implications that Jane felt were especially suited to planning, or considering carefully early on, since narration could have important consequences for how the story as a whole might be presented.

As a mode of thinking, empathy is not strongly catered for by the cognitive writing models of Hayes and Flower (1980c), and Bereiter and Scardamalia (1987). This is perhaps due to the fact that the cognitive writing models are based upon essay writing processes rather than fiction writing. The central metaphor of problem-solving, from Hayes and Flower's (1980c) model, also does not seem sympathetic to describing these more empathetic character writing processes. For a writer to put themselves in the position of another person, may be a means to solving a larger problem, such as how to write/create a convincing or lifelike character. But problem-solving, as a metaphor, does not adequately cater for the experience whereby characters surprise a writer by their actions. Dan, for example, described a process whereby one of characters surprised him by reacting violently to a situation that had arisen. Dan expressed this experience as an unexpected and unpremeditated action on his, the writer's, behalf. He described the overall result of this character action in classical and purposeful terms, recognizing that it helped to bring action and depth to the story, but described the writing experience in more passive and romantic terms, saying 'there was something in me that took it to happen.' Dan also expressed this experience somewhat as a subconscious pattern of thinking that only became subject to his critical scrutiny once it was written, and could then be reflected upon:

> I never planned that to happen, but I just thought that was what Adam would do – in the end he would actually thump them, and he did. Wow, I didn't expect that. And I went back and I thought 'no, that's absolutely right. That's Adam, that's what he would do.' So I didn't plan it. It was something in me took it to happen, and I thought that was right, let it go! So yeah, you can let them go. (Dan)

A problem-solving model on its own cannot easily account for such writing processes, especially since Dan's writing process is expressed as a subconscious or 'unbidden' (to use a term from Galbraith, (1999)) experience. A process account, and especially a problem-solving account, perhaps by definition requires writing processes to be described and explained as conscious acts, so that they can then be understood in relation to how they relate to conscious and overtly described goals.

As noted in the literature review, Galbraith's (1999) theorizing of discovery writing processes served to critique the problem-solving metaphor in cognitive models, recognizing that 'unbidden' writing was not conducive to being theorized in relation to 'problem-solving'. Galbraith considered discovery writing processes as the result of 'dispositional' thinking. Discovery, in this sense, could be the result of a writer chaining ideas together in a sequence, encountering ideas much as a stream of consciousness, where one idea arrives as a consequence of a previous idea, by association, for example. For Dan and Sophie, who put themselves in the place of their character, this kind of narrative or continuous thinking seems sympathetic to their accounts. A narrative sequence seemed to characterize some elements of Dan's writing, where events and actions would come about as a consequence of previous story events, such as:

> And I wrote something like 'Dan thought, well everyone else has had a go –Adam has thumped him, and Mrs whoever has thumped him, so it's my turn to thump him as well.'…. I think that developed as it went along. (Dan)

This sense of development and 'emergence' – 'that developed as it went along' – was a strong theme for the fiction writers in my study, and became coded in my findings as 'emergence'. Emergence denoted how texts would tend to generate a logic or pattern of development that writers would then recognise and think in accordance with, much as Dan's process above demonstrates.

A serial sense of development, like this, also seems to relate well to what Sharples' terms a 'what next' strategy, where a 'chain of events' become linked 'as if' they are linked by a question of 'what next?' (Sharples, 1999). This process is associated with children's writing, and characterized, for Sharples, by being linked with connective 'and' and 'but'. More obviously, sequences of 'what next?' are narrative or relational, where events follow each other in time, one after the other, both in terms of how they are thought and how they are presented.

Dan's account suggests that more complex patterns of movements can very easily emerge out of actions, such as setting up a pattern of someone being repeatedly hit, from scene to scene. This pattern very easily lends itself to slapstick comedy, or to the anticipation that the character will fall victim to other accidents. In this sense, the 'thing' that comes next, or comes out of writing, such as the 'unbidden' act, can be more than simply a 'thing'. Rather, patterns might develop, where a writer such as Dan may realise that the story is becoming a comedy, or is taking on a different shape or mode than had not previously been intended or planned. Unbidden experiences, in particular, seem capable of setting off a chain of unintended consequences, in this sense, where ideas might chain together in unpredictable ways, or create chains of associations and patterns that were not planned. Such chains may also be difficult to define, or might not be noticed by the writer themselves. I felt that the pattern of Dan's character being hit seemed like a comedy, for example, but it was not clear to me, reading back over Dan's interview, whether he himself recognized this pattern as a comedy. The pattern itself existed, and Dan acknowledged this pattern, but the significance or meaning of this pattern could very easily be interpreted differently, and could no doubt be interpreted or noticed through reflection, by the writer themselves. It seems very possible that such finely balanced patterns could give rise to post-writing 'ah' moments, or retrospective discoveries, since a pattern can easily emerge via writing, and be recognizable either during or after being written.

6.4.1.3. Network, dispositions, and the writing of characters – multiple dispositions, or unusual thinking processes

Galbraith (1999) theorises a dispositional network, much as Elbow (1998) posits a writer's own voice. The sense is that thinking and writing are filtered through the writer's own self, engaging a writer's own individualistic thinking habits and thought processes. However, my findings would seem to suggest that when writing characters, some writers try to understand that particular character, and can somewhat inhabit that character. This process of inhabiting a character, of seeing the world through their eyes, seems to suggest an experience that is curiously different from writing within the writer's own disposition. There is a sense that the writer is either using a different disposition, or is, more simply, adapting or adjusting their own disposition slightly. Writers might, in this sense, either inhabit a character heavily, and think as them, or perhaps less dramatically, adjust their own disposition to think, in effect, what would I do in this character's position? Writers tended to describe the experience of writing

characters as strange, perhaps because the thinking process, of thinking for someone else, was unusual to them.

For a writer to experience discoveries when writing in character could indeed seem strange, since such discoveries could perhaps be experienced as not coming from the writer's own disposition. When Dan described one of his characters reacting to a situation, for example, it was with a slight sense of surprise to Dan himself, as if Dan, the writer, had not fully conceived of this reaction. If thinking processes are understood as a connectionist network, writing within character could potentially present an unusual activity, since different connections or patterns of activity might be possible. When Sophie says that it would be difficult to write from within a serial killer, for example, it seems clear that such a thinking process would involve her taking on a rather bizarre and unusual identity, or way of thinking. It would perhaps involve her thinking in very different ways, and in some sense involve her not being herself, and not writing from entirely within her own disposition. The writers who talked most about writing within characters, interestingly, described this experience as either compelling, challenging, or enjoyable.

Thinking as a different person, or in character, perhaps presents a slight difference between fiction writing and academic writing. A female fiction writer, for example, might write from within a male character, or take on a male narrator. Academic writing may involve taking on an opposed mode of thinking, such as an interpretivist accommodating a positivist way of thinking, but it perhaps apparent that fiction writing more often and more fundamentally requires writers to inhabit another persona. The most extreme or complete examples of inhabiting characters are perhaps to be found in ventriloquists who dedicate hundreds or thousands of hours to speaking through a particular dummy, or character actors in soap operas, who spend many years playing the same character. In terms of Galbraith's (1999) disposition based theory or writing, and for neural networks, it would be interesting to question to what extent such actors could inhabit separate dispositions. Thinking in-character is arguably also a common experience for many people – such as teachers, policemen, doctors – who take on roles that are curiously different from their everyday sense of self. Such people would arguably be able to quickly flip between ways or thinking and modes of being, and thus have more than one disposition available to them.

6.4.1.4. Romantic writers may discover characters romantically, but can then edit more deliberately

At the romantic end the classical/romantic continuum was Seb, the novelist and poet who described his writing in highly romantic terms, describing his writing as primarily voice-led. Seb described a schizophrenic experience of 'hearing voices', describing his characters as 'squabbling' to get on to the page, and where he would 'get to know the characters by what they say.' In discovery terms, Seb would seem to be experiencing discovery at every moment during writing, since he would be essentially listening to his characters and discovering a story through them.

Seb's account is very awkward to theorise in relation to cognitive psychology models, since he seems not to be describing a conscious process, of making decisions or satisfying larger goals. His accounts are very similar to the extremely romantic accounts of writers such as Coleridge, where writers talk of being 'inspired', where 'the muse speaks and the poet is just her mouthpiece….' (Clark, 1997:2). Modern literary theorists often consider such accounts as romantic 'clichés' (*Ibid.,:*2), and cognitive psychologists have termed such accounts as 'pure bunk' (Hayes and Flower, 1980b). Interestingly, however, Seb was not completely romantic. He could critique his writing in very rational and critical ways, and could judge his writing in relation to overall goals. As a literary theorist, he was extraordinarily articulate. But critical and evaluative states were modes of thinking that he associated with the processes of reading and editing, and not with the process of producing text. Baddeley's dual-space model (1974), theorising that writers cannot easily write and reflect at the same time, could account for Seb's experience of being more aware and critical of his writing after having written.

Seb's account of writing could be more sympathetically viewed in relation to Doyle's (1998) sense that writers enter a 'fictionworld' when writing. The fiction writers in Doyle's study talked of inhabiting an 'imaginary world'. Entering a 'fictionworld' was often associated with spending time on writers' retreats, an experience otherwise associated with 'a withdrawal from the hurly-burly of everyday life' (Doyle, 1998:31). Seb had described his early writing experiences in similar terms. Having being misdiagnosed with a terminal illness, he had found in writing a means to experience an imaginary and alternative life to his own. Seb described experiencing an alternate reality and voices as only slightly different from imagining a space, such as a room, and then imagining placing objects or people into that room. He explained this as a process or facility that writers could train themselves at, and that it was a valuable skill for a writer. In effect, Seb was evaluating a romantic facility or 'gift' in classical terms, recognising

that it was valuable. As noted above, in relation to fiction writers being able to inhabit a disposition other than their everyday self, Seb's thinking could perhaps described as an ability to think outside of a singular disposition. Multiple identities or a 'fictionworld', in this sense, present a challenge to theories such as those of Elbow (1998), Murray (1978), and Galbraith (1999), where voice, identity, and disposition are posited as somewhat belonging to the writer themselves. For Elbow, for example, your voice is 'the only one you've got' (Elbow, 1998: 6).

Seb also suggested that hearing voices could be understood as an extension of how readers might hear or experience a narrator's voice when reading, or how readers might experience characters' voices when reading. Readers of fiction, indeed, surely enjoy reading a novel and immersing themselves in that alternative world. For Seb, the difference between experiencing a world 'as' real, or experiencing a world 'as if' it were real was a small if not meaningless distinction. That is, Seb did not express experiencing his characters as 'real' to be in any way strange. Many of the other writers in my study, by contrast, described experiencing their characters as somewhat 'real' or alive, but were often more reserved when describing such experiences.

Jane suggested that writers might want readers to think of their characters as real. This discourse of 'as if' real, for Jane, could very easily become naturalized as a discourse, since it was sympathetic to a reading experience:

> And of course there's always this lovely thing that if you're doing an English Literature degree – I just have to tell my students: 'Elizabeth Bennett is not real! Pin it up above your desk!' Because they're like 'Lizzie really didn't want to go to the ball.' But as a novelist, what do you want? You want people to believe your characters are real! …. You don't go mad and think you've invented… that they're living and breathing. But … when you imagine that they are independent of you. You are not just peopling the world with little simulacrums of yourself. You have a vision of this real, possible girl, and she moves you, and you take her life seriously because it could be a life like that. It stands for lives that *are* like that. (Jane)

In this way, Jane demonstrates that romantic discourses of reading literature could very easily conflate with discourses of writing. Writers might even will themselves, much like a ventriloquist, into presenting their characters 'as real', since they want to convey their characters as believable. A sense of a 'real' can thus very easily be constructed, and yet is perhaps no less 'real' as an experience for having been constructed. As Doyle's (1998) phenomenological study demonstrates, and as Jane's suggestion that 'you have this vision of this real, possible girl' suggests, the term 'real' is perhaps not a helpful term when describing fiction worlds and imagined characters. Writer's understandings and descriptions of writing can thus be understood metaphorically. Literary philosophical terms equating to 'as if' real,

notably, include subtle terms such as verisimilitude, semblance, or, to use Jane's term, 'simulacrums'. Such terms do not so much posit an object or 'real' but, rather, foreground notion of experiencing, appearances, and representation.

6.4.1.5. Dan and Seb being akin to Forster and Gide – Process linking to Genre

Seb described being fascinated by people and relationships between people. He described being interested in writing small scenes about the start of lovers' relationships, and scenes about lovers breaking-up. His writing could be very minimalist in this sense, based on people, where, for example, he based a play on a photograph of an artist sitting in a chair. Seb explained that he found it very difficult to conceive of a whole story, or to plan a story in advance of writing. Even whilst writing his novel, he felt that his writing 'did not cohere' as a whole in his mind. He felt that he could produce individual scenes and dialogue, but not so easily create a coherent overall novel. Rather than begin with a planned whole and then write, like Dan, Seb created scenes and dialogue that might not relate well to each other in terms of an overall structure. He then attempted to piece them together, perhaps in the style of the European novels he admired, that 'make a mosaic'.

In terms of writing different genres, Seb's writing processes seemed more suited to writing short stories, short plays, or poems, since he could conceive strongly of a single scene and felt that the voices translated into dialogue very easily. Seb had had success writing poems and plays, but aspired to writing novels even though he found the process very awkward and frustrating. Seb argued that he wanted to write a modernist novel or European style novel that was not heavily or traditionally structured. He felt unable to write such a novel on his own, and that he needed an editor to help him to structure this task.

As noted in the first section, in relation to seed incidents, the difference between Dan and Seb, in genre terms, seems very similar to the difference between Forster and Gide (Forster, 1962), and could thus be construed as a genre debate. Seb values experimental modernist texts, like Gide. Dan, by contrast, values the traditional novel, with a beginning, middle and end, just like Forster. But added to this, there is also a sense that Dan writes crime fiction because his writing processes and values are in tune with creating a structured overall story. That is, in simple terms, Dan can write crime fiction, probably because his thinking and planning processes are sympathetic to writing a highly cohesive story. Seb, by contrast, seems suited to writing dialogue, short scenes, and poems. Overall, their values, writing processes, and the

genres they write, seem very much tied in together. Genre, in this sense, could be described as a manifestation or expression of particular values and writing processes, much in the same way that Emma and Estelle, as noted earlier, arguably write different kinds of essays – in ways that seem to relate well to Emig's (1971) and Britton et al's (1975) sense of 'modes' of writing. Yet it could also be argued that particular values might be a secondary manifestation of a writer using particular writing strategies, or liking different genres. In very simplistic terms, we might ask

- do people come to like the things that they are good at?
- or do people become good at the things they like?
- or do people do things and then become good at them and then learn to like them?

These are overly simplistic questions, framing cause/effect relationships between writers' values, writing processes, and the genres they write within. Yet they are arguably relevant questions in relation to how writers construct themselves, or are constructed over time, into writing within particular genres, or coming to conceive of themselves in terms of classical and romantic orientations.

Dan and Seb's writing processes are quite different, since Dan devises a superstructure for his story before beginning to write, whereas Seb hopes to build up an overall story from an emergent and character-led writing process. A key difference, overall, then, seems to be a difference between a top-down strategy (Dan) and a bottom-up strategy (Seb). But at the level of writing characters, Dan and Seb seem remarkably similar, in that they both, as it were, allow characters to act, and these actions become story. A key difference is that Dan only allowed his characters to act within limits, within his plan, whereas Seb allowed his characters to create a story.

6.4.1.6. Writing Dialogue and Voices

Much as the fiction writers in my study described characters in romantic terms, the writing of dialogue also tended to be described in romantic terms. Anna, like Jane, was experienced in literary theory, having taught English Literature, and was also highly adept at describing her writing processes. Because Anna was adept at describing her writing processes, her accounts became particularly interesting when she found her writing difficult to explain, since this

indicated to me that the difficult aspects to describe might be linked to different writing processes.

For example, Anna described having acted out movements, such as opening a bin bag or flicking a cigarette, so that she could then write these actions in descriptive terms. This acting out process seemed willed and easily explicable as a means by which to then translate physical actions into descriptive writing, since the writing was essentially re-presenting or translating the physical actions. In amongst a descriptive passage of Anna's writing, however, was a line representing a thought, or a piece of internal dialogue: 'Not so different on the inside, he thought. We all started in the sea.' Anna found this 'thought' or internal voice much more difficult to describe or explain in terms of a writing process, and described it as being discovered via writing, saying:

> That just came as I wrote. It was proper 'flow writing'. The voice. I didn't plan to make that link, 'we all started in the sea', until I said it. Until I wrote it.

It seems striking that Anna could very easily explain the descriptive writing, since descriptive writing was tied into a visualising and acting-out process, but that the voice is either associated with automaticity, or is just beyond her ability to explain as a writing process.

Jane also found dialogue very difficult to describe in rational or purposive terms. Like Anna, Jane had been able to recall and describe other aspects of her writing in detail, such as a story and a writing cycle. Yet she associated dialogue very strongly with a romantic sense of waiting for it, and not being able to plan it:

> But never could I get it by thinking 'I know, ooh I better plan in advance, what are they going to say here?!' That would be death. In fact, dialogue is the thing, most of all, that you have to wait for. You have to just wait for it to pop into your head. Very hard to force it. It's an odd thing to be writing all of this dialogue.

Dialogue seems awkward to theorise in rational or purposive terms, in much the same way that character writing seems romantic, and thus difficult to align with cognitive models. When attempting to theorise dialogue or voice based writing processes, I am acutely aware that notions of discovery seem particularly associated with an inability to explain a writing process. Because Anna and Jane use very passive terms, such as 'you have to wait for it', or 'that just came as I wrote', there seems very little active decision-making in these accounts. From a classical perspective, when there is little sense of conscious agency, there is very little for a theorist to get to grips with. My theorising here very easily runs of the risk of celebrating the

fact that dialogue cannot be easily theorised. I thus run the risk of what Bereiter and Scardamalia (1987) term 'explaining away', rather than integrating dialogue writing processes within a body of theory.

For my study, considering the role of genre in relation to writing processes, it is perhaps enough to recognize that the writing of dialogue and voices, both as features of texts and as writing processes, seems to sit right towards the end of a romantic and discovery continuum. When setting out to research discovery writing, however, I did not envisage dialogue as something my study would encounter or engage with. So, interesting as dialogue may be for my study, I do not feel able to theorise dialogue in any depth. The writing of dialogue has not to my knowledge been theorized in relation to writing processes or in relation to discovery writing. The absence of research and theory in this area offers a fertile topic for further research.

6.4.1.7. Network theory is suited to explaining unbidden thinking and writing – such as the writing of dialogue and voices

The thinking processes behind the writing of dialogue, as noted above, may be awkward to theorise. However, network theory is arguably suited to explaining unbidden thinking processes more generally, since thought is posited as being the result of activity and connections that take place subconsciously. Thought, in this sense, can be experienced as arriving seemingly out of nowhere. As Galbraith's model (1999) suggests, the writer or the writing, or both (i.e. once writing is in progress), may somewhat set the thinking process into motion by setting up certain inputs. The process might thus be somewhat directed, but the resulting outputs can be characterized by their not being known in advance by the writer.

6.5. Academic Writing

6.5.1. Academic writing as characterised by difficulty, and sympathetically understood in relation to 'knowledge telling' and 'knowledge transforming'

Academic writing was strongly associated with difficulty. Writers typically described struggling to create or write an argument. Most writers started out with a 'plan in my head' (Josefine),

but the process of writing could then serve as a test for this plan, where writers found that they could not easily translate their plans or ideas into writing (Lilly). Lilly experienced this feeling as being 'in a fog', aware that her ideas were close at hand, but that she could not quite see them or grasp them. Writing, in this way, could be to discover that the plan or ideas were not as strong or coherent as they had first seemed, or as a writer had hoped them to be.

Writing and talking could also serve as a way to bring an argument into being. Summarizing was a key activity for bringing an argument into being, where writers either tried to talk though the 'core' of their argument with someone (Emma and Sophie), or attempted to create an argument by writing an abstract (Anna), an introduction (Josefine), or a whole chapter (Angus). In many cases, writers experienced their ideas or argument as being close at hand, or as being on the tip of their tongue, as it were. Writing, in this sense, could then serve to bring these ideas together or into grasp. These experiences, often preceded by a long struggle, were often experienced as breakthroughs and discoveries.

