Mary Louise Buley-Meissner

"AM I REALLY THAT BAD?": WRITING APPREHENSION AND BASIC WRITERS

> The term writing apprehension was coined by Daly and Miller . . . to describe an individual difference characterized by a general avoidance of writing and situations perceived by the individual to potentially require some amount of writing accompanied by the potential for evaluation of that writing. The individual who is highly apprehensive finds the experience of writing more punishing than rewarding and, as a consequence, avoids it . . . . (Daly 37)

It seems likely that many, if not most, basic writers share characteristics ascribed to highly apprehensive writers. In college, they avoid composition classes whenever possible. When they are required to submit essays for other classes, they often receive failing grades. In their experience, writing is an obstacle to academic success. As one of my basic writing students, Isaac, commented, "If I never had to write, I'd do fine in school." Forced into composition classes by program requirements, basic writers often are troubled by deeply rooted anxieties and fears about their teachers' demands as well as their own abilities. Again to quote Isaac, "I never wrote one [essay as] good as it was supposed to be. Now I'm supposed to write something every week. I don't know if I can do it. But I have to pass."

In this report, I would like to suggest the usefulness of having students complete the Daly-Miller measure of writing apprehension (MWA) at the beginning and end of the term. (See Appendix A for a

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copy and a scoring key.) At the beginning of the term, the students' responses can help the teacher identify problems—such as fear of evaluation—that may need to be discussed with individual students or the class as a whole. Equally important, completing the measure and discussing the results can be one way for students to start evaluating their own strengths and weaknesses as writers. At the end of the term, the students' responses can help the teacher evaluate their progress in becoming more confident and more capable writers. Overall, the measure itself is less important than what it uncovers, namely, the complex relationship between how students write and how they feel about writing.

Table 1 summarizes students' initial and final MWA scores, as well as overall changes in the scores, for one of my own basic writing classes. Diverse as these students are, I believe their difficulties in learning to write are shared by many others.

As the table shows, the average MWA score for the class was 81 at the beginning of the quarter and 63 at the end. According to Daly and Miller, scores above 90 indicate "high apprehensives"; scores below 54, "low apprehensives." In that case, at the beginning of the quarter, only two students (Isaac and Syngman) could be classified as highly apprehensive writers. Furthermore, at the end of the quarter, not even one student could be classified as highly apprehensive while three students (Sergio, Ming, and Sidney) could be typed as distinctly unapprehensive. According to Bloom ("Composing Processes"), however, an average score of 71 may be more common for "anxious writers"; an average score of 51 more typical for "non-anxious writers." By that standard, all but two students (Ming and Sidney) could be called anxious writers at the beginning of the quarter. At the end of the quarter, four students (Isaac, Syngman, Paik, and Dan) still could be called anxious; three (Sergio, Ming, and Sidney), nonanxious.

Appendix B provides a detailed summary of the students' responses to the measure. Overall, five major conclusions can be drawn from the patterns of agreement, disagreement, and change from the beginning to the end of the quarter.

First, although current research suggests that basic writers are conditioned to dislike writing, a majority of students in my class, native and nonnative, indicated at the beginning of the quarter that they liked writing as a way to see their own thoughts on paper (#19 on the MWA). By the end of the quarter, after extensive composition instruction and directed practice, this feeling was reinforced. In fact, positive changes in the students' responses to the MWA were most strongly linked to the increased personal satisfaction which they seemed to derive from writing.

TABLE I

STUDENTS' INITIAL AND FINAL SCORES ON THE DALY-MILLER MEASURE OF WRITING APPREHENSION (MWA)

Student	Initial MWA Score	Final MWA Score	Difference Between Scores
Isaac (N)	112**	79*	-33
Syngman (NN)	101**	78*	-23
Paik (NN)	87*	71*	-16
Giao (NN)	86*	68	-18
Cliff (N)	86*	68	-18
Hsiu (NN)	79*	55	-24
Dan (N)	77*	77*	0
Sergio (N)	74*	49L	-25
Judy (NN)	73*	66	-7
Teresa (NN)	72*	58	-14
Ming (NN)	70	45L	-25
Sidney (N)	54	44L	-10
Average	81*	63	-18

*A single asterisk indicates a score typical of an "anxious writer" according to Bloom ("Composing Processes").

**A double asterisk indicates a score typical of an "anxious writer" according to Bloom and a "high apprehensive" according to Daly and Miller.