One theory that seems sympathetic to a sense that arguments are difficult to create is Bereiter and Scardamalia's (1987) distinction between 'knowledge-telling' and 'knowledge transforming'. A few of the academic writers in my study essentially attempted to apply an existing or initial set of ideas or plan to a new piece of writing, and then found that their original ideas were unworkable in some way, or weren't quite good enough. Writing, in this sense, could begin as knowledge telling, but then, through a failure of knowledge telling, could turn in knowledge transforming. Anna, for example, hoped to write an article by summarising her PhD findings, but was advised that this format was not really suitable, and that she should try to create an argument. For Anna, to create an argument was fundamentally difficult, ultimately because she did not know what *her* argument might be. Generically, she also had to think about what *an* argument was. Anna created her argument through an intensive process of what she termed discovery writing, where she tried to bring an argument into being by trying to summarise her argument in a few sentences. To create an argument, Anna intensively tried to create an argument by writing a sentence or two that would summarize her argument. To summarize was to also bring the argument into being:

> I felt this, doing this, there was a huge discovery process, because I was thinking about it…. Because it was through the process of trying to summarize an argument in a sentence, and then in a paragraph, that I worked out what that argument was. (Anna)

There are two important aspects of this writing process, in relation to Bereiter and Scardamalia's (1987) knowledge transforming model. Firstly, Anna created a narrative

argument based on her findings, but that in some ways went beyond her findings, since the narrative reshaped and re-interpreted the findings. This reshaping of the textual form also represented a different way of thinking about her findings, so represented learning and transforming.

6.5.2. The role of words in relation to knowledge – words such as 'discourse' can bring a paradigm with them, and 'mould' thinking

Another key, which Anna felt was a breakthrough and discovery, was realising that the word 'discourse' helped her to theorize her argument in a smaller and more coherent way. Her argument was thus experienced as 'inextricably' linked to the language and words she was using, where the word 'discourse' took a powerful role in structuring a way of thinking:

> It was creating the argument at the same time it was phrasing. It was like, the language in which I was…. Because this is a point about that word 'discourse' being so important, that choosing the language I was going to use to talk about my argument was inextricably linked to defining what my argument was. (Anna)

As well as being a knowledge-transforming experience, Anna's descriptions also seem to exemplify a process somewhat similar to Bereiter and Scardamalia's (1987) dual-space model, where the word 'discourse' occupies a rhetorical space of 'what do I say?' Anna's intense writing and rewriting of sentences, trying to bring an argument into being, very easily represents cycling back and forth between a content space and a rhetorical space:

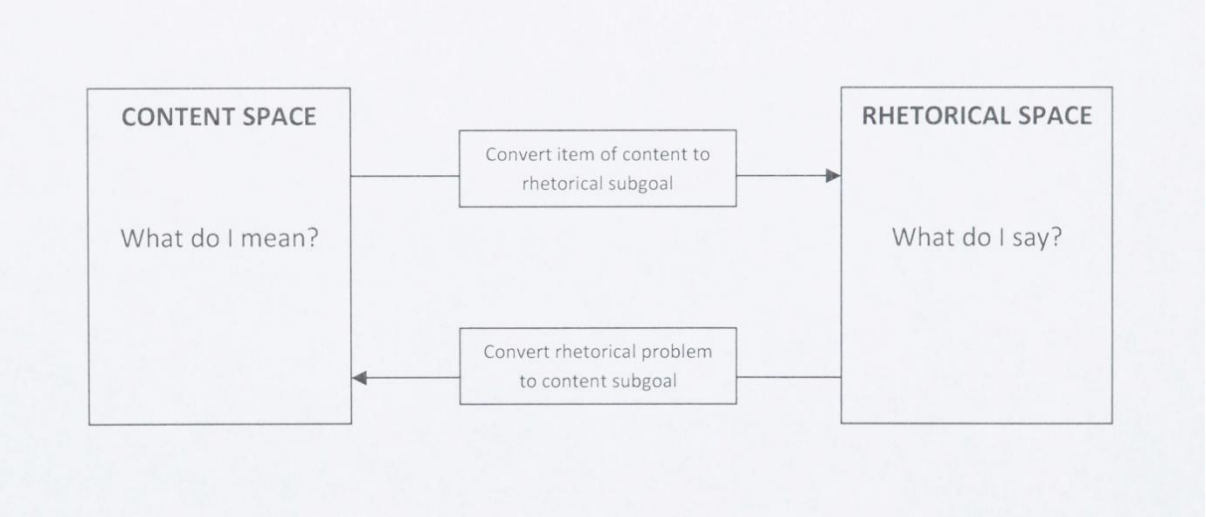


Figure 6.1. Bereiter and Scardamalia's Dual space model of reflective process in written composition (Bereiter and Scardamalia, 1987:303)

Although Anna's intensive writing experience seems particularly well suited to being described as cycling between content and rhetorical spaces, there is also a nagging sense that content and rhetorical binary is perhaps too simplistic as a way to theorise writing. The word 'discourse' interestingly, is an example of a word that very strongly constructs an argument, and thus shapes 'content' as well as simply being a way to describe content. As Anna says, there is something 'inextricable' about the relationship of words when creating an argument. Words, in this sense, can heavily construct the way people think about things. As noted in the literature review, language can be theorised in terms of 'cloak' and 'mould' theories:

> *Mould theories* represent language as 'a mould in terms of which thought categories are cast' (Bruner *et al.* 1956, p. 11). *Cloak theories* represent the view that 'language is a cloak conforming to the customary categories of thought of its speakers' (*ibid.*). (Chandler, 1995:15)

Bereiter and Scardamalia's (1987) dual-space model can partly account for the mould and cloak nature of language, since writing somewhat sits between content and form within the dual-space model. However, Bereiter and Scardamalia's dual-space model does not theorise the roles of words themselves or the role language can play in relation to writing. Rather, the sense is that of overall content and rhetorical spaces that heuristically represent modes of thinking. The 'rhetorical space', thus, does not represent putting content into words. Rather, Bereiter and Scardamalia, borrow Hayes and Flower's (1980c) sense of rhetorical problem solving, defining the 'rhetorical space' in terms of the overall requirements or structures of presentation, where 'the goal states in the rhetorical space are plans for achieving various purposes in composition' (Hayes and Flower in Bereiter and Scardamalia, 1987: 302).

It is perhaps interesting, as noted above, that some words, such as 'discourse', take particularly strong roles as 'moulds', as it were, at least in terms of how they are perceived by writers. Anna's discovery, in this sense, is partly that a particular word has the ability to strongly construct or commandeer an argument. Anna's writing experience is particularly interesting is relation to discovery writing, since it highlights how central and important words are to writing. Words shape arguments whilst also themselves being shaped by arguments, and words also partly draw their meaning from how they are used within the overall context of a piece of writing, or within smaller units, such as sentences or paragraphs. The process of writing, then, can be to use and to test words in relation to their context within an argument.

A potentially important finding, here, in relation to discovery writing, is that words have the power to provide patterns in which 'ideas' can fit. It is usual in cognitive theory to describe writing as a process in which ideas get translated into words (Collins and Gentner, 1980). But

for Anna, the word 'discourse' essentially reverses that process, where words translate into ideas, or provide a pattern that pushes ideas into a shape, or lock meaning in place. This process was made particularly apparent because Anna was learning about the significance and meaning of the word 'discourse', so was thus expressing and foregrounding this process of understanding the meaning of the word, as opposed to simply finding a word that fit her purpose or ideas.

The word 'discourse' is very forceful in this sense, by providing a large structure, or a paradigm way of thinking, much like a metanarrative, in which ideas are ascribed meaning and place. It seems entirely understandable that finding the word 'discourse' should feel like a discovery, since finding this word is to experience smaller ideas suddenly falling into place, since they are suddenly seen in the light of a new structure in which they seem to fit. The experience is perhaps comparable to finding a key with which to open a door that has been locked for a while, since the process represents a tipping point from where the argument suddenly seems complete and viable. This process could perhaps be modelled in terms of a dual-space model, where the writer iterates between ideas and words, and consequently, between words and ideas. As noted above, in relation to Jane describing a cycle akin to Chandler's (1995) notion of bricklaying, and which I have adapted to dry-stone walling (to borrow an idea from Nick – one of the writers in my project), words and ideas can provides large shapes or structures, as the word 'discourse' demonstrates.

Emma experienced a very similar experience to Anna, when writing her musicology essay. Emma was essentially trying to synthesise how an audience experiences scenes in a musical. She performed the musical and singing parts herself so as to understand how they were performed and experienced. Performing the parts helped her to remember and realise the words that defined the parts, such as 'tonic' or 'augmented'. Emma described finding and realising words as a discovery process, where performance helped her to then find words that described feelings, ideas, and themes:

> If you're going into the depth, the sort of, you know – chords, chord names, chord notes, the tonic, augmented: all that kind of stuff – you have to know what they sound like, know how the audience is going to feel, is that if you sing it yourself and feel 'oohhh – oohhh… that makes me cringe!' - and then you've got the right word. Which is… I couldn't figure out what the right word was…. It's notes that the audience don't expect to hear… so they cringe…. Ears are trained to hear major…. (Emma)

Emma found that the word 'leitmotif' helped to provide meaning and structure for larger themes. Emma also experienced and then theorised an 'undercurrent of sadness' in the music,

which seemed to synthesise a feeling that came out of the combination of elements, such as voices, images, narrative, and different musical instruments. The act of synthesising, in this way, seems a very difficult process, where words and phrases take smaller and larger roles in providing a structure for thoughts, experiences, and feelings, at the same time as themselves imposing a structure, in a constructivist manner. Small nouns, such as 'tonic' arguably represent small discoveries, since they provide a small structure, such as a small scale way to think about a singing voice. Yet terms such as 'leitmotif' have more power to define a larger argument, describing a larger theme or movement. Terms such as 'discourse', as noted, in relation to Anna, have an even larger sphere of influence, and can very easily synthesise and commandeer a whole argument. Different types of words, then, can very easily come to represent smaller and larger discoveries, depending on their sphere of influence, or their power to provide a structure for meaning. Much like Anna was learning about the word 'discourse', Emma was learning more about the significance of the word 'leitmotif'.

The significance of key words, as discoveries, was associated strongly with academic writing, but very little with fiction writing. Academic writing often obliges writers to demonstrate knowledge, create synthesis, to generate and support original observations. As noted above, words such 'discourse' and 'leitmotif' played a crucial role in theorising. Academic writing seems to require explicit understanding in this sense, where writers are obliged to contextualise and explain their ideas, and where individual words can play a critical and pivotal role. Fiction writing, by contrast, does not rely on explicit explanation in this sense. Ideas may fit together, but the writer does not have to be conscious of how they fit together, and does not have to explain or describe such a structure for a reader. Jane and Seb, for example, used mise-en-abyme structures in their fiction writing. These miniature allegorical devices offer a metaphorical version of a theme in the story, but are not explicit in the same sense that structures in academic writing are explicit. Rather, these structures were valued because they allowed the writers not to be explicit. They allowed the writer to use a scene as a symbol, and to avoid being explicit.

6.5.3. Cognitive models tend not to theorise the use of words

As noted above, the cognitive models of Hayes and Flower (1980c), and Bereiter and Scardamalia (1987) do not, as far as I am aware, theorise the role of particular kinds of words, such as 'discourse' (used by Anna), or 'leitmotif' (used by Emma). The role of words could arguably be modelled, in the sense that dry-stone walling might offer a metaphorical model,

where words can be approached as different shapes or structures. One significance of the phenomenological accounts of writers in my study, however, was that writers such as Anna and Emma explained words that had come out of a struggle for understanding. Anna, for example, had not realised the full significance or definition of the term 'discourse', and was thus explaining the fact that her learning was leading to an experience of discovery, of meaning falling into place. Emma was likewise describing a process whereby she was getting more to grips with the word 'leitmotif'. Each writer, in this sense, was arguably involved in a learning experience with words, and gaining a sense that such words could themselves bring a larger structure to bear upon an argument, for example. The use of such words, then, is relevant to the experience of each individual writer and to their particular state of knowledge and learning at a particular time.

There is an interesting sense, then, that individual words can provide a somewhat top-down structure (i.e. a discourse structure) and yet perform this structure in a bottom-up manner. Much in the way that Kellogg's (1994) use of the words 'experiment' and 'laboratory' aligns his writing with a scientific discourse, there is a sense that individual words can intimate whole schools of thought in a semiotic manner (i.e. by association).

6.5.4. Launching into a sentence can help to bring ideas out, or into existence

Anna described reaching a particularly difficult point with an article she was writing. She had written a few of her major PhD findings, had built towards some concluding points, but was struggling to make a decisive statement that would finish the paragraph. She was vaguely aware that a definitive statement was possible. It was perhaps on the tip of her tongue. She described a purposive process whereby beginning a sentence boldly with 'Even more significantly' helped her to make a little leap into creating the statement, and bringing the idea into being:

> When I read it again… I suddenly thought… I had just this moment where I'm pretty sure that I'd written half the sentence before I'd worked out what I was trying to say, which is why I remember this being a discovery sort of writing moment…. And I think I wrote 'even more significantly' without knowing what I was going to put next, and then I put 'research into affects'…. (Anna)

One thing that is striking about the above statement is that Anna creates a lead in – of 'even more significantly' – without being consciously aware of exactly how her sentence could follow that up, or be able to justify such a claim. Perhaps she had set herself a challenge to resolve that ambitious opening with a definitive statement, vaguely aware that it was possible, but

also aware that such a resolution was not yet immediately available to her. To follow up an opening like 'even more significantly' is by definition to make a 'significant' contribution, which would also pretty much by definition be weighty and important enough to be felt as a 'discovery'.

Angus, also a PhD student, similarly felt that he would 'come up with my idea' when writing a 'powerful sentence' or 'forceful statement', saying 'it makes you live up to it…. You have to defend what you've written.' With these two writers, there seemed a sense that they created ideas by launching into sentences and thus putting themselves under pressure to follow up an introductory or conclusive statement. For Anna, the discovery is part of a writing and reflecting cycle, which, as noted above, seems particularly characteristic of discovery writing experiences, since to write and reflect, for Baddeley (1974) and Sharples, is to 'weave in and out of awareness' (Sharples, 1999: 7).

An important aspect of Anna and Angus's experiences is that neither writer was totally leaping out into the unknown. Rather, they had each already completed a lot of their research and thinking for their PhDs, and were essentially trying to tie up or synthesise their ideas into a single or defining statements. By beginning with a forceful sentence opening, it is as if they might be vaguely aware that they can support such a statement, but had yet to work out exactly how they could support it. It is as if writing was serving as a testing ground for their ideas, where they were setting up the beginning of an idea, by beginning a sentence, and then perhaps setting a sequence into motion, where they could attempt to chain ideas afterwards, to see where it might lead.

In simple terms, Anna and Angus's forceful sentence openings could be theorised as prompts that the writers have created for themselves. Cognitive theory has theorised prompts. Bereiter and Scardamalia (1987), for example, found that children could often write more, and in more depth, if they were simply asked to see if they could write a bit more. Anna and Angus, in this sense, seem to prompt themselves, pushing themselves to draw their argument tighter, to write a little bit more, or to create an 'even more significant' (Anna) conclusion.

Media theory also seems sympathetic to theorising this writing process, since Anna, in particular, drew her argument from reading back over what she had just written. Writing, in this way, is a form, unlike speaking, (Chandler, 1995, Kress, 1994) that allows writers to check back over their previous thoughts in detail. Galbraith's (1999) knowledge-constituting mode (see Fig 6.2. below) is worth considering in more detail here, since it seems particularly suited to describing and explaining Anna's experience.

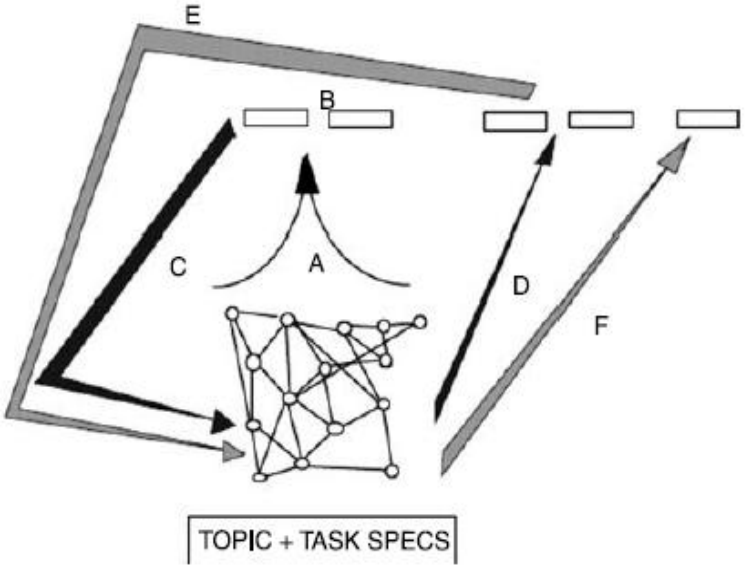
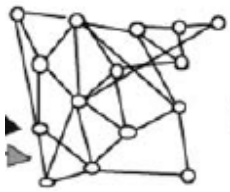


Fig 6.2. (*An Illustration of the main features of the knowledge-constituting model*, (Galbraith, 1999: 142))

Anna was at the stage of theorizing her findings when she had the discovery type experience of writing 'even more significantly…' Her knowledge base, then, seems already quite established, and can be conceived of in terms of the dispositional network presented above, as:



Anna's construction of 'even more significantly' can then be represented as a 'formulation in language' (represent as arrow A), and being written down as an 'utterance' (represented as arrow B). After writing the words 'even more significantly', these words can then be reflected upon, perhaps while pausing, as Anna indicates a split, between writing and 'what I was going to put next', with 'and then':

> And I think I wrote 'even more significantly' without knowing what I was going to put next, and then I put 'research into affects'…. (Anna)

This possible pause and moment of reflection could represent the first feedback arrow (C) in Galbraith's model, where the 'utterance' is passed through the dispositional network, and can lead to the production of Anna's phrase 'research into affects' that follows, in language and

connectional terms, the previous utterance. The sense of following ideas after 'Even more significantly' can be theorized as the following ideas being the result of extra cycles through the network, as represented by the arrows D, E, and F, where ideas 'chain' afterwards, while also being subject to 'constraint satisfaction'. The sense, then, is that the thinking and writing process are somewhat sequential, but yet also cohesive, and tied back to the 'topic aims'.

In more general discovery writing terms, Anna and Angus seem to be 'pantsing', in that they are flying by the seat of their pants, not quite knowing where their writing and thinking are leading. They are also, as noted above, to use Galbraith's (1999) terms, creating ideas or 'constituting knowledge' as they write. Anna is also making a post-reflective discovery, of reading back over her text and making discoveries by reflecting upon what she had just written. These writing experiences, then, combining states of difficulty, emergence, and checking back, seem to strongly characterize discovery writing, in so much as they fit each of the main definitions of discovery writing, i.e. (1) pantsing, (2) writing as knowledge-constituting, and (3) discovery as a post writing reflection, or 'ah' moment.

6.5.5. Launching into sentences is downsliding, yet can help to produce ideas

Kellogg (1994) drew upon Flower's sense of 'downsliding', to argue that 'words looking for an idea to occur' risk 'linguistic form' running 'ahead of content knowledge'. Kellogg's description of this process, interestingly, while negative, very closely represents Anna's more positive discovery experience. From Kellogg:

> Writing "although," "not only," or "but" and then stopping suggests that the translation process overwhelmed attentional capacity, leaving none available for planning content. Flower notes that such a writer "has let the momentum of language itself direct composition." (Flower in Kellogg, 1994: 121)

Kellogg's argument, then, is that by writing a connective, such as 'although' – similar to Anna's 'even more significantly' –, a writer may very easily allow the structure of language to dictate terms for the writer, rather, presumably, than the writer being in control of the overall process. Kellogg and Flower, interestingly, seem to suppose that the writer has somewhat lead themselves into a trap, from where they do not have a plan or mental plan to help them gain control again. Anna and Angus, however, while somewhat allowing their sentences to dictate a process for them, were also somewhat working from an established theory base, and were arguably using this downsliding process to help them generate the next idea, as it were. So, where Kellogg attempts to create highly controlled conditions, such as 'outline' and 'no

outline', the real life writing of Anna and Angus, for example, provides a much more nuanced sense of writers partially having a plan, and partially having a direction to their writing, and yet choosing to 'downslide' at times. Anna, particularly, describes this downsliding as somewhat experimental, as if it is a low risk experiment she is attempting, to see where it might lead. The lack of control is perhaps not so important, since Anna can simply edit this writing out, or abandon this line of thought if it does not work out. The overall sense, then, is that Anna and Angus are using a high risk strategy to attempt to reach out towards what might prove to be their most valuable ideas. The high risk strategy, then, is linked to possibly high gains, and is not their only or predominant strategy.