L-Capital "L" indicates a score typical of a "non-anxious writer" according to Bloom and a "low apprehensive" according to Daly and Miller.

Note: "N" indicates a native student; "NN," a non-native.

Second, these students tended to be apprehensive about writing when they knew their work would be evaluated—especially if they believed it would be evaluated in comparison to the work of other, better writers. As the research of Bartholomae and Perl has shown, basic writers tend to be apprehensive not only because of standards imposed by their teachers, but also because of self-imposed standards which they find extremely difficult to meet. Surprisingly, however, these students as a group—and the nonnative students in particular—did not seem to dislike evaluation itself. They worried about it; they felt uncomfortable about it; but they also seemed to accept it as a necessary part of learning to write.

Third, getting started, organizing ideas, and judging the effectiveness of writing—what Sommers calls "strategies for handling the whole essay"—were particularly troublesome concerns for these basic writers. Often rooted in years of misinstruction, such problems can seriously impede the development of students' fluency and skill.

Organizing ideas seemed to be most difficult for the students, both at the start and end of the quarter. Possibly this is because basic writers rarely have a clear sense of intention or direction when they compose. Instead they tend to connect their ideas sentence by sentence, finding their way and correcting their words as they haltingly move toward the end of their essays. Yet as Williams observes, "Successful expository writing depends [not only] on a control of syntactic structures, [but also] on seeking out an informing intention . . ." (183).

Fourth, in comparison to the responses of the native students, the responses of the nonnative students were definitely more consistent with each other. As a group, the nonnative students seemed to have much more in common with each other, at least as far as their major strengths and weaknesses in trying to handle the demands of college writing. They had less confidence than the native students in many ways, yet they also underwent more changes in learning to overcome their anxieties about writing.

Two possibilities seem reasonable here: On the one hand, the nonnative students may have been more susceptible to the encouraging effects of composition instruction and practice. As Shaughnessy points out, nonnative students are more likely than other students to rely on their teachers for individual help in deciding how to improve their work. On the other hand, at the beginning of the quarter, the nonnative students' personal approaches to composing may not have been as stabilized, or as deeply embedded, as the native students' approaches.

Fifth, judging by their responses to the Daly-Miller measure,

students with high apprehension were students with low self-expectations, influenced more by fear of what they could not do than by awareness of what they might learn to do. In Elbow's terms, they tended to see writing as "dangerous," exposing their flaws. Their initially negative expectations, however, were not matched by correspondingly negative self-evaluations at the end of the quarter. For native and nonnative students alike, writing apprehension was a problem, but a problem with workable solutions.

Bloom reports that writing apprehension is essentially a behavioral problem, and should be treated accordingly. In her view, anxious writers too often are convinced that "their inability to write at all, or with comfort or enjoyment, is inherent either in themselves or in the tasks of writing" and that "there is little or nothing they can do" to improve the situation ("Fear of Writing" 27). To change students' convictions, she suggests changing their behavior by helping students to identify, confront, and gradually restructure their own inefficient composing strategies. As she reminds participants in Writing Anxiety Workshops, "the writing—or non-writing—habits of a lifetime can be changed" (28).

Isaac, the student with the highest MWA score at both the start and end of the quarter, exemplifies the kind of anxious writer who enters a basic writing class with the self-defeating belief that no matter how hard he tries, he cannot write well. Here is the student's own explanation of his main problem, given in a self-evaluation at the start of the quarter:

> I hate writing because of the long waiting in Knowing what to write and I know what I want to say But I just don't know how to phrase or put it into good English, so you could understand what I'm trying to say and while I'm waiting I feel under pressure and all tied down to complete the paper. It's very hard for me to express myself to let out what I'm trying to say.

For Isaac, having to write essentially meant having to wait—for inspiration, for the right idea, for the necessary phrase. The longer he waited, the more pressure he felt to produce something, anything that would fill the blank pages of his composition notebook. Yet the more he was pressured, the less he was able to write. In his case, time spent procrastinating had to be changed into time spent imagining, pursuing, and shaping concrete possibilities for his class essays. He had to learn how to look for ideas, and in that endeavor he was at least partly successful. As he commented in another self-evaluation at the end of the quarter, "My strongest points as a writer are, I'm able to let my imagination go freely and

come up with Ideas and collect them and put them in your paper." Over the quarter, his MWA score dropped from 112 to 79, a dramatic reduction suggesting that the changes Isaac experienced were behavioral as well as attitudinal. Although he still could be classified as an anxious writer after ten weeks of composition instruction, he finally did seem to have reconceptualized and gradually restructured some important aspects of his personal approach to composing.