6.5.6. Tip of the Tongue and 'fog' experiences

Anna and Angus' experiences perhaps also suggest that their ideas, as it were, were on the tip of their tongues, and that the process of writing helped to bring these ideas 'out' or somewhat into being. Lilly, a postdoctoral biosciences researcher, felt, similarly, that her ideas would often be ever so slightly out of reach. The process of writing could be an experience of being in a 'fog'. When writing, she could have a 'fog' in her mind, meaning, perhaps, that the overall models and ideas in her mind didn't feel clear or well connected enough for her to progress further with her writing. In these cases, she might wait for the 'fog to clear'. The writing could be a testing ground for her ideas and overall plans, in this sense, because it was by trying to write that she realised that her ideas did not work out as envisaged, or as she had hoped, or that there was this 'fog'. To write, then, could be to discover or realise that it was too difficult to write, meaning that she might have to rethink her ideas. Lilly did not feel that she cleared the fog by writing, but that she would tend to have to put the writing to one side and then come back to it when she felt ready. Writing, in this way, would typically serve as test of 'readiness', where Lilly would become aware that she felt ready to write, and that the fog had cleared.

Lilly's description of a fog also seems amenable to Bereiter and Scardamalia's (1987) sense of knowledge transforming, in that there was perhaps something difficult about the act of writing these ideas, meaning that Lilly could not simply 'knowledge-tell'. Lilly described other more simple pieces of writing that were 'more cut and dried', that she could more simply just get on with and write. The fog, then, was associated with the more difficult pieces of writing, where she was trying to construct or develop a theory or argument. The term 'discovery' does not seem apt to describe Lilly's experience of not being able to write. But in a sense, being aware

that she cannot yet write something, is perhaps the opposite, or negative, yet similar experience to discovering that an idea can 'come out', as it were. In both cases, writing serves as a test or medium for production.

6.6. The Relationships between Discovery Writing and Orientation

6.6.1. Writers construing aspects of their writing in relation to orientation

Many of the writers in my study described the words 'plan' and 'planning' in negative terms. Emma, for example, felt that planning made her writing 'stale'. She associated planning with creating a structure that she would not be then able to escape. Josefine, similarly, felt that she did not want to plan her work, because if she did, it would not look 'so beautiful'. Jane was content to use the word 'planning' in relation to her overall story, but felt that planning was the wrong word to describe the writing of dialogue, saying 'what is planning?' and that 'planning is a horrible word'. Planning, for Jane, implied that one might know everything in advance of writing, which she felt was not the case at all.

Emma's sense of being hemmed in by a structure, envisages a plan as something that cannot easily be strayed from or expanded on, rather than being a flexible framework that can be improvised upon. Emma was predominantly romantic in the ways she spoke about writing, valuing freedom, expressivity, discovery – exemplifying many of the Romantic traits in Chandler's Classical versus Romantic opposition (see Table 2.2.). Interestingly, Emma had gone to extraordinary lengths to prepare for her musicological essay. She had performed individual parts of a musical production as a means to understand how the overall musical might be experienced. A more Classical writer could very easily have termed this process as planning, since it could surely be described by the Classical terms in Chandler's table, such as being 'laborious', depending on 'craft' (Emma was an accomplished musician), considering 'effect on readers' (in this case listeners and viewers), and using 'judgement' (see Chandler's Table 2.2). Importantly, Emma seemed to interpret her practices and processes in predominantly romantic terms, and thus, arguably, had identified with a romantic orientation, or had constructed a romantic sense of self. By contrast, Dan, Estelle, and Cate, who described their writing and values in Classical terms, described planning activities in very positive terms, and used the term 'planning' to describe much of their thinking and preparation before writing.

An important theory implication of writers identifying with an orientation or a discourse is that Romantic and Classical writers could both be employing a similar process and yet interpret and describe these processes very differently. Writers who describe themselves as either Classical or Romantic thus seem to construe their writing processes in partisan ways. Many theorists of writing processes (such as Galbraith, 1999; Wyllie, 1993; Chandler, 1995; and Sharples, 1999) have used the terms Classical and Romantic to describe orientations, values, and approaches towards writing. For studies such as mine (much like Chandler's research, and Wyllie's) that rely heavily on writers' accounts and their own descriptions of their writing processes, the sense that writers interpret terms such as 'planning' in partisan ways raises the possibility that it can be difficult for such studies to separate a writer's sense of themselves from their account of their writing processes. The terms writer's use, such as 'plan', are thus not objective in a simple sense, but, rather, tend to also carry negative and/or positive interpretations, which in turn construct their meanings of words such as 'plan'. Studies such of those of Van Waes (1992) and Galbraith (1999), that use more experimental methods, such as observation of pauses (Van Waes, 1992) or the counting and assessing of 'ideas' (Galbraith, 1992), have the advantage of using other methods that are less reliant on writer's accounts. However, all of these studies rely at least to some extent on either writers' accounts of their writing, or writers' self assessment of their sense of self and ideas (Galbraith,1992), and thus encounter this 'problem' of writers' partisan interpretations.

One aspect of these partisan accounts was that many writers seemed to be conflating the term 'plan' with the notion of an 'outline'. This equivalence seems entirely understandable, since in educational discourses planning has traditionally been associated with outlining (Emig, 1971; Britton et al, 1975). My interview questions also did not discriminate between the concepts of planning and outlining. Indeed, using the word 'plan' at face value, my interview questions encouraged affective and orientation based responses to notions of planning. Writers such as Emma and Josefine, considering themselves at least partly as discovery writers, were notably basing their sense of planning more upon educational notions of outlining than upon the much more varied senses of planning from cognitive models. Their understandings of planning, however, did not totally equate planning with outlining. Emma and Josefine were able to engage discursively with various concepts of planning and writing, but their more affective responses seemed characterized by a sense that planning would restrict their writing in some way.

Interestingly, this sense that writers can interpret terms such as 'plan' in highly partisan ways, could have implications for studies such as those of Torrance et al (1999), that present

students with questionnaires asking students to indicate how much time they spend on certain activities, such as 'planning' (Torrance et al., 1999: 192). Torrance et al present students with ostensibly neutral task based questions, such as:

- Thinking of things to say in your essay (rather than thinking about how to say them)
- Writing a plan of what you are going to say in your essay
- Making alterations to your plan or outline

Torrance et al's questions are relatively classical. For example, the first question (above) reifies a sense of a content vs form divide ('things to say… rather than … how to say them'). The word 'plan' is also used quite heavily. As Kaufer et al (1986) arguably demonstrated, a 'plan' might be very minimal, or a list, or otherwise be a mental model. A plan might thus be difficult to define. For predominantly romantic writers, such as Emma, who react negatively to the word 'plan', and who would thus be more likely to dismiss planning aspects of their work, Torrance et al's (1999) use of the word 'plan' could produce a form of bias. That is, Emma would arguably be more likely to reject the classical associations of the word 'plan', and thus underplay aspects of her work that a more classical writer would construe positively as planning. My argument, here, is that relatively positivistic studies, that value objectivity, will perhaps find it ultimately impossible, or at least very difficult, to achieve objectivity or neutrality, because values and ways of thinking are inevitably bound up in the use of words.

Writers in my study also often presented themselves as classical or romantic from the outset. Dan, the crime writer, for example, began his first interview by talking about planning in very positive terms, as if to say 'I am a planner!' By contrast, Seb, the poet and novelist, began his first interview by saying that his writing was 'totally character lead', as if to say 'I am a discoverer!' or that 'I do not plan!' When asked to recall their writing processes in detail, however, Dan and Seb both described elements of planning and discovery that presented a more nuanced picture of their writing processes than their initial statements suggested.

Seb was interviewed four times. He started the first interview by saying that his fiction writing was 'totally voice lead'. However, he later described different, larger and more analytical processes, such as imagining a scene, or judging the value of a literary device, or he described the dynamics of a relationship between two characters in his novel. It seemed, overall, that Seb would use many strategies whilst writing, but that he explained them one at a time, making them each appear as if they might each be a predominant mode on their own. One factor, here, is arguably that it is difficult for writers to explain their writing processes

separately. Seb, for example, tended to latch onto explaining one process at a time, such as being 'voice lead', that perhaps seemed most important to him at the moment of explaining it. Perhaps the 'voice lead' element seemed vital in one moment of writing (when writing a character, for example), and yet then seemed less important in another moment, such as when describing a scene, or editing a section. But, more awkwardly, there was perhaps also the sense that each description of a process took precedence over other processes simply through the act of being explained. Another important aspect, here, is that many writers would have been learning and thinking about their writing processes over the course of the interviews, at the same time as trying to describe and explain them.

Writers' recollections and explanations of their writing processes should thus be treated critically, and with care. My project has tended to deal with writers' accounts phenomenologically, and somewhat treats accounts as if they represent actual writing processes. Writers' accounts clearly do not simply represent actual writing processes. Rather, such accounts represent writers' attempts to represent themselves, and to represent their writing processes through particular discourses, reflecting particular values and beliefs. Importantly, it would seem clear that any account provided by a writer, such as a think-aloud protocol, would also be subject to these same biases. If a predominantly classical writer, such as Dan, for example, was completing a set task and a think-aloud protocol, set by a writing researcher such as Hayes and Flower, Dan could arguably be expected to present his thinking in classical terms. A think-aloud protocol, interestingly, would also be limited by a writer's ability to comprehend and explain their own thinking and writing processes.

6.6.2. Split personalities between writing and reading – discovery could be associated with generating text and a productive mindset

An interesting finding in relation to writing and then reading back over writing, was that writers indicated that they tended to be more critical of their text when reading back over it than when they had initially wrote it. When involved in the cycle of writing, writers typically described writing a few words and then quickly reading back over them before writing again. The planners and discoverers, such as Jane and Josefine, described making conscious efforts to read back over their text 'as a reader', trying to understand their writing as a reader might understand it. In this sense, they seemed to will themselves into being split personalities, between writer and reader, as it were, from moment to moment. Jane described this process as very difficult and intensive, aware that to actually be a reader other than herself (i.e. as the

writer) is actually impossible, since it is to imagine that she does not know 'what you know all too well', and that:

> …however hard you make your brain ache by pretending to be your own reader, there's always a closeness that stops you seeing the wood from the trees. (Jane)

Interestingly, the impossibility of trying not to 'know what you know too well', is an ontological or existential task as well as a cognitive task. At one level it represents a cognitive difficulty, since it is a thinking process. But at another level, the willed and attempted separation between these two thinking identities, of writer and reader, seems more obviously a philosophical and ontological form of dualism. Discoveries or realizations, through this process, would perhaps be critical reflections, realising that something needs explaining in a little more detail, since the reader does not know some of the background to the story that the writer has perhaps taken for granted. The professional fiction writers, Dan and Jane, valued editors very highly in this respect, since an editor could read the text as an actual reader, being a 'real' reader who knew nothing about the story other than what they read.

As noted earlier in the literature review, the Forster quote, which characterizes discovery writing processes, also envisages a writer split between writing and reflection, or writing and reading, where to 'know' is to see what you 'say'.

> How do I know what I think until I see what I say? (Murray, 1978)

Many of the writers in my study talked in logical and rational terms when talking about reflecting on the text they had just written. But the actual process of writing was described in more romantic terms, as a 'flow' (Anna and Emma), or where the writing product was described in loving terms, as 'beautiful fabric' (Jane), or that by editing it would 'not look so beautiful' (Josefine). The productive act of writing, in this sense, could very easily be written quickly and uncritically, and experienced as 'beautiful' (Jane), or that words and rhythm are inextricable (Jane and Anna). A moment of either reading quickly back over, or coming back and rereading at a later point, might be made more critically. Especially for the more romantic writers, such as Emma, writing could be a mode of pouring out feelings. Rereading could then be critical, where she would cut out the extremes, but leave the relevant bits:

> … you get to the end of your angry angry in-the-moment rant, and you look back at the beginning and you read through and you think 'god that sounds pathetic', , and then you can go through more objectively cos you've got the initial 'aahhh' [kind of exclamation/sigh] out… and cut and change bits…. (Emma)

The difference between the uncritical writing production and the critical editing meant that reflection could engender negative realisations, like Emma's 'god that sounds pathetic', or Josefine reading back over her writing and asking herself whether certain threads are relevant or not.

Cognitive models, such as those of Hayes and Flower (1980c), and Bereiter and Scardamalia (1987), can account for cycles of writing, reflection, monitoring, and editing, since they describe these processes as elements within a general model. What these models do not capture, however, is the emotive sense of creative flow that writers often associate with writing, and the opposed sense that reflections can be critical, and thus at an alternate end of an ontological spectrum. Baddeley's (1974) dual-task paradigm seems to more aptly convey this dualistic experience, recognising that writers are barely conscious while producing text, yet can reflect more critically when later pausing. Of the cognitive theories, Galbraith's (1999) model is perhaps most able to account for the sense that rereading can involve more of a critical mindset than initial writing. For Galbraith, ideas become subject to the writer's conscious scrutiny once they are written. Before being written or expressed, ideas do not simply exist in memory where they can be retrieved. Rather, ideas come into being via thinking and writing, since ideas are 'synthesized… within a network' (Galbraith, 1999: 141). That is, ideas are created somewhat unconsciously in the act of thinking and writing, and then become subject to more conscious scrutiny once they are expressed or written. Because Galbraith's model presents an unconscious and emergent process, it more easily conveys a sense that creating ideas could be an exciting experience for a writer, who is then potentially in a fervent act of flow, trying to chain and link these ideas together as they arrive. Reading and revising can then be a more conscious, purposive, and arguably sober or disappointing process, since rereading lacks the experience of emergence. The writer can more consciously and slowly view the text, in terms, for example, of how the writing fits within the larger context of what comes later, or with how the text relates to the topic or themes as a whole.

For my study, concerned with discovery writing processes, and thus the relationships between planning, writing, and rereading, the differences between writers' experiences of text production (i.e. writing) and rereading could have important consequences for how writers then describe or conceptualise those experiences. Many writers, for example, seemed to use two modes of theorising when describing their writing. When talking about rereading and editing, for example, writers often employed their full critical apparatus. Seb and Jane, in particular, were experienced literary theorists, and were able to apply a range of literary

theory to their writing. Yet, when describing how they actually produced text, they were at pains to point out that this initial stage was less about theorizing, and more about being open and receptive to ideas. Seb's descriptions of his writing as being predominantly voice lead, for example, were seemingly naïve and romantic, especially given that he was an experienced editor of other writers' work and could be highly critical of his own writing. There was a sense, then, that when writers' tried to describe their writing processes, they were also putting their literary critical faculties to one side, aware that the productive aspect of writing was not so amenable to literary criticism.

The differences between trying to recall a writing process in simple and perhaps naïve terms, and then, on the other hand, heavily theorizing it, is a huge gulf. Some writers' accounts seemed hugely varied in this respect. Seb, the romantic novelist, for example, at one moment said that his writing was 'totally character driven'. Shortly afterwards, he described creating characters in what seemed like a very conscious and deliberate manner. By varying between romantic and classical accounts of his writing process, Seb is perhaps a good example of how difficult it can be to accurately recall and describe writing processes. But added to this, arguably, is a sense that writers tend to perceive the process of producing text in more romantic terms, and perceive the editing process in more classical terms.

Jane, as noted above, for example, described her text in production as 'beautiful fabric'. But on later reflection it could seem 'terrible' or 'all wrong':

> But, counteractive to all this… [talk of] exquisiteness and wonderful creativity, prose … So afterward, after it's finished, either you can go through it, weeks later, days later, and just really slash it around – and all this beautiful fabric that's been so exquisitely woven – and just think 'that's terrible', and 'why did I put that there – it's all wrong'. (Jane)

What seems particularly important, and perhaps awkward, for my study, is that Jane's accounts of producing text might themselves be imbued with the excitement or sense of positivity that comes with production. And in much the same way, Jane's accounts of editing might be suffused by the critical experience of editing. Jane's comments above, for example, suggest that the first draft was experienced as 'beautiful' prose, so could very easily be described in romantic terms. Jane's accounts were remarkable, in this sense, for explicitly framing different modes of thinking or feeling whilst writing. That is, Jane was herself critically aware of how her writing might one minute seem 'beautiful', yet later seem 'all wrong'. Jane was critically aware of such differences, and yet also able to express and discuss them – a metacognitive awareness.

Much like Seb, then, Jane's accounts run the risk of being either lovingly experienced, on the one hand, and critically theorised on the other. These possible differences of perception could represent problems of objectivity for my study, and other studies of writing processes, since they suggest that writers might be more likely to re-present or describe writing processes in terms of how the experience felt at the time. Discoveries, in this sense, might be experienced as highs or moments of euphoria at the time of writing, or in the moment of first discovery, but in another mood, or in a critical phase, might seem less significant. This finding is only awkward, however, if we expect writers to be somehow objective, consistent, or impassive in their recollections and descriptions of their writing processes. People are arguably not objective and consistent, but they can also be aware of their different moods and states of thinking, as Jane clearly was, and can thus help to recall and describe their different states of mind. Jane's critical and metacognitive commentary on her own writing processes was thus very valuable for my study, because she was able to reflect upon how the highs and lows felt at the time, as well as being able to critically and more neutrally reflect upon these experiences.

Sharples (1999) notes that composing may be more 'mentally demanding', and that by comparison 'reading and revising' might be more 'routine', albeit 'physically and perceptually taxing'. He draws upon accounts from literary writers where they explain their daily writing patterns, and where many writers prefer to produce text in the morning and edit and revise in the evening. Sharples also associates different moods with writing and editing, where 'mania' can be conducive to 'creativity and productivity', and that 'mild depression' can 'foster' the 'empathy', 'sensitivity', and 'discipline' 'needed for reflection and revision' (Sharples, 1999: 126)

A possible consequence of writers, such as Jane, lovingly describing the productive process of writing is that their accounts of this productive writing process might, then, as noted above, be imbued with the feelings experienced when writing. Jane and Anna, for example, both described rhythm as being caught up with the act of writing. Anna even felt that rhythm was something she could not rework later, feeling that rhythm was 'inextricable' from the process of writing. Here, there is a sense that many elements are synthesised or otherwise come together in the act of writing, and that these things would be difficult to plan in advance, since they seem inextricably tied to the process of writing. Of course, it is possible that this is actually true, and that a rhythm is developed during writing. But it also seems possible that this is an experience associated if not with euphoria, at least with an intensive experience of

‘flow’ associated with production. In this way, writing might be experienced as simultaneously drawing together various aspects (such as rhythm, voices, dialogue etc) at the same time, and writers may come to feel that such things as ‘rhythm’ are necessarily caught up with the process of writing.

For my research into the notion of discovery in writing, this question would seem to be important because Jane and Anna suggested that rhythm and dialogue were things that they did not plan. The suggestion seemed to be that dialogue and rhythm might somehow be more suited to the writing process than to a planning or editing process. Their experiences could be taken to suggest that dialogue and rhythm cannot be easily planned or edited, at least not for Jane and Anna. However, James Ellroy (2009), a well-known crime writer, for example, has described editing for rhythm after writing a first draft, so it seems that for some writers it is at least possible to separate rhythm from the first draft. Differences in strategy, then, might very easily be due to individual differences between writers, just as much as factors such as genre and orientation take a role in how and why writers value and use different writing processes.

6.6.3. Implications for Galbraith’s research – low-self monitors and discovery writers might overestimate the value of their ‘new ideas’

If writers experience a somewhat uncritical euphoria while writing, and yet can be more sanguine and critical when reading back over their work, and especially at a later date, these ups and downs, as it were, could have implications for Galbraith’s work. Galbraith’s (1992) study, for example, values a discovery strategy based on the findings that low self-monitors report creating more new ideas when writing than high self monitors. This valuation relies on writers’ self assessment of their own ideas, and is thus based on writers’ subjective judgements. This valuation also takes place shortly after writing (1992: 56), and thus perhaps still carries traces of the recent excitement of writing. If low self-monitors rely upon writing to generate ideas, then arguably, I would suggest, they are perhaps more likely to be experiencing a euphoria that then becomes, in their minds, associated with those ideas, much in the way that two writers in my study (Jane and Josefine) described their initial writing as ‘beautiful’. This sense of euphoria, as Jane and Josefine’s accounts suggest, can lead to a sense that new ideas feel more precious than they perhaps actually are, in the cold light of day, or upon later reflection. The rating of ‘new ideas’ in Galbraith’s work (1992), in this sense, could be problematic, if writers who discover ideas while writing do indeed, as my research suggests, rate their own ‘new ideas’ too naively or highly.

7. Conclusion

> [The world wide web] had to be independent of the way you think. A lot of … [early] systems lost traction because they told you that you had to put your documents into projects, and that you had projects in categories, and they were in a matrix. And when you're doing that, you're telling people how to think, how to organise their life. And on the web I couldn't do that. Because some people, they like to do their work in trees, and some people's work doesn't fall into matrices…. Some people like to think one way, and some people like to think the other way. So the essence of this (the World Wide Web) was to be a universal space. (Berners-Lee, 2007)

7.1. The universal picture?! – A network theory of thinking

My project has considered the relationships between genres of writing and discovery writing processes. I have encountered a literature heavily divided between classical and romantic discourses, that conceive of writing in dramatically different and often divisive ways. Cognitive theorists, for example, have conceived of writing as a problem-solving activity, where writing success is often judged by performance on set writing tasks. More romantic theories, by contrast, value finding a voice through writing, or gaining self-knowledge through self-expression. At the extremes of classical and romantic thinking, the metaphors for what thinking is, or what writing is for, can be heavily partisan. The differences between classical and romantic discourses, indeed, can be highly divisive, and can too easily determine how we think about writing.

However, as my research has progressed, I have increasingly come to think that networks can provide a relatively valuable and neutral base from which to theorise thinking and discovery writing. As the Tim Berners-Lee (2007) quote (above) argues, systems and organisations can accommodate difference ways of thinking. When creating the World Wide Web, for example, Berners-Lee found that it was ultimately better to create an inclusive structure that allowed people to work in different ways, simply because a wide range of people would then contribute, and the network would grow. Network theory can provide a relatively simple model for thinking, and one that seems extremely sympathetic to theorizing discovery writing. The internet provides an interesting parallel, or metaphor, to the human brain, in this respect, since both contain networks built up of connections. A crucial aspect of connectionist networks, for the theorizing of discovery writing, is that outputs can be unpredictable. Thoughts can be experienced as discoveries, because, as Galbraith (1999) has recognised, thoughts can arrive as somewhat unbidden and unintended.

The Forster quote has become a touchstone for the experience of discovery writing:

> How do I know what I think until I see what I say (Murray, 1978)

As Galbraith (1999) has argued, a network model of thinking can account for this sense that an awareness of thinking can come after thinking, and during writing, precisely because a network produces outputs (i.e. thoughts and ideas) that are not consciously known to the writer before or during their emergence and creation. Galbraith argues that the process of writing words, or otherwise conceptualising thoughts in some form, can then produce a more conscious awareness of those thoughts and ideas, since the words themselves can then represent a previously unknown and unrepresented output, or 'content'. Galbraith's theory thus seems highly sympathetic to the structure of the Forster quote. By having a network at its heart, Galbraith's theory also has the advantage of modelling a thought process (i.e. a network) that relates closely to how a brain works. Network theory, unlike problem-solving, has the advantage of being more than just another metaphor or heuristic model. Network theory also has the advantage of not being prescriptive. It does not have a classical or romantic bias, so is not likely to alienate theorists from either positivist or interpretivist traditions.

Much like network theory, Galbraith's (1999) theorizing is also valuable for being somewhat value neutral in relation to classical and romantic thinking. Galbraith posits a dispositional network, which envisages thinking as involving a person's being as well as their knowledge. Thinking and writing, then, are related to ontology and epistemology, and thus take in romantic notions, such as feelings, emotions, and personality, as well as more classical notions, such as knowledge or argument. This sense of a disposition, or self, is thus highly sympathetic to romantic notions, such as voice, thus making a network theory suited to interpreting phenomenological accounts of the writing process from both romantic and classical writers, such as the fiction writers and academic writers in my study.

7.2. My use of Galbraith's model and existing theory

I have found Galbraith's model useful as a way to theorize discovery writing process in relation to genre. Many fiction writers in my study, for example, described building a story upon a personal experience, or what Doyle (1998) has termed a seed-incident. Galbraith's sense of a disposition seems highly sympathetic to a sense that such writers interpret experiences in their

own characteristic ways and then build a piece of writing from such a dispositional response. There is perhaps a sense that the different kinds of reactions writers have will tend to be suited to particular genres of fiction, such as a crime writer responding to news of a suicide bombing with a dramatic question, such as 'how do you stop someone like that?'

For essay writing, I found one writer who wrote dispositionally, from her own experiences, and another writer who planned heavily in advance. I have argued that the planned essay seems more structured and argued, whereas the dispositionally written essay reads more as a personal commentary. Both writers created essays, and yet the different approaches seem associated with different kinds of essays, and different conceptions of what an essay can be. The term 'genre' thus seems useful for identifying a type of writing, but terms such as Emig's (1971)'extensive' and 'reflexive' also play an important role, indicating how writers' different approaches and values can create a different kind of response, that then produces a different kind of text.

7.3. Going beyond a single disposition theory – empathy and writing multiple characters

During my research, however, I found that fiction writers tended to describe a process whereby they somewhat shifted their consciousness or disposition when writing and understanding different characters. There was a sense that to write a character that was unlike the actual author could involve the writer in trying to think 'as' that character. Discoveries, in this sense, could be experienced as estranged from the writer, in terms of experiencing voices or being surprised by the actions of characters who were being placed into situations. Such experiences, I suggest, could be accounted for by a sense that writers can access a different disposition than their 'own' more usual disposition. This process of thinking differently, or thinking 'as' someone else, seem more relevant to fiction writing than academic writing, because fiction writers described taking on different voices or characters.

7.4. Is discovery writing a good strategy?

One of the key debates in the field of writing process theory is whether discovery writing can be a successful strategy (Galbraith,1999; Kellogg, 1994). Much of the theory to have engaged with this question has been based on students carrying out standardised essay assignments under controlled conditions. Theorists (Kellogg, 1994) have tended to argue that outlining has

the positive benefit of providing writers with an overview of their overall project, or that outlining helps writers to gain an element of control when marshalling their ideas and arguments. Other theorists (Galbraith, 1999; Elbow, 1998) have argued for ideas more than control, arguing that writing straight away can help a writer to get their ideas moving, or help to generate ideas. This more sequential idea letting, as it were, can even provide a linear coherence of its own, connected by bottom-up links, rather than ideas being forced to fit within a structure (Galbraith, 1992). Many theorists, such as Galbraith (1999) and Kellogg (1994), acknowledge that discovery writing and outlining offer these characteristic strengths and weaknesses, and that a successful strategy should thus combine elements of control and idea creation.

Having interviewed fiction writers and academic writers, but not assessing their writing, my study is in the position of approaching this question phenomenologically (i.e. based upon writers' own feeling and expressions of their 'success' of their writing) and in terms of different genres of writing. Most of the writers in my study combined elements of planning with elements of discovery writing. A central strategy was that of beginning writing from a minimal plan, dispositional feeling, or stance, and then allowing writing to develop ideas and structure, if the new ideas were judged to be stronger or to add something valuable. This mixed strategy seemed to make great use of control and invention by facilitating these two processes working together. Two PhD writers employed discovery writing experimentally, launching into sentences to get ideas moving when they required new ideas or a more developed and cohesive argument. These writers were not, however, defined overall by this technique, because it simply represented one technique that they were using at that moment.

Because many previous studies (Torrance et al., 1999, Kellogg, 1994) have tended to judge the efficacy of a writing strategy or process in terms of the grades a piece of writing has received, such studies tend to overlook the fact that writers and assessors can conceive of writing in very different ways. Assessment methods, I contend, can favour more classical conceptions of what writing should be, where mark schemes value 'control' and 'structure', for example. The fiction writers in my study, interestingly, tended to describe plot or story in relation to planning, and tended to associate the discovery of characters with the process of writing. Notions of control and freedom, then, tended to be associated with different aspects or elements of the writing. Some writers valued plot very highly, whereas other writers talked primarily about characters and relationships between characters. One writer could create a novel episodically from stringing somewhat separate short stories together. Wholes or parts, interestingly, could prove awkward to define. If a character is important to a writer, for

example, the character could be deemed as a 'whole' that the 'story' draws meaning from, rather than the more usual sense of a 'story' being a context within which a character fits within. The writing process may be described as character-led, but perhaps more importantly, the story could be defined in terms of the character and their relationships with other characters, or character-based. For academic writing, similarly, some writers valued an overall logical structure, whereas more romantic writers would build up an essay based upon their own experiences or dispositional opinion. The 'success' of these different strategies, I contend, is difficult to judge, because the pieces of writing are ultimately different in terms of the values and genres from which they draw meaning. Traditional assessment methods, such as grading essays via mark schemes, are somewhat tautological in this respect, arguably saying as much about the assessor as the assessed, and about the genres that are valued at a particular time and place. The writer in my project who experienced his writing as failing, interestingly, was a fiction writer who felt that his ability to write characters and dialogue meant that he too often allowed the characters to run amok, as it were, at the expense of having a stronger story structure. However, underlying his 'problem' was also a sense that his writing was out of step with current literary fashions.

At the extremes of planning and discovery, then, the dangers are perhaps clear, and have been theorized many times. Too much control, too rigid a plan, can be restrictive. Too free a writing process can lead to downsliding, letting ideas run ahead of a structure that might help to house them. But the middle ground is a more nuanced territory, where writers will choose what they value, which kind of processes they prefer, which genres seem suited to their such a process, or simply what works best for them.

My central contention, in relation to the success of effectiveness of strategies, and discovery writing, then, is that to understand how and why writers use particular strategies, it is first valuable to understand the practices of individual writers. This is to understand the particular reasons why writers employ strategies, to understand the context within which such strategies fit, and to appreciate the fine detail of what it is that writers are attempting to create. General terms, beloved of cognitive theory, such as 'ideas', 'knowledge,' or 'meaning' are more useful, I contend, if they are given a deeper context in relation to a particular piece of writing. Is a particular fictional character an 'idea', is a story an 'idea', for example, or is 'dialogue' an idea? My contention, here, is that a detailed understanding of the minutia, and how the writer perceives and values these elements, provides a useful key to understanding what is being discovered through writing, or what is being planned via an outline. The key question relating to strategy success, from a more interpretive and in-depth perspective, then, would be to ask

‘successful for what?’ This is not intended as a throwaway question, but simply serves to direct questions of success to different conceptions of quality, and to direct questions to more specific aspects of each text, or the writer’s conception of their text.

7.5. Writers’ accounts vs cognitive modelling and large scale studies

There is clearly a tension, when researching writing processes, between creating a large scale study, involving hundreds of writers making small contributions, or creating a smaller scale study, interviewing a handful of writers in depth. Larger scale studies allow researchers to view a distribution of strategies, to see, for example, how many writers seem to represent particular types of strategies. Such large scale studies, however, much like general models, tend not to capture what I have termed the ‘fine detail’, such as what kinds of things writers are tending to plan (such as plots), and what writers are tending to discover through writing (such as characters).

My research has tended to treat each writer individually, interpreting their writing and their accounts of their writing process somewhat as individual stories, or what I have termed profiles. My intention was to retain a sense of the individual, to ground each account in a sense of what writing means for each writer, and to then interpret these phenomenological accounts in relation to cognitive models and to wider theory more generally. My sense is that each writer, and their story, can stand alone, and yet can also be theorized in terms of a general model. My research drew some inspiration, in this sense, from theorists such as Emig (1971), who whilst creating general theory, also grounded their findings and theorizing by providing detailed personal accounts from the writers in their studies. Emig’s profile of Lynn (1971: 45), for example, contextualises Lynn’s writing in the context of her life as a whole.

My contention, here, is that for writing process theory to progress, the larger scale theorizing and modelling would benefit from grounding itself in lower level accounts of writers, and a deeper engagement with the texts that each writer is writing. Such a mixed approach could help theorists to align the general models with individualistic accounts, drawing together a sense of ‘objective’ and ‘subjective’ understandings of writing. In Galbraith’s early (1992) article (ref), for example, there is, for a literary and interpretivist researcher like myself, an intriguing moment when Galbraith briefly ponders upon his own interpretation of one particular piece of writing:

> … my impression of the texts concerned (and I was not the only marker) was of an argument being thought through on paper, rather than the usual potted summary of various sources.' (1992: 65)

For a more interpretive researcher, this subjective judgement seems more valuable than more abstracted or larger scale findings, such as a sense that one group of writers tended to score slightly higher on a test than another group of writers. My contention, then, is that writing process theory would benefit by engaging with the general and the specific together. My research for example, has leant towards the specific, because I am not so attuned to the principles and practices of science and cognitive psychology. Cognitive theorists tend towards the other extreme, preferring the 'objectivity' of types, conditions, and models, where the individual becomes somewhat subsumed within a general model. Hayes and Flower (1980c), and Bereiter and Scardamalia (1987), for example, based much of their theorising on in-depth accounts, but unlike Perl and the more romantic theorists, such accounts often remain deep in the background, informing theory but yet not being presented in depth, via quotes or extracts of accounts. The important phenomenological and interpretive value of such accounts, and the experience of writing, very easily becomes somewhat lost, sometimes replaced by principally cognitive concerns, such as 'pause bursts' or the role of memory.

One problem for my study into discovery writing, interestingly, was that cognitive models do not, to my knowledge at least, theorize aspects of fiction writing, such as the writing of dialogue or characters. Much recent cognitive theory of writing processes is based on essay writing, not fiction writing. When my writers described tending to discover characters and dialogue through writing, for example, I felt that I could not so easily relate these experiences to cognitive models. This gap in the theory landscape, however, has meant that by interpreting seed-incidents in terms of Galbraith's disposition theory, for example, and by finding that fiction writers described discovering characters through writing, I have perhaps been applying theory to areas of writing where that theory has not been previously applied.

7.6. The limits of my research methodology

My research questions asked how different genres might be associated with discovery processes . This central question was productive in that fiction writers described discovery processes characteristic of fiction writing, such as the 'discovery' of characters, or the development of a story. Academic writers described discovery experiences in relation to launching into sentences, trying to summarise their ideas, or learning about how words could

help to create a framework into which ideas would then fit or be shaped. Genre thus served to relate different textual features, such as characters and plots, to different kinds of planning and writing experiences. Semi-structured interviews also helped me to gather detailed and in-depth accounts, where writers described their writing of particular aspects of features of their texts, such as writing characters, or creating an essay argument.

Although I am generally satisfied with my study, there are various pros and cons to my overall project. By interviewing writers on a recent piece of their own writing, for example, I essentially relied on writers recalling their writing processes accurately and in detail, and to relate their responses specifically to my questions. Many writers did seem able to recall their experience of writing, but there were some cases, especially with longer pieces of writing that had not been recently written, when writers' accounts were more general than specific. If I was to carry out a similar piece of research again, I would experiment with think-aloud protocols, although, perhaps, it might be difficult to find writers who are prepared to commit the required effort when also needing to focus their attentions on their own writing.

Some of the writers I interviewed more than once contributed more valuable accounts and information in their later interviews. In second interviews, for example, writers described writing experiences that they had experienced between the interviews. These experiences, taking place during writing, then being reflected upon shortly afterwards by the writer, and discussed further during the second interview, thereby had the quality of a think-aloud protocol, as well as relating directly to my interview questions. My initial intention had been to interview each writer at least twice. I meant to take advantage of any such between-interview writing experiences. However, whilst this overall approach provided rich data, I found that it required too much work from myself, in terms of having time to interview writers, and then transcribing each interview. I thus interviewed some writers only once. If I was to attempt a similar project again, I would limit my project to the study of 3 writers overall, or begin the project with more writers, and then funnel down, to only transcribe and analyse the accounts of 3 writers. Such a project would allow me to study each writer in more depth, and to engage more deeply with a textual analysis of each writer's writing. Equally, I would also focus solely upon fiction writing. Fiction writing has rarely been studied in relation to writing process theory. Notions of character-led writing, I contend, present fertile ground for any further study of discovery writing processes. That is, writers who can somewhat an inhabit different characters and voices present a challenge to conceptions, such as those of Galbraith (1999) and Elbow (1998), that conceive of a more single disposition (Galbraith), or writers having only one voice (Elbow).

My overall project, importantly, is also limited by the fact that I am not highly knowledgeable in the field of cognitive psychology. Cognitive psychology and network theory were things that I learned more and more about as my project progressed. I engaged with what I believe to be many of the central models of writing process theory, but I am aware that there are many useful and relevant theories that I did not have the time to study further. The more procedural models of Bereiter and Scardamalia (1987), for example, and the work of Levelt (1992), were areas that could have helped me to further understand the local and procedural aspects of writing, but which I did not engage with. I also did not engage strongly with the roles of memory in relation to writing, aware that to understand memory at a level that would be useful for my project would have required simply too much time and effort. So while I could critique the cognitive models in terms of how they conceptualised writing, their often positivistic values, or in terms of the methodologies they employed, I was not able to effectively critique their theorizing of memory of other aspects of cognition.

The study of writing processes is an interdisciplinary field, since theorists benefit by understanding the social, political, psychological, and literary (to name a few) aspects of writing. My shortcomings with psychology, then, I feel, are made up for by my engagement with the specific and textual aspects of writing, such as discussing the writing of characters, or writers' experiences of using words. My engagement with discovery writing in relation to fiction writing, I believe, has led to some original findings, such as understanding character-led writing processes in relation to Galbraith's (1999) sense of a dispositional network, and in relation to classical and romantic notions of writing.

7.7. How could discovery writing be explored further in future research?

As noted throughout my thesis, writing process theory has a tendency towards being polarized, approaching writing in classical and romantic modes, and researching writing in positivistic or interpretivistic ways. An interdisciplinary theorist, conversant in cognitive models and textual analysis, in positivist and interpretivist perspectives, would be in a somewhat unique and advantageous position from which to combine these approaches, to carry out a multi-methodology form of research. Such a researcher could compare, for example, how in-depth individual accounts relate to, or might exemplify, broad strategies identified the via cluster analysis of many writers. Interdisciplinary theorists such as Janet Emig (1971) have carried out layered research before, comparing broad approaches, such as reviewing the

strategies of many academic writers, and comparing these with the case studies of young children. Such theory has the advantage of being somewhat value-neutral, whilst combining in-depth accounts with broader patterns and strategies.

As my project has developed, I have increasingly found that network theory, in particular, offers a model for human thought that seems somewhat untainted by partisan discourses. Galbraith's (1999) notion of a dispositional network, in this sense, offers a model that allows for different modes of thinking, and different types of writing, to then be mapped onto a network. The sense of a network grounds thinking and writing processes. If I was to carry out further research into discovery writing processes, I would begin by trying to understand network theory in more depth. The internet and the human brain, in this sense, offer an interesting parallel, in terms of networks that help to model thinking processes. Thinking processes, in turn, provide a valuable base from which to understand writing processes.

I found that Jane, the professional novelist and short story writer, was able to meta-cognitively reflect on her writing processes. She seemed able to not only recall her writing processes and experiences in detail, but also to be able to critically reflect upon writing and writing processes. She showed awareness, for example, that what seemed like a good idea at the time of writing could later be experienced as not such a good idea after all, and she could explain how and why she thought this was the case. The reflexivity of her accounts in this way, helped very much to critically contextualise her writing processes. Jane was also highly articulate when describing literary principles, such as explaining how narration worked in her writing. This articulation helped very much to relate easily and quickly between her writing processes and her writing product.