Syngman, the student with the second-highest MWA scores at the start and end of the quarter, exemplifies the kind of anxious writer who is paralyzed by the intimidating realization of everything that could go wrong whenever he tries to write. Syngman typically delayed writing as long as possible, because it almost always proved to be extremely painful for him. "I can hardly think about other things when I have to write," he commented at the start of the quarter, "but results which I have done is very poor usually." Nothing seemed to come easily to him. "People don't understand what I'm saying," he wrote, and furthermore, "Sometimes I look at my writing and I think 'What *did* I say?' " Deciding how to organize his essays, building coherent paragraphs, providing enough evidence to make his main ideas convincing, constructing sentences according to standard patterns of academic English—all these were difficult for him. Added to the rest of his troubles, Syngman had to admit, were "the little things, articles and pronouns" which were "killing" him.

Contrary to this student's convictions at the start of the quarter, his problems were solvable—one at a time. To overcome his anxieties about writing, he had to stop trying so hard to make his compositions perfect. He also had to practice writing his compositions in stages, allowing himself, for example, to delay sentence-level correction of his work until he felt generally satisfied with its content and shape. This required more time than Syngman had been accustomed to spending on his writing, yet over the quarter, his MWA score dropped from 101 to 78, and he seemed to be pleased with the results of his efforts:

> I write many notes, rough drafts, essays, and revisions. I become very conscious in writing to save time to correct . . . It's sure a big burden, but it is also true that gives me an improvement.

Hsiu's MWA scores also fell dramatically, from 79 to 55, suggesting that writing apprehension was a major problem for her at the start of the quarter, but only a minor one at the end. Like Syngman, she initially suffered from what Rose calls "nearly

immobilizing writer's block," an attitude and approach to composing which holds students back from demonstrating their real abilities when they have to complete writing projects for school. In his own case studies of ten college writers, five who could write with comparative ease and five who could write only with difficulty, Rose found that for the latter group "blocking usually resulted in rushed, often late papers and resultant grades that did not truly reflect these students' writing ability. And then, of course, there were other less measurable but probably more serious results: a growing distrust of their abilities and an aversion toward the composing process itself" ("Rigid Rules" 389).

None of the students included in Rose's research are identified as basic writers. Rose is careful to point out, however, that writer's block can be a problem for students at any ability level. As he explains:

> What separated the five students who blocked from those who didn't? . . . There was one answer that surfaced readily . . . The five students who experienced blocking were all operating either with writing rules or with planning strategies that impeded rather than enhanced the composing process. The five students who were not hampered by writer's block also utilized rules, but they were less rigid ones, and thus more appropriate to a complex process like writing. Also, the plans these non-blockers brought to the writing process were more functional, more flexible, more open to information from the outside. (390)

Hsiu's personal writing rules were obviously self-limiting and sometimes contradictory: Leave out your own feelings; leave out your own opinions; don't make your compositions easy to understand; don't put in ideas you are not sure about; don't try writing in ways that might lead to mistakes. Impersonal, complex, error-free writing was the kind of writing this student thought she had to produce for school. Consequently, her planning strategies were restricted to three concerns: Find out what the teacher wants; separate yourself from the subject; weigh every word; and write out every sentence as carefully as possible.

At the start of the quarter, Hsiu said she knew that her approach to composing was "really all wrong." As she explained, "How can it be good for me when it makes me hate writing so much?" But the student also felt that if she wanted to produce acceptable college essays, she had to follow the rules and strategies which seemed to govern all academic writing. "I'm trapped and I hate it," she

exclaimed in conference, "but what can I do about it? I want to do better, I want my writing to be better, but how?"

Hsiu soon discovered that she could "do better" in many ways. Discussing the concept of personal "voice" in writing, for example, opened her mind to new and exciting possibilities for narrative essays. Being asked to make her ideas convincing, instead of merely complex, also encouraged Hsiu to break out of her old patterns in school writing. Most importantly, perhaps, she had the opportunity to view her writing as her own. Did she want to improve her work? How did she want to improve her work? In the past she had not seriously considered such questions, since her teachers had answered them for her. But during the quarter, she came to believe that improvement of her work finally depended less on rules than on choices, personal choices reflecting her own purposes in writing.