If I was to carry out further research into discovery writing, I would aim to recruit highly articulate writers, such as Jane, and ask them to provide think-aloud protocols on a current piece of their own writing. Interviews would then follow the completion of think-aloud protocols, so that the writer could discuss their writing processes in relation to specific questions. Their texts, protocols, recollections of the overall process, would each form a basis for the interview. Successive protocols and interviews could help the writer and researcher to further develop their understandings of the writer's processes, which could, in turn, lead to the interviews narrowing in on particular experiences that reflect the research aims, or seem otherwise worth closing in on. Such a project might prove difficult, however, because it would require a writer to expend effort on completing a protocol whilst also putting effort into a

piece of their own writing. Much like Rymer's (1988) study, then, such a study would depend upon finding a writer who is willing to make that compromise.

Appendices

Appendix 1 – Example of 'Textual analysis'. My notes on Dan's crime fiction novel

Prologue

Dan lying in a hospital bed, with Allie and Claire at his side

Effectively the end of the story, but presented here at the start of the book.

For writer: Questions of order re writing strategy, i.e. discrepancy of order: end of story/start of book. Suggests a non-serial style of writing. Suggests the end is already known.

For reader: Desire to read on, to find out why this man is here, in this bed

Tension: Strangeness: policeman guarding the door

Questions: Lots of 'things' are raised without being developed. "Each [newspaper] also mentions Dan, carries his photograph…" (Code: he's important, newsworthy, something big has happened.) Is this a 'read on to find out why' kind of device? Two women, not named here.

The big question, here, would be why is he in the bed. Maybe these other questions (such as him being in the newspapers) are kind of smaller questions, like pieces in a jigsaw.

Present tense. Why? To make it feel present, more palpably the end, and hence the now?

Withholding Information. The women aren't named. It would have been easy and natural to name them. Why withhold this? Maybe it suggests this scene to an onlooker; who would just see the scene, not know the names.

Visual (see also Withholding Information). A lot of this scene is visual (hence me calling it a scene). There is some internal stuff – "… both the women know that there are some powerful and ruthless people…" (p2) – but it's predominantly visual. Is he writing for TV or film???? Or is this mostly about withholding information to get the reader to want to read on and find out how, why, etc.

We get his name.

Chapter One

Backstory – We start to learn things about Dan. I'd call this context and backstory, its raison d'être being the demand for context and backstory set by the Prologue.

- In Devon (his "home")
- It is "pleasant", "mild" (that's context in itself – tells you about his life, who he is)
- "… a man slipping into his forties…" (age, midlife crisis)

(Backstory. We're being fed a lot of backstory here. It's coming thick and fast. Not all writers do this. It would be tempting to say 'you have to create backstory', but that's not always the case. I'm reading Woolf's *To The Lighthouse*, and there's very little to work with, backstory wise. But for a plot-driven story, maybe it's a structural prerequisite.)

- suicide bombings in America and London (story context – maybe little going to waste in terms of what the writer is giving us here, especially with regards to plot. Might I call this plot driven???)

- "Today's terrorist bombing"
- "But all that was for later" (the story time is ever present and pronounced in this book. We're constantly being told where we are in time, in relation to events that build as the book progresses. That is, we start out knowing nothing, but then we get an event or a 'thing', like the Dan lying in a bed (a name, a situation), then we get more things (a bombing), and contexts (worldwide terrorism) that build up a picture. So, we kind of get a jigsaw being built in time and space (as it were). It might be a challenge to hold those things in your head, but it's also not, because those events are also important 'in the world', which makes them easier to remember because they're already somewhere near the fore of our minds (e.g. they're in the news, in our memories: 9/11 etc).

Writing process. P4 could be written with 'backstory' very heavily in mind. Also foreshadows heavily (see Explicit references to unfolding story)

Contrasts/Oppositions – p4

Tranquil/before: "Devon… beautifully mundane… unspoilt…soft…mild… tranquillity… safer"
"… quiet corner of peaceful Devon…"

Bombing/after: "bombing… greatest shocks of his life… attack… tangled story… sucked into"

Explicit references to unfolding story – p4

"… tangled story he would be sucked into…" "… the real story… began to unfold…"

Intrigue and questions deriving from the story – p4

"… tangled story… lead him to question so much of the society of which he was a part…"

(A sense that the problems generated by the story events generate larger questions in life as a whole, i.e. how much can you trust what the police etc say or do. It's a sense of revealing below the surface of things, and then how you deal with the larger implications of newfound knowledge. That is, the worldview of the narrator has to change and develop, perhaps, in parallel with the unfolding of the story.

6-8 A scene with the police doing a bust on a brothel. This serves as context – shows the main character (Dan Groves) in action.

Cuts between Dan Groves' passages and bits from the mind of the bomber as he prepares to explode his bomb inside the cathedral. The cutting from one to the other creates tension too (I'm not sure why, but it feels like it does). It's like a cognitive juggling game – holding two stories together almost at the same time. We can suspect they're going to link-up with each other, so we're asking those questions to ourselves, like how are these stories going to intertwine with each other.

7 – Lots of passages re journalism: about what shots will work; letter of complaint if it goes on daytime news (porn – brothel bust); people covering their faces so they don't get filmed.

(I imagine the journalism stuff is from real-life experience. Worth asking!)

Uses the word schadenfreude (pleasure at the misfortune of others – had to look this up). I'm sure this word gets repeated later. Strange word to use and repeat!

9 – The bomber passage

It has lots of description of the cathedral. It cuts to his intentions, his thoughts: "There weren't as many people here as he'd hoped…. But there were enough.

Find a corner. A confined space amplifies the explosion"

So it's partly stream of consciousness. Present tense. Some of the descriptions of people are very easy to read, very readable (I like the descriptions). And they're not just descriptions of people – the narrative voice slips inside them: "A woman is looking forward to remembering how they all used to be." (p11). There's variety here, in a narrative sense. It's not just a realistic eye, i.e. a camera eye or suchlike. It's more omniscient.

13 -A final sentence that ties the stories together, makes them converge

"Only later did he come to realise it must have been just about that moment, 12.57 exactly, that the bomb went off."

(Regarding order, I suppose that sentence could be added in later, as a tie, to link the stories. Does a tie-in like this indicate a kind of writing process? I don't know. I thought it suggests planning ahead, but does it? It suggests an overall desire to pull things together, which suggests coherence, which suggests planning, i.e. you'd want to know in advance how they cohere. But it doesn't have to demand planning ahead.

OK, it suggests that these stories will be tied together as the story progresses, because Dan Groves covers news in the area, and the bombing will be big news. The binding of the stories as a whole suggests planning. Because they overlap, it would be a difficult thing to write one story (e.g. of the bomber) without simultaneously knowing something about the other (e.g. Dan Groves). Each story depends on the other too, so in many ways they are to become the same story, and these earlier sections (where the stories are separate) generate significance because we are made aware (e.g. perhaps from the first section, the Prologue, where Dan is lying in the bed) that these stories will join together.

Also, from a genre point of view, as readers we kind of know that crime stories don't let stuff go to waste. So, every story, every passage, will undoubtedly either lead us to something or be of some significance. Genre expectations lead us, as readers, to suppose that these stories will converge.

Chapter 2 – The stories intersect, as per the last sentence of chapter 1.

14 – Dan drives from Plymouth to Exeter.

Seeing the Minster after the explosion, injured people coming out. Introduces Nigel, the cameraman.

Chapter 3 - Adam

23 – Interesting that Adam comes after Dan in the story order. Dan is the more important character. Does he get primacy in the story order too? Is that a conscious kind of decision by Simon?

- This is another story that will intersect. It takes half a page before it links to the Minster bombing.

23 – Adam and Claire getting access to the boy in the ambulance.

25 – Back to Dan at the Minster.

27 – Some insights into journalism, how it's good to leave numbers and details of injuries – because these can easily be wrong and mean you need to re-edit. (Are these bits easy to write for Simon? I imagine they come out easily, as they're the stuff of his work, perhaps.)

28 – Back to Adam, now at the Minster, after being in the ambulance with the bomber. (Probably at the same point in time as Dan is there in the previous passage.)

29 – Looking back to the incident in the back of the ambulance. P30-31 in ambulance.

31 ad 32 – Awareness of Ahmed and the fact that he might now blow himself up: "And he was carrying a rucksack."

(D likes to end a chapter on a dramatic line that then either starts off the next chapter or will link to a future chapter. Here it follows straight into the next chapter, chronologically.

Very Flash Gordon. Very anticipatory. Makes you want to read on, to find out what happens next.)

Chapter 4 – Tension, Drama, Chasing Ahmed through Exeter

Creates drama through a sense that Ahmed might blow up at any moment.

Builds up the possibility of a large explosion, and then there's the chase, which is presented chronologically, so there's constant 'what happens next' element to it.

Appendix 2 – Invitation emails

Email invitation to University of Exeter students

Invitation to take part in PhD Project, Discovery Writing and Genre

I'm interested in how you write. My project is focusing on the notion of 'discovery writing' (i.e. writing to find out what you think) in relation to the genres people are writing in (e.g. essays, stories, reports, articles, etc). But to begin with, I'm interested in a much wider context for how people write. I'm interested in the kinds of strategies and process you use when writing.
You can find out more about me and my PhD project on my profile page:
http://eprofile.exeter.ac.uk/portfolio.php?uid=rjh216&section=1

Interviews – An opportunity for you to Discuss Your Writing. Interviews will take around 1 hour and will be recorded via a voice recorder. The interviews will be semi-structured, in that I'll have some prepared questions. But this is an opportunity for you to think about and talk about how you approach writing.

Likely Interview Questions
Here's a list of the kinds of questions I've shortlisted for the interviews, just to give you an idea of what kinds of questions you will be asked:
Q: How do/did you get started on the task?
Q: How much of a plan, if at all, do/did you have before you start writing?
Q: Where do/did you get ideas from? Could also be *How do/did you get ideas*
Q: What do/did you want to achieve with your writing?
Q: Does writing help you think?
Q: Do you have an order to your writing/planning. For example, do you start writing or planning from the start of the piece, work back from a conclusion, or even start somewhere else, like from a quote or a particular place or area.
Q: How do you know when you've finished?
Q: Think of other writing you do - maybe essays, reports, emails – anything different from the current task. Do you carry out these pieces in any way differently? If so, how, and why?
Q: Do you enjoy writing?

Locations for Interviews. I can book small meeting rooms in the libraries at either campus. But if you want to meet anywhere else that's fine.

Try to Focus on one piece of Writing. Please focus on one piece of writing. It might help you if we base the interview on a piece of writing you're currently working on or on something you've recently completed. This could help you with your current work, and will help me because the writing will be fresh in your mind.

Please email your Writing to me before the interview. It would be good to base the interview on a piece of writing you're currently working on or have recently completed (whichever you'd prefer), as mentioned above. If you could email me an example of that writing to me before the interview, it would help me to tailor the interview around your writing. For my study, I want to make comparisons between 'what it is' you write and 'how' you write, so it's very important that I can take a sample of your writing.

Second Interview. I'd also like to interview you to discuss a different piece of writing you have completed or are working on. This interview could be a few weeks after the first interview. (This is very much optional though – I understand that you might only want to do one interview, so it's your choice.)

Learning Journal. It would also be great if, after the first interview, you could keep a journal that would act as a commentary on your writing processes. (We can discuss this in more detail during the first interview or via email.) This is very much optional though – I'm aware that learning journals take time to do and that you might not have that kind of spare time.

You're welcome to email me to clarify anything. I've set out quite a few points above and although it all makes sense to me because I've written it, it might not make sense to you. So, please feel free to contact me to clarify anything.

Thanks
Richard Heeks
rjh216@exeter.ac.uk
tel: 01484 511307

Email Invitation to psychology academics at University of Exeter

I have a PhD student who is collecting data from a broad group of writers – novice and experienced, academic, novel writers, journalists etc . He is exploring their strategic thinking about how they tackle different writing tasks. In particular how they generate and shape ideas as they write. He is looking for expert academic writers in the sciences who are likely to approach writing very differently from, say, a poet or a novelist. I wondered if you could help us seek out potential volunteers from within the psychology department. The level of involvement could vary from a single interview to keeping a writing journal. The focus itself is likely to interest some of your staff as cognitive psychology is part of the multi-disciplinary background informing the study. A single individual or two would be all that he needs, but someone who is interested in their own writing processes might genuinely enjoy the opportunity!

I am a PhD student in the School of Education. My project is looking at the processes and strategies used by a broad range of writers - novice and experienced, academic, novel writers, journalists, scientists etc. Of particular interest to me, is how different types of writing tasks (e.g. stories, poems, articles) influence the ways in which writers tackle writing, and how writers also generate and shape ideas as they write. I am seeking out potential volunteers from the sciences. The level of involvement could vary from a single interview to keeping a writing journal, depending on how much time you can spare. Most people limit to one interview, which is fine! The interview would be based around a piece of your current or recent writing, so this could be a great opportunity for you to discuss a work in progress, or to reflect on a recently finished piece. My project also draws heavily from cognitive psychology, so could be of interest to psychologists – I'd be happy to discuss theory with you!

Please find attached document for more info on my project.

Look forward to hearing from you.

Appendix 3 – Interview questions, including how and why I developed each question

Question 1 - How did you get started?

The first question, of 'how did you get started?' was designed to invite a narrative account of how each writer began their particular writing project. In practice, I tended to start the interviews by checking that we had signed copies of the ethics forms, and explaining that I had read their piece of writing. I then explained that the questions were meant to be open questions, and that the writer could respond to them in any way they liked. I voice recorded the interviews, so also confirmed that the interviewee was OK with being recorded. An intention, here, was to let us both talk a little and relax before talking about their writing.

I then attempted to summarise what the piece of writing was, generically. I asked short questions, so that I could reaffirm, for the recording, what the piece of writing was (e.g. a short essay), and also to give the writer an opportunity to speak. These questions very often led to the writer beginning their narrative account. For example, I asked questions/statements such as 'so, this is a 1,000 word essay for a literature module?!' , and 'so, you handed this in last week?!', and 'was this in response to an essay question?!' Such questions tended to lead students into explaining the specific context of their writing, such as whether they chose particular essay questions from a list. In some cases, the essays were mini-dissertations for research based modules, and the students had created their own questions, and had not attended usual lectures or seminars. These contexts were vital to understanding their writing project as a whole. Each interview, in this sense, was improvised, in the sense that I often then tried to adapt my questions to the context and descriptions the writer had provided.

So, in many cases, the first question in my list, of 'how did you get started?' simply served as a written reminder to myself that I intended to ask for a context for how the writing began. The writers had been sent the interview questions before the interview, so that they could also anticipate what questions I would ask. I also gave each writer a paper copy of the questions at the start of the interview, so that they could read the questions, and refer to the questions during the interview. Having this list of questions allowed me to scaffold the questions a little, because the writers could see what my main question was and we could refer back to it whilst we were answering some elements of it. The beginning of the interview was very often a learning experience for me, because writers would tend to explain contexts that I didn't fully

understand. So it was usual for me to then respond to their points with further questions, to find out more details about things that invited further explanation. Fiction writers, for example, tended to explain what kinds of contracts they had, or in what respects this particular piece of writing was usual or unusual for them. The crime writer, Dan, whose new story was a part of a series, explained the overall series, and because his crime fiction related to his work as a journalist, he also explained his work a little. First interviews, in this sense, very often entailed a lot of context and explanations around this first question.

My question of 'how did you get started…?' was adapted from a Paris Review question (Lee, 1984). The question seems particularly open, in the sense that it allows the writer to begin wherever they choose to begin, and to draw attention to the kinds of things and processes that are important to them. The question thus helps to create a phenomenological frame for their response, in that it frames the world through their eyes, as it were. This framing, this openness, I anticipated would help to draw out elements of their orientation towards writing. This interview question also specifies a particular piece of writing, so it also serves to set their particular piece of writing as the main subject for the question. Being the first interview question, and thus setting a precedent for how interview questions would be answered throughout the interview, this question, importantly, asked writers to comment on a specific piece of writing, rather than prompting them to voice general thoughts about their usual writing processes.

This focus on the particularity of a piece of writing and orientation relates well to all my research questions. I also created prompts to tease out responses in relation to orientation and the task. Students, in particular, tended to talk about how and why they chose or created certain essay questions, and often discussed liking certain areas, such as certain authors, periods in history, or modes of theorizing, such as interdisciplinary theory. I often created prompts around their responses, such as 'have you worked in this area before?', or 'could you say a little more about what you like about this area?' Again, my improvised prompts were designed to elicit points that would flesh out particular likes, dislikes, and other such things that might link this particular writing task to their writing processes and orientations. Such prompts often lead into my other questions, or otherwise raised other points. In such cases, I tried to facilitate a flow or line of thought that the writers themselves were creating. Some students had particular tensions that they wanted to talk about, such as a sense that they were writing for a particular tutor, or that the writing task seemed difficult or awkward in some way. Fiction writers tended to explain the role of agents and publishers, and how these working relationships tended took a role in relation to their writing processes. I especially encouraged

these points, with prompts such as 'that's interesting', or 'could you say a little bit more about that?' These points tended to explain the context for later writing processes, and often suggested orientations towards writing, such as how writers conceived of audiences, or what they felt their writing was for.

Often, writers explained things that I either did not understand, or which had not been explained in ways that related well to my study. In such cases I often went back over their comments to create a different interpretation, asking them to restate what they had just said. I said things such as 'OK, let's go back over that a little', and I wouldd pick up on certain points, restate them in my own words, and ask if that was what they had meant. Restating in this way helped to relate points back to my questions, and thus often helped to guide the interview. Prompting could be especially valuable as a way to steer writers back on track if their comments were leading away from my project's key concerns and interests.

Question 2 – Questions about planning

My second question is what I consider to be my main or central question. I always asked this question verbatim: '*How much of a plan, if at all, did you have before you started writing?*'

This question was designed to raise questions around whether writers were, in a simple sense, using planning or discovery (e.g. pantsing) type approaches. The word 'plan' is also a loaded word, since planning is a concept that might seem anathema to Romantics and yet usual to Classicists. By using the word 'plan' in this unqualified way, I intended for this to be a combative question that might draw out responses in terms of what values, beliefs, and orientations writers held in relation to writing.

Without describing my findings here, how writers responded to the term 'plan' and 'planning' tended to be an important crux for the interview as a whole. For writers who planned heavily or created outlines, this question was simply an opportunity for them to start explaining a process. But for writers who did not create outlines, or otherwise felt that they did not plan, or were not 'planners', this question often entailed a discussion about what we meant by the term 'planning'. For less experienced 'discovery' writers, this was often a very difficult question, since it entailed trying to explain or conceptualise a process that was essentially very difficult to express. Most of my writers were highly articulate and made concerted attempts to get to grips with this question. In many cases there were long pauses, and writers made

attempts to reframe the question in terms of what they 'did', along the lines of thinking 'OK, what do I do… Did I create a plan?'

Question 3 – Questions about 'ideas'

My third question was 'Where do/did you get ideas from? Or how do/did you get ideas?' Here I was inviting writers to express where their writing was difficult, original, otherwise productive, and simply, how and in what way they drew upon research or forms of knowledge. Galbraith (1999) has theorised the concept of 'ideas' in relation to discovery writing. I partly wanted to invite responses that engaged with the term 'ideas' so that I could engage with translation theory, i.e. theorising that writing involves the translation of ideas into words, or translating thinking structures into genred textual structures. The question seems quite neutral and general, in that 'ideas' is a term open to interpretation and is applicable to academic writing as well as fiction writing. Because this question follows the question on planning, an implication is also that 'ideas' might perhaps be associated with the early stages of writing and/or planning. Bereiter and Scardamalia's (1987) notion of knowledge telling and knowledge transforming could be related to this question, in that writers were essentially being asked to describe what kinds of ideas, if at all, were being produced or expressed through the course of their writing. The question is also very open, in that writers can consider 'ideas' as coming at any stage of their project, such as during research, during planning, during writing etc.

Question 4 – What do you want to achieve with your writing?

This was a general question, but directed somewhat towards a writer's orientation and motivation. I wanted to engage with such questions as why the writers wrote, or what they felt was valuable about writing. In terms of orientation and motivation, this question was designed to draw out whether writers valued writing as a learning process, whether they valued grades, payment, valued the process for its own sake, or any combination of other factors. The question is also quite Classical, in that it uses the term 'achieve', suggesting that writing might be a means to an end. This could very easily seem as a combative question for Romantic writers, because they might not consider writing to be a means to an end.

Question 5 – Does writing help you think?

This question was directed towards whether writing might be a discovery process, or in any way an aid to thinking. It is quite a closed question, in that it leads very easily into a yes or no response. This question invites a variety of responses, since 'writing' and 'thinking' are very general terms, and are open to interpretation. But by asking about a relationship between writing and thinking, this question also invites writers to consider notions of translation (e.g. translating ideas into words) and to consider writing as a tool that can facilitate thinking. It thus links to Chandler's (1995) sense that writing is a form of mediation, and so invites responses based on this sense of writing as mediation. It is a leading question, in that even a hard-line planner would concede that writing helps them think, if only a little. So this question more likely leads writers into considering in what ways writing helps them think. Again, the terms 'writing' and 'think' seem quite value neutral in relation to Classical and Romantic orientations, so this question is non-combative in this sense.

Question 6 – Do you have an order to your writing/planning?

This question was designed to find out what kinds of strategies or sequences writers used, such as serial strategies, or whether certain sections, such as introductions to essays, were written first. The question tended to rely heavily on the points that writers had already made about planning and writing. Invariably, by the time we encountered this question, this question had largely already been answered in relation to the previous question, in which case I mentioned this question to consider whether we had adequately covered the order of their writing. This question often required some context or a further prompt, such as me asking: 'for example, do you start at the beginning and work through to the end, or are there certain bits that you tackle first?' In some cases, if writers described their strategy as being like one of Chandler's (1995) strategies, such as the Bricklayer, Oil Painter etc, I described Chandler's strategy and asked if they felt that they worked in such a way. Chandler's strategies personify each strategy and thus describe a profile that seems particularly easy to discuss, and can prompt recognition or disagreement.

I had considered sending each writer Chandler's (1995) list of writing strategies before their first interview, so that they could think about whether they felt represented by one of these strategies. This could have had the advantage of getting the writers used to thinking about their writing in relation to processes and process theory. I decided against this, however,

feeling that it might pre-empt, sway, or otherwise construct a writer's thinking along particular lines.

When writers were describing their strategies, I often used prompts that invited them to explain or justify why they used certain strategies, such as asking 'why is it, do you think, that you do that?', or 'do you find that helps you to….?' Aware that writers might have longstanding or habitual strategies that are thus difficult to explain, I anticipated that writers might be learning about their strategies while they spoke. I thus made efforts to create a discussion or otherwise create an environment where the writers could think through why they wrote or planned in certain ways. I often drew upon my own writing experiences or the strategies of other writers in my study, so that I could discuss such similarities and differences with a writer.

Question 7 – How do you know when you've finished?

This is a simple question inviting writers to describe later writing process, such as editing, revising, or rewriting. This question also links to a writer's orientation towards their writing, inviting writers to describe how much they valued certain processes, or what kinds of things they valued in their writing. This question also served to draw attention to writing strategies as a whole, and gave me an opportunity to skim back over their writing processes in brief, from start to finish, checking that I had not missed anything large, such as a complete rewrite or important editing processes. Discussing later writing process, such as revision or layering, can serve to contextualise the role of earlier processes. I used this question as an opportunity to check whether writers had used processes that they hadn't so far mentioned. I thus asked questions such as 'did you rewrite this?' or specific questions, such as 'what kinds of things might you edit?' Again, this question was drawn from *Paris Review Author Interviews*.

Question 8 – Think of other writing you do - maybe essays, reports, emails – anything different from the current task. Do you carry out these pieces in any way differently? If so, how and why?

I wanted to consider 'approaches' to writing as well as a writer's orientation to writing as a whole. So this question was designed to be comparative, where I could compare how writers approached different kinds of writing task. In many cases, this question came near the end of

the interview and served as an invitation to discuss a different kind of writing that might be discussed in a second interview.

Question 9 – Do/did you enjoy writing?

A very open-ended question. This question was not intended to relate to a specific research question, but rather provides a different way for writers to express their writing processes. There is much more emphasis on process than product, so for writers who enjoy the experience of writing, or otherwise feel that process and enjoyment are important aspects of why they write, this question gave them an opportunity to discuss process. This question also links to motivation, or why people write, so links to their orientation towards writing. This question also seems more amenable to romantics, since it relates to feelings and experiences.

This question comes near the end of the interview, and thus gives the writer an opportunity to consider enjoyment in relation to the writing processes and strategies discussed earlier in the interview. In many cases, writers had already discussed other pieces of writing, so this question served to compare how and why they enjoyed some writing experiences more than others. I had not intended this question to be comparative in this way, but it worked very well as a comparative question. Many writers engaged with this question very strongly, and engaged deeply with the question, which surprised me. At the beginning of my project, I had vacillated over whether to include this question, feeling that it could so easily lead to a simple yes/no response. But with hindsight it was a very valuable question to use. Without explaining my findings here, I noticed that writers tended to quickly respond to this question with either a yes or a no, and then try to express and explain their response. The question thus tended to involve a lot of thinking, as if the response and feeling came first, and an explanation followed later. Again, I used prompts to draw out what bits they liked or disliked, and tentatively asked why some bits might be more enjoyable than others.

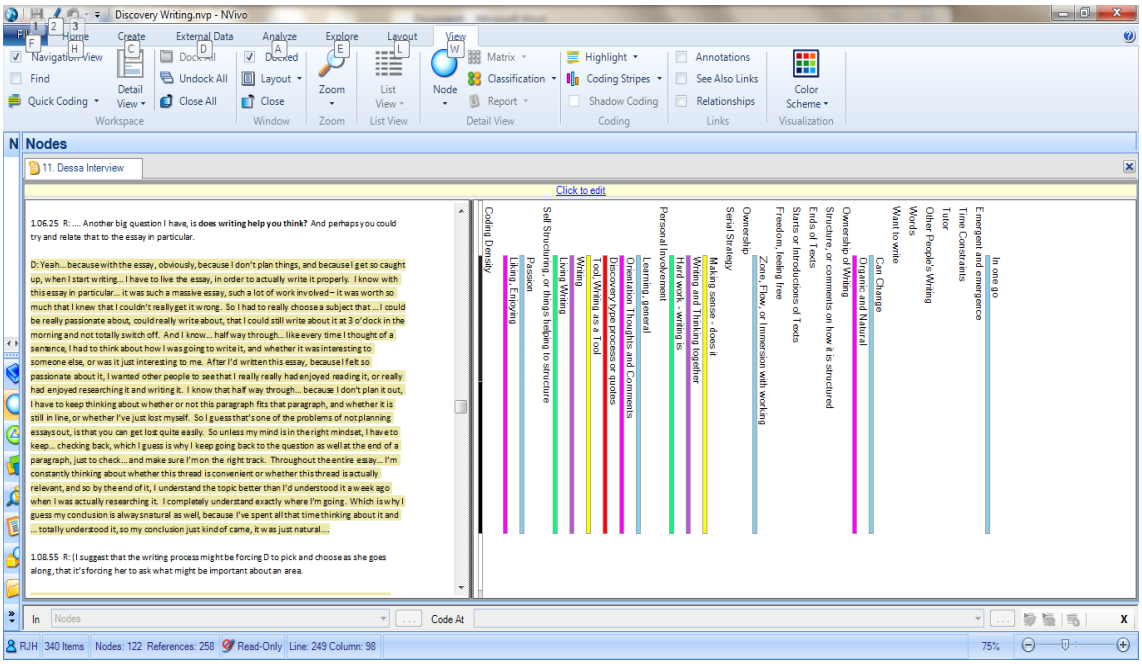
Question 10 – Do you think there could be an ideal way to tackle a task like this?

This question was designed to give writers an opportunity to critically reflect on their writing strategies and processes. It is a meta question in this sense, asking writers to step outside of their way of working and to question the pros and cons of their strategies in relation to the 'task' in question. This question seems very classical, in that it describes writing as a 'task' and

thus suggests that the writing processes might be a means in which to achieve particular aims. In practice I very rarely asked this question because I felt uncomfortable with asking such a classical question. This question could have invited a critical reflection upon a writer's orientation, and thus have engaged deeply with notions of orientation. If I was conducting a similar project again, I would consider rephrasing this question to make it less classically loaded. A less loaded way of asking such a question could be to ask 'If you were writing this piece again, do you think, with hindsight, that you might tackle it differently?'

Another reason for asking this question is that previous accounts from writers, such as Raymond Carver (1994), suggest that pantsers tend to feel embarrassed about explaining to somehow else that they create ideas and direction as they write. They feel they should plan, and that planning is somehow more legitimate as a strategy. This question, then, was partly designed to tease out a writer's feelings and perceptions in relation to the strategy they used. Again, I partly regret not having developed this question more carefully, and having not used it more. With hindsight, however, another reason why I rarely asked this question is that writers had often made critical reflections when answering previous questions, so this question was often unnecessary.

Appendix 4 – Printscreen of Coded Extract from NVivo 9



Appendix 5 – Ethics documents

STUDENT HIGHER-LEVEL RESEARCH

Graduate School of Education

Certificate of ethical research approval

STUDENT RESEARCH/FIELDWORK/CASEWORK AND DISSERTATION/THESIS

You will need to complete this certificate when you undertake a piece of higher-level research (e.g. Masters, PhD, EdD level).

To activate this certificate you need to first sign it yourself, and then have it signed by your supervisor and finally by the Chair of the School's Ethics Committee.

For further information on ethical educational research access the guidelines on the BERA web site: http://www.bera.ac.uk/publications/guidelines/ and view the School's statement on the GSE student access on-line documents.

READ THIS FORM CAREFULLY AND THEN COMPLETE IT ON YOUR COMPUTER (the form will expand to contain the text you enter)**. DO NOT COMPLETE BY HAND**

Your name: Richard Heeks

Your student no: 580013061

Return address for this certificate: Richard Heeks, 5 Buckland Walk, Exminster, Exeter, EX6 8TS

Degree/Programme of Study: PhD (4 years, full-time, MSc to PhD)

Project Supervisor(s): First supervisor is Susan Jones. Second supervisor is Debra Myhill

Your email address: **rjh216@exeter.ac.uk**

Tel: 01392 829650 (Home telephone of Richard Heeks)

I hereby certify that I will abide by the details given overleaf and that I undertake in my thesis to respect the dignity and privacy of those participating in this research.

I confirm that if my research should change radically, I will complete a further form.

Signed:……..date:……..

NB *For Masters dissertations, which are marked blind, this first page must* ***not be included*** *in your work. It can be kept for your records.*

Certificate of ethical research approval

Your student no: 580013061

Title of your project: Discovery writing and genre

Brief description of your research project: My project sets out to investigate people's writing processes. More specifically, I'm interested in the notion of 'discovery writing' – often thought of as 'writing to find out what you think'. I propose to examine discovery writing in relation to genre. To do this, I will interview writers to take their accounts of how they approach and carry out writing tasks. I will also look at examples of their actual writing, to make connections between how they write and what it is they're writing. All writers will be over the age of 18 years. Writers will range in experience from undergraduates to professional writers.

My research methodology, will employ semi-structured interviews, learning journals, and textual analysis of participants' written work. Each participant will be interviewed twice. The first interview will focus on a piece of their writing. The second interview will focus on an example of a different type of writing. The writing itself will be writing that participants have written as part of their normal lives, i.e. I do not ask participants to produce writing especially for my project. Learning journals will be carried out by participants throughout the duration of the project, and will be discussed during the second interview.

Interviews will be based on set questions, but the questions will be somewhat open, to allow participants to describe their writing practices in their own terms. I will engage with participants in a collaborative way, where the interview might become a discussion of writing practices and writing theory, rather than a simple yes/no answering of questions. Many participants will be experienced writers, so I will value their critical comments not only upon their own writing but on my study as a whole. Participants will be given an opportunity to question my suppositions or my theorising of their accounts.

After the initial interview, I will then contact each interviewee by email to present my transcripts of the interviews to them, along with my initial interpretations of the interview data. I will thus allow them to interrogate and question my interpretations, which will yield further data for my analysis. A second and final interview will then take place. This second interview (as mentioned above) will focus on a different piece of writing, but will also allow for discussion of learning journals and my interpretation of the findings from the first interview. I will use email to arrange interviews and to send documents to participants, such as consent form, a list of the interview questions, advice on writing a learning journal, and my feedback on the interviews. Email may also serve as a space in which participants can raise questions with me or discuss their writing.

Give details of the participants in this research (giving ages of any children and/or young people involved): I'm planning to interview 10 people, of various ages, experience, and background. My intention is to find a wide variety of writing strategies. To achieve this I will find participants from arts, sciences, and from writing professions (such as journalists), from undergraduates to professional writers and academics. All of these people will be over the age of 18 and will be able to provide informed consent.

Give details (with special reference to any children or those with special needs) regarding the ethical issues of:

a) informed consent: **All participants will be over the age of 18 and capable of giving informed consent.**

My consent form will require participants to sign, to provide a record of their informed consent. I will store these consent forms in a paper file.

Participants will be informed that they will be given anonymity, that the interviews will be audio recorded, and that data from the interviews could be reproduced in my PhD and in other publications. I will also provide participants with a link to the Research section of my University of Exeter eprofile, which provides details of my PhD project:

http://eprofile.exeter.ac.uk/portfolio.php?uid=rjh216&section=2

This will help participants to understand the nature of my project and their role within it.

I will invite potential participants to take part in my study by emailing them an invitation. (See attached document.) The invitation will describe my PhD project and the participants' role within it. The invitation thus takes a dual role of 1) inviting participants, and 2) ensuring that they enter into the project informed of its nature and their role within it.

It is possible that participants say things during the interviews that they might not want to be recorded or published. If any such cases seem obvious, I will ask the participants at that time if they are willing to allow these cases to be 'on the record' as it were. That is, because the interviews are on ongoing process, it will be helpful to remind participants of their consent. I will also remind participants of consent at

the end of the interview, in case they have said anything that they do not want to go 'on the record'.

b) An example of the consent form(s) must accompany this document. **Attached.**

c) anonymity and confidentiality: **Participants will be made aware, via the consent form and by myself, that my study will offer them confidentiality and anonymity. It is likely that some well known authors and academics will take part in my study. Offering them anonymity is key to allowing them to talk openly of their writing practices, since I want them to feel able to divulge all aspects of their writing, not just those that might seem acceptable or in keeping with their reputation in the field.**

When I present my work as a written thesis, all references to names and to any details that could reveal someone's identity will be anonymised.

Give details of the methods to be used for data collection and analysis and how you would ensure they do not cause any harm, detriment or unreasonable stress:

Interviews: Participants will be given the choice as to where they would like to be interviewed. Interviews could take place at their place of work, or wherever they choose. However, I will also find rooms at the university, such as meeting rooms in the libraries, where interviews could be held. Participants will be made aware that they are in control of the interview, that they are free to leave the interview or withdraw from the study at any time (as stated on the consent form). The people taking part in my study will be doing so voluntarily, so I'm hoping this will help them realise that they are in control of the process as a whole.

Secondary interviews and Data analysis: After the initial interview, I will contact the interviewees to check my transcriptions and my initial thoughts with them. This process allows them to error check my transcriptions, and to satisfy themselves that I am not misrepresenting them. It also gives them an opportunity, having had time to reflect on the interview, to add any subsequent thoughts or realisations that have occurred since the interview. This process could help me to gain a deeper and more reliable sense of what their writing strategies are, whilst also giving the participants a 'right to reply'. Ideally, this sense

of 'getting back' to participants could help to create an ongoing dialogue between them and myself, which could aid my study. Second interviews will be used to focus on another and different piece of writing. The second interviews will also be used to discuss learning journals and feedback from the first interview.

Textual Analysis of Participants' Writing and Interview Data. My study will look at examples of the participants' day to day writing, such as essays, articles, stories etc, to make comparisons between writing processes and written product. Clearly, people's writing may be sensitive to them in many ways and require that I do not reproduce it without permission or consideration. Texts in question might, for example, be as yet unpublished, or be of a personal nature. If the material seems obviously sensitive, and I want to quote from or in any way reproduce these pieces of writing in my study, I will anonymise the material and check with the writer that they are happy for it to be included.

Give details of any other ethical issues which may arise from this project (e.g. secure storage of videos/recorded interviews/photos/completed questionnaires or special arrangements made for participants with special needs etc.): **Interviews will be recorded via an electronic voice recorder and then transcribed to Word documents. Voice recordings will be stored, in the long-term, in a password protected audio file, and transcriptions stored as password protected files.**

Give details of any exceptional factors, which may raise ethical issues (e.g. potential political or ideological conflicts which may pose danger or harm to participants): **I don't envisage that any issues of an ideological or political nature will arise from my study.**

This form should now be printed out, ***signed by you on the first page and sent to your supervisor to sign. Your supervisor will forward this document to the School's*** *Research Support Office* ***for the Chair of the School's Ethics Committee to countersign. A unique approval reference will be added and this certificate will be returned to you to be included at the back of your dissertation/thesis.***

N.B. You should not start the fieldwork part of the project until you have the signature of your supervisor

---

This project has been approved for the period: **until:**

By (above mentioned supervisor's signature):
……..…**date:**……

N.B. To Supervisor: Please ensure that ethical issues are addressed annually in your report and if any changes in the research occur a further form is completed.

GSE unique approval reference:…….

Signed:……..date:……..

Chair of the School's Ethics Committee

This form is available from http://education.exeter.ac.uk/students/

CONSENT FORM for Richard Heeks' Discovery Writing PhD Research Project

I have been fully informed about the aims and purposes of the project.

I understand that:

there is no compulsion for me to participate in this research project and, if I do choose to participate, I may at any stage withdraw my participation

I have the right to refuse permission for the publication of any information about me

any information which I give will be used solely for the purposes of this research project, which may include publications

If applicable, the information, which I give, may be shared between any of the other researcher(s) participating in this project in an anonymised form

all information I give will be treated as confidential

the researcher(s) will make every effort to preserve my anonymity

…….. ……..
(Signature of participant) (Date)

……
(Printed name of participant)

One copy of this form will be kept by the participant; a second copy will be kept by the researcher(s)

Contact phone number of researcher(s):…01392 829650……..

If you have any concerns about the project that you would like to discuss, please contact:

Richard Heeks…- rjh216@exeter.ac.uk
…….
OR

…….

Data Protection Act: The University of Exeter is a data collector and is registered with the Office of the Data Protection Commissioner as required to do under the Data Protection Act 1998. The information you provide will be used for research purposes and will be processed in accordance with the University's registration and current data protection legislation. Data will be confidential to the researcher(s) and will not be disclosed to any unauthorised third parties without further agreement by the participant. Reports based on the data will be in anonymised form.

Appendix 6 – Skeleton Profiles

Skeleton Profiles

The following profiles of 5 writers are heavily edited down versions of their full profiles. These 5 writers are not included in the main text of the Writer Profiles section for reasons of brevity.

Planner/Discoverer Writer Profiles discounted from the main text of the section on Writer Profiles				
5. Sophie	3rd Year Literature undergraduate. Going on to study for MA.	Mainly **stories**, but also mentioned **D&D writing**, **essays** and exams	**Plans and Discovers**, perhaps leaning further towards discovery. Romantic with characters	Tends to build ideas out of associations and experiences. Sometimes starts with a line that feels strange or good to her, such as 'Tiny threads clung to me like ticks'. Has ideas, and might write up to a scene, but felt that her writing was largely made up as she went along.
6. Cate	3rd year Literature undergraduate. Had previously written, directed, and acted in plays for a church group	A **screenplay**. Also discussed **essay and exam** writing	**Plans and discovers**. Romantic in relation to characters.	Screenplay was thought through before writing. But the writing process then required more detail than her initial ideas, and created logistical problems that then required her to create some minor characters and more depth. Used more cut and dried strategies, like schemas, for essay and exam writing.
9. Angus	Final year Literature PhD student	Mary Shelley **chapter of a PhD** on Mary Wollstonecraft	**Plans and Discovers**. Used writing as a means to find his 'position'. Various stages and drafts, some of which he termed as a 'plan'	Felt that before writing, his thoughts were an 'unshaped mess'. Wrote a 'loose' first draft to 'situate' himself, e.g. his position and argument. Later wrote a 'tight' second draft that 'reversed the flow', putting his argument at the start, rather than leaving it at the end.
10. Anna	Final year Education PhD student	Results and Analysis **chapter of PhD**. An article based on her PhD findings. The first page of a story – written for my project	**Plans and Discovers**. Tends to plan academic writing, but discovery writes when in difficulty. Uses a more serial 'pantsing' approach for fiction	Usually creates bullet point outlines for academic writing, But uses discovery writing to create an argument, or when faced with difficulty. Writing helps her to create or find ideas. Talked more Romantically about dialogue and voice. Repeatedly wrote and rewrote an abstract to find her argument, feeling that to explain to a reader can be to find it or create it for herself.
11. Lilly	Postdoctoral Biosciences researcher. Has also published poetry	**Journal article** on a herbal tea maker/producer. We also discussed **poetry**.	**Plans and Discovers**. Does not create a written plan or outline.	Has ideas before writing, but these might prove to be unworkable, and writing then becomes too difficult – she has 'a fog' in her mind. Felt that poetry writing was more 'spontaneous', the 'product of a raw emotion at a particular time.'