As Hsiu commented in a self-evaluation at the end of the quarter, "I used to think that 'hard to understand writing' is the best kind of writing, even though I wasn't able to do it. But I can see now that if I am able to do it the way I want to do it, clearly and simply, that is enough." Equally important, she added, "I expect to do more so I have to work harder."

Flower and Hayes assert that "people only solve the problem they give themselves to solve" ("Cognition of Discovery" 22). For basic writers, "the problem" of how to compose acceptable school essays seems immense and formidable. Too many things, in their view, have to be done at once: not only keeping the flow of ideas going, but also stopping to check for correct punctuation and spelling; not only staying with the main point of an essay, but also bringing in details; using sentences that are not too short or too long; choosing words that are not too plain or too obscure; making the essay original without making it overly personal. Experienced writers, who have internalized many effective composing routines, may be able to deal with a number of these concerns simultaneously. But as Hirsch points out:

> Learners have a very limited channel capacity at any moment of time. Their circuits can get very easily overloaded if they are asked to perform several unfamiliar routines at the same time. When the mind does get overloaded in this way, an interesting phenomenon occurs: one's performance in every subroutine, even a familiar one, is degraded. . . . (159)

Hirsch adds that composition students can avoid "overloading their circuits" by learning to concentrate on different aspects of essay improvement during different stages of revising and editing. Not all students, however, find it easy to stop asking too much of

themselves when they compose. Teresa, for example, said at the beginning of the quarter that she usually made herself try to get "everything right all the time" because she felt "ashamed" if her essays were returned with very many red marks and critical comments. Ironically, though, she also was afraid that in some cases her efforts were self-defeating:

> Most of the time when I work hard, I don't feel like I get anyplace. I make mistakes, teachers correct the mistakes, I make more mistakes, sometimes different ones, but sometimes the same ones! It makes me feel bad every time.

Teresa needed at least two kinds of help to overcome her apprehension about writing. First of all, she had to be given new and explicit guidelines for the step-by-step completion of her essay assignments. As she said, "If I'm not supposed to do it all at once, you have to tell me what to do instead." Equally important, she had to be given the chance to discuss the errors and find out why they were errors. Over the quarter, her MWA score dropped from 72 to 58, not a dramatic change, but nevertheless an important one. At the end of the quarter, she declared, "I don't feel so ashamed of my writing anymore, even when I make mistakes. Because if I study my mistakes, and try hard, then maybe I can do better next time."

Sergio was another student who felt personally humiliated when his essays were returned with all of his mistakes circled and underlined. Unlike Teresa, however, he long ago had become almost completely resigned to accepting failure. The more mistakes he made on one paper, the less writing he did for the next paper. As Robinson observes, "Excesses of red often warn insecure students away not from the errors circled but from the act of writing itself" (443). Sergio seemed especially insecure about his abilities because he had been told that his problems, ranging from poor spelling to disorganization to vagueness, were so numerous and diverse that he probably could not ever be "really any good at all" at writing. Yet at the start of the quarter, after submitting his first essay, he asked, "Am I really that bad?"

Beneath his resignation, Sergio still had the hope that he could write. But changing his sense of failure to a sense of new possibilities went hand in hand with changing his approach to composing. Flower and Hayes point out that skillful writers use both "content goals" and "process goals" in tackling the demands of various writing tasks ("Cognitive Process"). That is, they typically set up two kinds of operational guidelines for themselves: the first generally concerned with what kind of text should be produced; the second more specifically related to how it should be produced. The

work of basic writers, however, seldom is productively goal-directed. In his first class essay, for example, Sergio was understandably confused when he tried to pursue an abstract content goal ("make it interesting") and a mechanical process goal ("check the spelling and punctuation in every sentence") at the same time. Not until he was encouraged to take his readers into account—in this case, his teacher and classmates—did he begin to see how his goals might be reformulated. Then he was able to set up goals like this:

> I want to make my essay like part of a book about my family. I want people to be interested in my great great grandfather, so I have to tell them what he said and did and why I admire him. I can start with what he used to always say to his kids . . .