5. Sophie

> [For stories] my ideas kind of come in stages; first I get a line from somewhere, an idea or a thought which I think would make a good story or poem which is usually a metaphor or simile or image…. I've got a poem I want to write about because I saw a Reith lecture at Christmas and the scientist said that every animal's heart lasted for one billion beats. I think that's quite questionable as a statistic, but it's such an arresting idea. So I want to write a poem about it in iambic tetrameter (lub-dub, lub-dub, lub-dub, lub-dub). And also nostalgia sounds a bit like a word for a disease to me, so I want to write a story or poem with either the line 'nostalgia is a wasting disease' or have that as a broader theme. So once I have the ideas, the seeds, they sort of germinate in the back of my mind for a while – the heart thing's been there since December, so nearly five months now. Then when I have a place for it to go – a reason to write – I start building my story around that line, writing it at first in my head until I can get to a computer so I can write it down….. (Sophie)

Writer Profile

At the time of the interview, Sophie was a third year English and History BA student preparing to begin an MA. We based the interview upon a 4,000 word short story (*Go Bid The Soldiers Shoot*) that she had recently written for a creative writing module. Sophie described herself as dyspraxic, and explained that her handwriting is like 'a dozen spiders getting really drunk in an ink bottle then having a disco on a bit of paper.' Word processing is, then, perhaps more than usually important for Sophie because without it she would find writing very difficult to produce. People would also find it difficult to read. Sophie also described making associations between stories and colours, and made other associations that might easily be termed synesthetic. Her stories often begin with ideas or lines that feel good to her, such an experience she had of looking at red threads in her lap, and thinking of a line 'threads clung to me like ticks'. We mostly discussed her story writing, but also discussed her D&D writing and essay writing.

It's tempting to view Sophie's story writing as largely character based, because while she writes, she thinks through how each character might feel or act. She stated that she thinks of her characters as 'real people'. When discussing them, she used their names, and seemed surprised at this, noting that she hadn't recognised that before. She roughly begins by creating a situation to place her characters into. She also begins with a line of dialogue that might be spoken, and/or a scene to write up to. She has 'ideas' and a sense of a story, but no written representation that she would term a plan or outline. Writing is then a discovery process, or generative, in that when writing she works out in much greater depth how characters respond, speak, and develop. Their behaviour can then steer the whole story into new directions. The writing process can be holistically generative in this sense that the serial writing process can change and steer the whole story, not just small elements. The serial process of writing the story can place different elements into synthesis, i.e. the story can change to accommodate character actions, and these story changes, in turn, feed back into the characters. That is, she can get to know her characters better by how they react. Writing of dialogue, however, can

also be particularly difficult or simple to explain, the writing of which she felt could be 'like a monologue in my head', which she felt was 'a bit weird'.

While writing, she thinks carefully about how and why a character might respond or react to a situation such as being dumped by a lover, or living alone for the first time in a long time. The discoveries of words and writing are, partly, a matter of imagining what it might feel like to experience those situations herself. They are acts of visualising and understanding - trying to put herself into a character's position. These character actions and dialogue develop add a depth that was not there in her initial ideas or 'plan'.

Fiction

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- Lots of existing ideas
- Ideas often start from a 'thought or a line', a 'metaphor or an image' that seems suited to either a story or a poem – sometimes associational or emotional
- Ideas or words as based on real life or experiential, even synesthetic
- Heard character's voice
- Writing exercises help create ideas
- Ideas could be story or poem ideas

Theme A2: Capturing and Storing Ideas

- Carries lines and ideas in her head – has to write them into a story or poem to stop thinking about them

Theme A3: Planning and Preparation for Writing

Dungeons and Dragons Writing

- 'It's trying to juggle a hundred things at once' – can easily express what she's trying to achieve

Fiction and Short Story Writing

- Had thought-up a scene whilst at work and had an arresting line that she wanted to begin with. Had a sense of 'most' of the story 'in my head'

Section B: Main Writing Phase

Theme B2: Beginning Writing

- Starts with a story 'about libraries' and with her valued first line ('tiny threads clung to me like ticks')
- Writing up to a scene, so thinking ahead, but also 'made it up as I went along'
- Needing to then create a backstory
- Another story incorporates a line, 'nostalgia is a wasting disease' – a line she first tried in a poem

Theme B3: Converting Plans and Ideas into Writing

- Having a 'rough trajectory of the story', but not 'knowing what characters are going to do until they do it'.
- Writing is 'frustrating' because the story seemed better 'in my head'

Theme B4: Emergence and a Developing Body of Text

- Ideas might become 'seeds that germinate' in the creation of a story
- Having a 'rough trajectory of the story', but not 'knowing what characters are going to do until they do it' (see also B3)
- Dialogue didn't turn out as expected
- The Story Changing During Writing and Thinking

Theme B5: Endings, Conclusions, and Discussions

- What's in the box? The story leads up to the mysterious box, but Sophie doesn't know what's in the box
- The significance of the unopened box – Sophie's thinking ahead process, coupled to a serial 'what next' strategy

Section C: After Main Writing Phase

Theme C1: Editing, Revising, and Rewriting

- Does not edit or proofread heavily, but discusses and rethinks her work

Theme D2: Checking as You Go, and Reading Back Over

- Forsterian sense of reading back over a line. Sophie's thinking and writing process, of thinking carefully about her characters in relation to her story so far, seems to lead to some writing that is not heavily wrought: 'I remember writing that line off the top of my head.' When she then reads back over this line, there is perhaps a Forsterian sense of writing something easily ('I didn't really think about it when I wrote it') and then seeing it in a different light ('yeah, that probably would be true'):

  > I remember writing that line just off the top of my head though – I didn't really think about it as I wrote it, but when I read the sentence back a moment later I thought 'yeah, that probably would be true'.

Theme D4: Writing and Thinking

- Having a Story and Characters to Think With – leading to writing 'off the top of my head', reading back over it and realizing it 'would probably be true'
- Thinking 'in character', as the narrator, and thinking ahead
- Thinking in 'my narrator's voice'
- Story writing as 'easier' and more likely to be done in a continuous flow than academic writing
- Synaesthesia. Associational Thinking. Feelings that are difficult to describe

Academic Writing

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- Makes decisions about 'points', and also waits for first lines to strike

Theme A3: Planning and Preparation for Writing

- Essay questions can suggest a certain way to tackle them. A 'plan' is not a visual thing in my head' but rather a decision' to make 'X, Y, and Z points'. Her introduction makes these points then becomes her plan

Section B: Main Writing Phase

Theme B1: Strategies and Writing Order - Overall

- Essay writing and thinking tends to be just 'when I'm sitting at the computer', whereas story writing is with her everywhere
- Needs 'the fear' to write essays, but is more 'self motivated for creative writing'

Theme B3: Converting Plans and Ideas into Writing

- Translates essays but transcribes stories. Stories tend to 'flow' from a line, but essays are more a matter of translating ideas into words

Section D: Writing Processes

Theme D1: Considering a Reader

- 'Talking it out' gives her a 'clearer sense of what I'm trying to say'

Section E: After Main Writing Phase

Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

- Exams and Pressure – Exam writing as a 'panic attack on a page'
- Exams, Dyspraxia, and Word Processing – an Invigilator is 'added pressure'

6. Cate

> I had this… idea that they would be in this soup kitchen, and that Steve would tell Richard his story, and then at the end, Richard would have this change of mind. That, initially, was everything. And then I started writing, and you know, problems came up. I realized that I needed to get from this… the courthouse to the soup kitchen. And so I created Caitlin, the community services officer I guess you could call her. (Cate).

Profile

At the time of our interview Cate was at the end of her third year of an English degree. We based our interview mostly on a film script she had very recently written and was now editing. The film script/screenplay was for an English degree module. Cate had previously written and directed plays for a church group she was a member of, where bible stories were adapted, so had some experience of writing a story that would then be performed by actors. We also discussed her essay writing, but in less detail and mostly as a comparison to her film script writing. Cate was currently writing a dissertation, so her fiction and essay writing were both currently on her mind.

Writing Processes

Fiction Writing

Cate overheard a discussion on the high street, where people were being disparaging about Big Issue sellers. She disliked what they'd been saying, so quickly made notes, and decided to base a story around countering negative perceptions of homeless people. She felt that countering such prejudice was the 'point' of the story. When thinking up and planning, she then weighed her ideas in terms of whether they would 'illustrate' her 'point' and also whether the story and characters seemed 'natural'. She created a story where a central character starts out disliking homeless people and then undergoes changes throughout the story. By the end, the central character becomes more understanding of homeless people. It is essentially a conversion story.

Cate planned the plot in advance of writing. But during writing described the characters and story as having a 'life of their own', saying of her central character: 'it wasn't 'I wanted Richard to develop'…. It was '*he* wanted to develop'. The writing process also required things that she hadn't planned or envisaged, such as how to logistically move the story from the courthouse to the soup kitchen. While writing, she created a character, a community services officer, who would facilitate this movement.

Fiction

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- Observation ideas from a book she'd read
- Overheard people complaining about Big issue sellers
- Easier to write about 'thing that have actually happened' rather than 'total fictional fantasy'
- Partly based characters on her friends

Theme A2: Capturing and Storing Ideas

- Carries a notebook to remember things– notes can turn into drafting
- Feels more attached to Handwriting than Typing, and liked the fact that it's easier 'to date' or identify as 'I wrote this bit then'
- Ideas and Notes can Develop into 'half a scene' in a Notebook

Theme A3: Planning and Preparation for Writing

- Had a plan for a story, with the purpose of countering prejudice towards homeless people. The plan changed in some ways before writing, through discussion with friends, but retained its overall purpose
- Her 'plan' had characters and a plot – a rough outline
- Described the story in terms of affect and aims – to present homeless people positively

Section B: Main Writing Phase

Theme B3: Converting Plans and Ideas into Writing

- The Writing process requires moving characters around, which creates more depth and detail than her plan
- Creating a new character to facilitate story movement
- A Moral Story?! – Intentions and Developments
- Intentions - Making and 'Illustrating' a Moral Point (see also *E1 Reflecting on Writing*)

Theme B4: Emergence and a Developing Body of Text

- ‘It wasn’t intended to be … a moral story – the writing really develops these things’
- The ‘story took on a life of its own’ – ‘it wasn’t ‘I wanted Richard to develop’…. It was ‘he wanted to develop’

Section C: After Main Writing Phase

Theme C1: Editing, Revising, and Rewriting

- Writing by Hand and Then Typing up on a Word Processor – Different Editing Processes
- Rehearsals and performances test the writing

Section D: Writing Processes

Theme D1: Considering a Reader

- Readers who are critical of homeless people

Theme D2: Checking as You Go, and Reading Back Over

- In ‘bits and pieces’, reading over and making changes
- Feedback from other students

Section E: After Main Writing Phase

Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

- Intentions - Making and ‘Illustrating’ a Moral Point (see also *B3 Converting Ideas and Plans into Writing*).

Academic Writing

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- Formulates a response from a question, e.g. decides what texts and sources to draw from. (N.B. little sense of 'ideas' as such. More an approach.)

Theme A3: Planning and Preparation for Writing

- Essays as 'a lot more structured' than stories – describing a schema
- Need to be 'as structured as possible' – can easily end up 'waffling'
- Attempting a Dissertation – Starting with an Idea about what to do, but then Realizing it was 'a path to madness'

Theme B3: Converting Plans and Ideas into Writing

- Has a 'rough plan', breaks up into paragraphs – 'It's just building it up'

9. Angus

> I talk about having a notebook and a plan, but I think until you've started writing something, you don't see the shape of what it is. And without that shape, basically my thoughts … are more or less an unshaped mess. And I've given myself vague pointers of where I want to go, like… I always know the order of how I want to discuss things…. And then the process of writing gives my thoughts about the novels and critical material a kind of shape. (Angus)

Profile

At the time of our interview, Angus was a Literature student in the final year of his PhD. His PhD looks at the influence of Mary Wollstonecraft on the generation of writers that followed her. I had one interview with Angus, based on a chapter of his PhD that concentrated on Mary Shelley.

Writing Processes

Angus had already done an MA in this area, so had some previous knowledge and experience to bring to his PhD. Before writing, he researched each writer, reading both primary (e.g. their novels and critical works) and secondary (i.e. theory on them) writings. He tried not to make notes when reading the novels, so that he could experience reading as a 'normal' reader rather than as a critical reader. Part of his theorising, in fact, was based in reader-response theory, so the experience of reading was an important aspect of his work. He then drew his ideas together in a notebook before writing a draft on computer. His first draft of the chapter was then partly working from the ideas and references in his notebook, and was partly generating his argument. He described this first draft as a 'loose' 'wandery thing', that like a loose 'piece of string' would later, via a second draft, be drawn 'tight'. His argument emerged out of the first draft, and thus came towards the end. After the first draft, he then wrote a second draft, that 'reversed the flow'. That is, the second draft began with his argument, and then presented the material and reasoning that served to contextualise the argument.

Relevance for my PhD - Discovery Writing and Genre

Angus's writing process is particularly interesting for my PhD for how he creates his argument partly through writing. For a PhD, the difficult bit is perhaps being original. In Angus's case, this difficult bit was heavily associated with the process of writing. The fact that his second draft then 'reversed the flow' is interesting with regards to genre, reflecting his consideration that a PhD should be 'tight' rather than 'loose' and presented in the form of the argument coming first, rather than at the end - as it did with his 'discovery' draft.

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- Background Knowledge and Experience from his MA
- Reading and Reader-Response Theory. Reads fictional texts and draws ideas from his experience of reading them, in the manner of 'reader-response theory'.
- 'Situates' himself with existing critics to develop his own position

Theme A2: Capturing and Storing Ideas

- Has a notebook for each chapter of his PhD
- Handwritten notes become a 'framework'
- Tries not to make notes as he reads fiction. Does not like making notes while reading fiction, presumably because, as he's said before, he tries to experience the fictional texts as a reader (i.e. in terms of a usual reading pattern, rather than stopping to take notes).
- Good memory for novels

Theme A3: Planning and Preparation for Writing

- His PhD builds upon his previous MA work
- Reader Response Theory Is a theory he critiques in his PhD, and is also a way of working, i.e. a reading process
- Discussions with supervisor
- Notebooks are a Plan

Section B: Main Writing Phase

Theme B2: Beginning Writing

- First Drafts can be quite 'flabby' – a 'wandery thing' that will be sorted out and made tighter during a second draft

- First Draft is Difficult, Slow, and Experimental

- By the end of his first draft, Angus will hopefully have developed his argument and his stance in relation to the chapter's topic (e.g. Mary Shelly) and his thesis statements

- Summary: Angus's first draft seems like an example of discovery writing, in that he is using writing as a way to channel his ideas into developing where he stands in relation to the ideas of others.

Theme B3: Converting Plans and Ideas into Writing

- Comes up with a thesis statement at the end of his writing. The writing goes beyond his initial 'plan' in his notebook and 'never quite adheres to the plan'.
- His Notebooks have 'vague pointers' but his thoughts are 'unshaped'. Writing then provides a 'kind of shape' (See also *D4 Writing and Thinking*)

Theme B4: Emergence and a Developing Body of Text

- 'It sort of grew out of my MA thesis'
- Writing can be difficult when 'you're really trying to work out what you're saying' (see also *D3 Problems and Difficulty*.)

Section C: After Main Writing Phase

Theme C1: Editing, Revising, and Rewriting

- Rewriting means 'Reversing the Flow'. When Angus wrote a first draft of his PhD chapter, he 'came up with' his ideas and argument (his 'thesis statement') as he wrote. For his second draft, or rewrite, he then places his ideas and argument (his thesis statement) towards the start, and then explains them. Thus the form of the writing, and the process of writing, were somewhat reversed
- Reversing the Flow also Means that a Thesis Statement then takes a Central Role, so Extraneous Stuff can be Edited Out. (see also *E1, Reflecting on Own Writing*, since Angus is reversing the flow to meet a genre expectation of what a PhD should be, i.e. that he should begin with his thesis statement at the beginning rather than at the end.)

Section D: Writing Processes

Theme D1: Considering a Reader

- Academic Writing should not be a 'mystery' like a Crime Drama

Theme D2: Checking as You Go, and Reading Back Over

- Editing as he goes along, for his first draft

Theme D3: Problems, Difficulty, and Intensity

- ‘Going through that process of being stuck helps you to get to that moment where you feel more free about your writing’
- ‘I think once you’ve made a forceful statement, it makes you live up to it’

Theme D4: Writing and Thinking

- ‘Until you’ve started writing something, you don’t see the shape of what it is.’

Section E: After Main Writing Phase

Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

- Academic Writing should not be a ‘mystery’ like a Crime Drama
- ‘It’s… kind of that discovery method on the sly’. Angus described tending to create his argument through the writing process of the first draft, and then, to satisfy the genre expectations of a PhD, he would then, in the second draft, put his argument at the beginning. He jokingly referred to this process as being a ‘discovery method on the sly’, presumably meaning that it is interesting that the final draft didn’t reflect how the argument had previously come out of writing, towards the end, rather than preceding it.

10. Anna

> … I remember writing the last paragraph from the literature review, that it originally finished one sentence early…. And after I'd finished the draft, I suddenly thought 'no, I need to put another sentence in to make that clear, and that somehow clarified in my own mind what I was writing. Because what I had written… was that 'one lesson that emerges is that grammar is a source of difficulty for a significant number of English teachers', and that 'teachers need support to develop their linguistic and pedagogical subject knowledge'. And I was like 'that's fine, but that doesn't say anything about emotion'. When I read it again, I was like mmm (frustration, trying to work it out), because trying to place this affective element in the literature [is awkward?!], and so then I suddenly thought… I had just this moment where I'm pretty sure that I'd written half the sentence before I'd worked out what I was trying to say, which is why I remember this being a discovery sort of writing moment…. And I think I wrote 'even more significantly' without knowing what I was going to put next, and then I put 'research into affects'…. (Anna)

Writer Profile

At the time of our interviews Anna was in the final year of a PhD, researching the role of grammar teaching in secondary education. We knew each other, having studied together for our MSC in Educational Research. Anna had previously been working as an English teacher and was interested in teaching and writing. She had also written stories before, primarily for herself rather than for publication. We had three separate interviews. The first interview was based on the results and analysis chapter of her PhD. The second interview on an article she was writing. The third interview looked at the first page of a piece of fiction writing she had embarked on especially for my project.

Anna knew about my project in some detail because we had previously presented together at conferences and otherwise discussed our projects. Her knowledge brought some depth to her input, because while she was writing, she was also being critically aware of her writing processes, and being aware of whether they might be discovery type processes. She even thought to herself a couple of times while writing: 'ah, Richard will be interested in this'. I also knew a little about Anna's PhD project, knew her supervisors, and had a sense of the types of discourses and academic practices in their field. It was thus possible for me to make some inferences between Anna's writing processes and the kinds of discourses and practices she was engaging with, such as her use of mixed-methods research, and her desire to make their research accessible for a wide variety of readers, such as academics, teachers, and policy makers.

Relevance and Interest for my PhD – Discovery writing, Orientation and Genre

A planner who discovery writes when faced with difficulty?! Anna describes herself as a planner, in that when writing essays she tends to create bullet point plans before writing, and

then, roughly speaking, uses the bullets to create her chapter headings or topic sentences. But when writing her article, she tried this technique, and then was told by her supervisors that her writing needed an argument. She then used writing as a way to discover, devise, and present her argument. This change of strategies perhaps suggests that her bullet point planning system works well if she can easily comprehend what her essay is for and how she can achieve those aims. But when she approaches something new or difficult, she then requires a more radical thinking process to precede the planning stage. In her case, the discovery writing method worked, and provided this preceding stage. This interpretation of Anna's writing processes is in-keeping with Bereiter and Scardamalia's sense of Knowledge Telling vs. Knowledge Transforming, in that the difficulty of having to create an argument obliges Anna into having to be unusually proactive and inventive.

Plans essays but does not plan fiction. There would seem to be an important relationship here between genre and writing processes. For her fiction, she felt that there were certain elements that were particularly difficult to plan, such as rhythm and dialogue. She could partly create descriptive passages from visualising things (like fish, physical actions etc), and then translating these into writing. But the rhythm, dialogue, and narrative speech, weren't translated in this simple sense, and Anna used a more Romantic discourse to explain their creation, such as they came 'naturally'. There seems a strong argument here to say that descriptions and dialogue require different kinds of thinking and writing processes to create.

Academic Writing

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- PhD chapter - writing was more about presenting data than about ideas, but ideas occurred whilst writing

Theme A2: Capturing and Storing Ideas

- PhD chapter – Made notes as she wrote and created a 'phrase bank'

Theme A3: Planning and Preparation for Writing

- PhD chapter – Coding and supervisors helped to provide a structure for presenting data.

- Article: Made a bullet point plan and expands upon it, so it 'grows and grows' – and also discovery wrote her abstract.

Section B: Main Writing Phase

Theme B3: Converting Plans and Ideas into Writing

- PhD chapter – A Writing-up Process, that Coheres the Codes Overall, and Makes Links Between Them. Some Discovery, 'because those things occur to me while I'm writing.
- PhD chapter - Simple Bits Could Be More Awkward Than the Supposedly Difficult Bits.

- Article - A 'bullet point plan' drawn from her abstract and PhD gets drawn over and filled in – the writing 'grows over' the plan.
- Article - The importance of certain 'words' in arguments – the word 'discourse' can characterize an argument.

Theme B4: Emergence and a Developing Body of Text

- PhD chapter – Moving from one thing to another develops links

- Article – '… abstracts … turn into plans really well'.
- Article – Emergence of sentences and ideas

Section C: After Main Writing Phase

Theme C1: Editing, Revising, and Rewriting

- Article – Writing different versions of the abstract – they get written over and it's difficult for her to describe this process.

- PhD Chapter - On how the her PhD can be used as a body of work to lift bits from for articles – and how she might 'tinker' with bits while writing, but never does complete rewrites.

Section D: Writing Processes

Theme D1: Considering a Reader

- PhD – Careful and a bit nervous of what she can claim. Working closely with supervisor to check this 'style'.

- PhD – Having a Critical Examiner in Mind, Can Make Her Careful of What she Claims, and can feel like a Straight Jacket.

Theme D2: Checking as You Go, and Reading Back Over

- Article – (see *B4 Emergence*, for how she comes back to difficult bits and reads over them. She made a discovery when starting a sentence and then not knowing where it would end, but having pushed herself into ending it by starting it strongly.)

Theme D3: Problems, Difficulty, and Intensity

PhD (Results and Analysis chapter)

- Trying to synthesise things that don't synthesise – writing as problem solving.
- Making links is exciting and feels like discovery.
- Putting aside the difficult bits and then coming back to them later with the right words
- Newness of genre and largeness of chapters = difficult

Article

- Finding an argument by writing a summary/abstract.
- Difficulty pre-empted a discovery writing process.
- Words, difficulty, and discovery.
- Expressing complex ideas … is often about finding the right words.

Theme D4: Writing and Thinking

- General strategy - Leaving difficult bits and coming back to them later. She prefers to amass a body of work rather than get 'stuck' on one difficult bit.

PhD (Results and Analysis chapter) -

- Words, variety, and feeling restricted by feeling that she would have to defend her PhD
- Leaving something unfinished, reading back over, and/or doing something else and coming back again
- Writing and Synthesis – Writing as problem solving.

- Writing and Memory – Remembering Previous Sections and making Links.
- In my Head - Makes notes when ideas occur to her during writing, and puts them at the end where'll they'll end up going in her discussion chapter
- Expressing complex ideas … is often about finding the right words

Article

- Discovering Key Words and Phrases
- Propelling herself into writing a sentence by making an ambitious opening
- Words can define arguments – The word 'discourse'
- Writing, Thinking, and Words as Bound up with each other

Section E: After Main Writing Phase

Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

PhD chapter – A new form of writing for her, and 'deathly dull'

Article – A New form of Writing for Her, and Needed an Argument

Fiction

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- Ideas from life and real experiences
- Experiences of swimming with fish
- Structural Idea from *American Gods* (a novel by Neil Gaiman)

Theme A2: Capturing and Storing Ideas

- Notebook

Theme A3: Planning and Preparation for Writing

- Didn't plan her story very much before writing – just to 'start with the fish and then move into the character
- 'I probably have to do it all at once, because I don't think I could convey feeling without getting the rhythm right.'

Section B: Main Writing Phase

Theme B2: Beginning Writing

- Starting writing by creating a scene – gauging if the scene can carry momentum to keep the writing going. (see also B4, *Emergence*)

Theme B3: Converting Plans and Ideas into Writing

- Wanting to 'evoke an image and a feeling…. to evoke sympathy, maybe a little disgust'
- Rhythm, to 'create atmosphere and emotion' – not 'consciously' 'planned', but she's 'aware of it', especially when 'looking back at it it', i.e. reading back over it

Theme B4: Emergence and a Developing Body of Text

- Schema – the 'fish was a way in', like 'a cinematic trick'
- Nuggets – ideas might link to other ideas in a narrative progression, such as placing a character in a scenario and then feeling for them: 'poor Neptune'
- 'You set up a peril… but you don't know how it's going to resolve'. Anna recalled a previous piece of novel writing. She described things such as 'characters' and a 'peril' as things put into the text that then developed during the writing process. The writing and text is a 'space to explore':

> I didn't really know how it was going to end until I was half way through it, because you've got space to explore characters and situations. I mean, you set up the peril, or you set up the problem, but you don't quite know how it's going to resolve.

Section C: After Main Writing Phase

Theme C1: Editing, Revising, and Rewriting

- Editing comes during writing, or Shortly after Writing
- Talking about Editing linked to Talking about What She Wanted Her Writing to do – 'I wanted to evoke an image and a feeling'
- Rhythm – makes Rewriting more Difficult

Theme C3: Finishing

- No Deadlines for Finishing, unlike Academic Writing

Section D: Writing Processes

Theme D2: Checking as You Go, and Reading Back Over

- Rhythm, to 'create atmosphere and emotion' – not 'consciously' 'planned', but she's 'aware of it', especially when 'looking back at it it', i.e. reading back over it

Theme D4: Writing and Thinking

- Descriptive writing seems more deliberate than writing dialogue
- Acting it out – 'if I'm describing someone doing something, I just kind of do it with my hands.

Section E: After Main Writing Phase

Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

- Rhythm can be about Creating an 'Atmosphere' or describing 'visual details'
- Short stories might require more structure, so would be difficult to 'meander on with'. But has meandered with longer things
- Experimental – writing to 'test out my voice'

11. Lilly

Q: How much of a plan, if at all, do you have before writing?

A: …. It really depends on how kind of intimately acquainted I am with something. So, things that I write that require a bit more background search on my part. …. I approach those with more of a structured idea, because I've had to specifically go out and research certain questions in order to come up with the background. And then in doing that, you know, I kind of make this list of notes, and it's all very cut and dried. But …. Something that I'm more emotionally involved in and there's something that has immediately sprung to mind as a topic that I might write about, I tend to do this weird thing where I'm sort of thinking about it but not really at the front of my mind, for quite a while before I actually write it. So that then when I sit down to do it, I think back … and … in the back of my mind I've come up with some kind of plan that I don't even know about. And it's this very weird thing, where I'll sit, and I think I'm about to do something, and then something else will come out. And that happens all the time, and I never … know when it's going to come out and how it's going to rear its head. But it's always this kind of interesting, you know, discovery process. (Lilly)

Writer Profile

At the time of our interview Lilly was a postdoctoral biosciences academic. An American from the Appalachian region, she was currently living in Cornwall, UK, where she was studying sea life. We based our interview on an article she had recently written for an Appalachian journal. She described her article as 'profiling a member of the community'. Lilly had interviewed a woman from Ohio, who had built up her own company making and marketing herbal teas. The article 'profiled' this woman and the growth of her small business. The article had some personal connections for Lilly because she was also from Ohio and had previously bought these herbal teas herself. Lilly liked her writing to be educational. She particularly liked informing people about interesting things on their doorstep that they might be unaware of, such as this woman and her tea business. Lilly also wrote poetry, often for herself, but some of which has been published. We discussed Lilly's writing process in relation to her article, but she also described her scientific writing more generally and often drew comparisons with her poetry writing.

Writing Processes

The article in question – herbal teas

Lilly wrote her article for a journal that she has previously written for. The editor had suggested a theme of Appalachia and green for that edition, and this helped prompt Lilly into choosing to write about the 'green' herbal teas, which were making money ('green') for a green economy in Appalachia. These prompts no doubt served as constraints that helped Lilly to narrow down and choose a topic.

Lilly then interviewed the herbal teas woman about her life history and the growth of her herbal tea business. Lilly prepared interview questions, but her interviewee took the interview into unforeseen directions, so Lilly improvised questions so as to follow these new directions. Lilly took notes. She felt that the article became about the woman's 'life history' because that was the thing that interested Lilly the most. But that the woman's 'broader interests' also related to the 'community', So, there was some integration there, some commonality amongst the story of the woman, her business, and the community.

Lilly wrote the article in one sitting, taking 4 hours or so. She used her interview notes while writing, crossing them off as she used them. She felt that the fast speed of the writing process probably meant that she had 'an idea of what I'm going to say' before writing.

Science, academic, and journal writing more generally

The herbal teas article was the main focus for our interview, but Lilly also made comments on her science, academic, and journal writing more generally. These comments are perhaps more expansive and more relevant for my study into discovery writing, since Lilly made many comments that relate to discovery writing processes.

Lilly likes to base her writing on her own experiences. When writing about nature and wildlife, for example, her experiences often come from trips and fieldwork. She also likes to show the integrated nature of things. Integration no doubt relates to things such as symbiosis or other such relationships in nature, but it also links to such things as wanting to show people things taking place in their own communities, such as the herbal tea business. Some of her science writing she described as quite 'cut and dried', in terms of writing processes, in that research questions and the overall structure (e.g. aims, methodology, results, discussion etc) will provide a format for her. But for writing where she's more personally involved, she felt that she might be thinking about it subconsciously. Then, when writing, she might have some kind of plan, but could then find herself writing stuff that wasn't prepared in her more conscious mind. It is perhaps as if the writing process helps her to uncover the stuff that she had been mulling subconsciously.

When doing fieldwork or other forms of research, Lilly tends to make notes. She then uses these notes while writing, ticking them off as she uses them. The notes don't constitute a plan in and of themselves, in that she hasn't knowingly created or envisaged an order or a structure for them to go into. Rather, she felt that the serial process of writing would create a context for these ideas and notes to go into. Lilly felt that she would usually begin writing only once the thinking process had come to an end. This could imply that there is a decisive moment where her thinking and ideas have reached a critical mass, as it were, and she feels ready to begin writing. Lilly also described having a 'fog' in her mind whilst thinking and/or writing, meaning, perhaps, that the overall models and ideas in her mind didn't feel clear or well connected enough for her to progress further with her writing. In these cases, she might wait for the 'fog to clear'. The writing could be a testing ground for her ideas and overall plans, in this sense, because it was by trying to write that she realised that her ideas did not work out as

envisaged, or that there was this 'fog'. To write, then, could be to discover or realise that it was too difficult to write, so she had to rethink her ideas:

> … I think, when you sit down to put a coherent argument together, that either you end up doing it, and then in the process of that kind of find out why it is that the argument is coherent. Or you can't do it, and you realize that you had this idea all along that was actually kind of unfounded and find that out.

Sometimes the fog clears during writing, perhaps because the act of writing helps to physically show her 'the outlines of things' so that she can see them:

> I feel that the fog parts and suddenly everything is very clear, and it's the same kind of feeling with the writing, where sometimes I'm just walking through the haze and I kind of see outlines of things but not really clearly.

But interestingly, she felt it was often more a matter of waiting for the fog to clear, and this feeling of the fog clearing was a background feeling in her mind rather than being involved in the actual moment by moment process of writing.

Finally, Lilly also felt that reading over her writing could be a vital discovery process, where:

> … you're kind of contemplating what it is that you've just written, or learning from the thoughts that you just came up with that you didn't even know you had.

Here, she might see things from a 'different perspective' or realize that a 'detail' was more important than she had first thought. This process of reading back over could thus be quite a dynamic revisioning of her ideas that had come out quite quickly during writing.

Poetry Writing

Lilly wrote poetry, some of which had been published. She felt that her poetry was more likely to be written for herself, whereas her academic and professional writing was more geared towards an audience. She felt that her poetry writing tended not to be planned or prepared, and was more 'spontaneous' - 'the product of a raw emotion at a certain time'.

Relevance for my Study – Discovery Writing and Genre

While my interview with Lilly set out to discuss the writing of her article, her most interesting comments on discovery writing processes are her more general reflections on her academic and science writing.

In general, Lilly does not plan her writing heavily, in that she does not create a written plan or visual representation of her ideas before writing. But, apart from her poetry writing, which she describes as 'spontaneous', she generally does fieldwork or research before writing, where she will have experiences, conduct an interview, or make observations. She will take notes during

those processes. This previous work serves to get her thinking, form ideas, and with consciously or subconsciously integrating ideas within larger theory type structures – i.e. developing an argument. Depending on how interested she is, how personally involved, and whether it's a loose experiential piece or along the lines of a more 'cut and dried' science piece, she will be 'mulling' and thinking, perhaps subconsciously. It seems that she will mull these pieces more subconsciously if they require more learning on her behalf and if she is very interested in them.

The writing process then involves some aspects that seem redolent of discovery type processes.

- Beginning writing. She has some notes from research and/or fieldwork, and/or interviews. These notes help prompt her with her ideas and research points, and she crosses them off during writing. But they are not a plan as such, because a plan seems to emerge during the writing process. That is, **she discovers a structure and an argument as she writes**. She feels that she might have an idea of plan before she writes, but this is not expressed or represented in any physical form.

- A 'fog' in the midst of writing and thinking. Writing can be difficult, and she might experience a 'fog' in her overall thinking. The writing often presents her with this fog, through the fact that she realizes that her previous ideas are not translating well into writing. What she vaguely felt was coherent turns out to work or not to work. That is, her writing serves as a testing ground for her overall integration of the part/whole relationships of ideas and her overall argument. That is, **through writing, she discovers whether her argument works or not**. To get through the fog is difficult and requires learning. She values this learning process very highly.

- Writing can help to clear the 'fog'. To write can be to set out a landscape where she can see, or discover, 'the outlines of things'. Thus, **writing can help her to see the pieces and landscape of her argument**. However, writing is not the only important factor here. The fog might clear due to background thinking, away from writing. The fog clearing can be experienced as a feeling of readiness; a readiness to write.

- Reading back over. Lilly often writes quickly. Reading back over her writing can be a process and experience of realizing the value of certain ideas and arguments. This can feel like a **discovery process of realizing the value of certain elements, seeing them differently than when writing them**.

Genre

Lilly's comments that relate to discovery writing seem also to be related to the difficulty of creating an argument. Creating a coherent argument requires Lilly to establish part/whole relationships between ideas and an existing 'landscape'. Creating an argument or thesis seems to be a matter of creating a basic model or plan in her head and then refining and updating this plan in light of the learning and feedback that takes place during writing. One of the characteristics of her academic writing, for Lilly, is that the 'landscape' must be clear enough

for her to write. Unlike a poem, perhaps, an academic piece of writing can succeed or fail, based on how clear her ideas and arguments are within that landscape.

Deeper Theorizing

Although Lilly does not write or draw physical plans for her writing, she develops ideas and arguments in her head before, during, and after writing. Sometimes these models are experienced as 'subconscious', and she only realizes they were there, in her head, because they come out during writing. These models or representations, both conscious and subconscious, get regularly changed and updated during the thinking and writing processes that take place over the overall writing period. Because Lilly does not plan heavily, the writing process serves as a place where she develops a physical representation of her argument. The writing thus serves as the first serious testing ground for her ideas. The writing gives her feedback on her previous model 'in her head'. If her previous model has failed badly, Lilly engages in another cycle of learning and researching. The writing process is thus a key learning process, where cycles of models and 'plans' come and go, becoming more refined throughout an overall process of thinking, writing and revising – although not necessarily in that order.

Article Writing – including general reflections on journal and science writing

Section A: Before Main Writing Phase

Theme A1: Initial Ideas

- Editor's prompts – the journal edition's themes of Appalachia and green
- Likes to base writing on her own experiences
- It's 'self exploration and it's kind of an educational thing'. Like to integrate things around her own experiences
- Likes to 'point out' to people 'cool things' they 'don't know' about Appalachia

Theme A2: Capturing and Storing Ideas

- Created new questions during the interview, and also took notes during the interview
- Creates notes that are a 'list … of things I… should include.' These are points to 'cross off' as she 'add[s]' then 'in' to her writing

Theme A3: Planning and Preparation for Writing

- Research questions, previous knowledge, and doing research, might start the writing off with more of a plan
- She didn't 'have an idea where the [article] was going to go', but felt it was 'an interesting story'
- The interviewee said some 'unexpected' stuff, so Lilly improvised, and created new interview questions to suit

Section B: Main Writing Phase

Theme B3: Converting Plans and Ideas into Writing

- Writing helps to test an argument – you 'find out why it is that the argument is coherent'
- Thinking and ideas tend to 'finish' or reach a critical mass before she writes. But there are also 'exceptions', where writing shows that previous thoughts can't be supported

Theme B4: Emergence and a Developing Body of Text

- Things slowly fall into place, and the 'fog parts'

Section D: Writing Processes

Theme D2: Checking as You Go, and Reading Back Over

- Discussions/conclusions can be difficult to write because she doesn't know what to say. Reading back over can help to recognise which bits are good, and to see the overall direction of the writing.

And certainly when I get to the discussion part, I often have no idea what I'm going to say, and I'll have to go back and look at all of my things and think 'ah, this is where this is going', or 'this is how this flows pretty well'.

- Reading back over can be to learn 'from the thoughts you just came up with'. It can be to recognise or question the value of a 'detail', prompting a learning and checking process

Theme D3: Problems, Difficulty, and Intensity

- Unable to see through the 'fog' in her mind. The fog might clear during thinking and/or writing

Theme D4: Writing and Thinking

- Unable to see through the 'fog' in her mind. The fog might clear during thinking and/or writing.
- Having thought about 'stuff' in the 'back of my mind', that then comes out when writing – 'a kind of plan I don't even know about'

Section E: After Main Writing Phase

Theme E1: Reflecting on Own Writing, Theorising own Writing, Genre and Orientation

- Felt that her science writing could be 'rigid', so it's 'nice to relax a little bit' by writing poetry or 'editorializing'

Poetry

Section A: Before Main Writing Phase

Theme A3: Planning and Preparation for Writing

- Her Poetry Writing is 'Spontaneous'. Lilly felt that with her poetry writing there was 'no preparation', that it is 'the product of a raw emotion at a certain time', and as 'spontaneous'. She noted that her 'other stuff' (i.e. articles and academic writing) was 'much more planned', and that:

> … those two, for me at least, are completely different…. I wrote poetry purely for myself, and I write the other stuff for other people.

Section C: After Main Writing Phase

Theme C1: Editing, Revising, and Rewriting

'Raw emotion' can be edited'. Lilly described her poetry as being 'spontaneous' and her academic writing as 'more planned'. She felt that she could still edit her poetry though, and that 'despite' the editing it was still the 'product of a raw emotion at a certain time'..

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