Over the quarter, Sergio's MWA scores dropped from 74 to 49, indicating that while he was highly apprehensive about his work at the start of the quarter, he could be classified as a nonanxious writer at the end. In his final evaluation, he wrote, "My writing has improved because you have given me the motivation I need!" Perhaps at the start of the quarter Sergio did need personal encouragement more than anything else. But after that, his motivation definitely seemed to be reinforced by the discovery that writing could connect him with readers. As he said at the end of the quarter:

> I know what I'm trying to say, but my readers don't. I have to tell them! I'm still working on this. It's hard, but it's worth it.

The student with the lowest MWA scores, both at the beginning and end of the quarter, was Sidney. In an early conference, he commented, "It's not hard for me to write. When I have a paper to do, I forget about all the rules and just write." According to Rose (*Writer's Block*), such remarks are typical of "non-blockers," students who are not usually troubled by any of the problems commonly ascribed to highly apprehensive writers. Unlike Isaac, he seemed to have no trouble generating ideas for his essays: "I just write down what I want to say." Unlike Syngman, he did not worry about making too many mistakes: "I can put sentences together pretty easy." Neither was he overly concerned about meeting the standards of serious academic writing or being able to improve his writing, as Hsiu and Teresa were: "I know what good writing is. Maybe my writing's not all that good, but I think it's good enough, most ways." and he certainly did not worry, as Sergio did, about

whether or not he would ever become a skillful writer: "I know what I have to do to get by, to get things done, and I do it."

Sidney operated according to set routines which were highly efficient for him, routines based primarily on a deliberate simplification of the composing situation itself. At the beginning of the quarter, for example, he admitted that he did not concern himself with clarifying ideas for his readers: "If it makes sense to me, it should make sense to other people." He liked to write his ideas once, from the beginning to the end of each essay, stopping only to change a few words, check the punctuation of each sentence, and divide some sections into paragraphs. His main strategy for completing assignments seemed to be: "I add as I go along."

By the end of the quarter, Sidney had learned to be more purposeful in adding details to his essays. He was careful, for example, to cite specific passages from a novel to support his analysis of the main characters' actions. But for the most part, his attitudes and approaches to composing did not change. His MWA scores of 54 and 44 reflected that stability, suggesting that he had internalized writing rules and strategies which were consistent with his own standards for producing acceptable college essays.

Dan was the only student whose MWA scores did not change at all. Yet "conflict and struggle" (Lu 445) typified his work. At the beginning of the quarter, his score of 77 placed him close to the class average of 81. At the end of the quarter, however, the same score placed him well above the class average of 63. Isaac and Syngman had higher final scores of 79 and 78, but theirs were remarkably low in comparison to initial scores of 112 and 101. Why, then, was it so difficult for Dan in particular to overcome his anxieties about writing? Troyka's observations are helpful here:

> Non-traditional students come to academe with resources not usually used or even recognized in college. They come with legacies derived from situations and from language that can enlarge the teaching repertoire that teachers of writing can use. These legacies determine not so much *what* we teach but *how* we can reach and teach, often with dramatic results. . . . (256)

Unfortunately, Dan's past educational experiences had convinced him that the legacies of his Indian heritage were viewed by most of his teachers as liabilities. None of his teachers had reached out to him in the way Troyka suggests. But Dan, like the other students considered in this report, needed more than encouragement to start making progress in his attempts to become a skillful writer. As he wrote in an early self-evaluation:

> I want to improve my knowledge of writing by knowing exactly how to write what I want to say. Basic English may be very simple but sometimes simple things are difficult. Writing the correct way is very important and I hope to accomplish this someday. Perhaps it is too late to master the basic English technique by the end of this quarter but I realize I do need to spend a lot of time on that road.

Uncertain about how to produce effective college writing, this student wanted to learn the methods, rules, and patterns—"the basic English technique"—which would enable him to make appropriate choices at all levels of composing. That in itself seems a reasonable goal. But in working towards this goal, he may have taken a counterproductive approach by trying to move from rules to language to meaning to self-engagement. In his view, knowing the rules of standard English was prerequisite to using language correctly, which in turn was prerequisite to expressing meaning clearly. Last of all came self-engagement, being able to change or develop meaning according to his own intentions.

In his final conference, Dan said, "I'm just beginning to think I can write. I wish I could have felt this way before." Certainly his attitudes and approaches toward composing both changed to some extent during the quarter. He was encouraged to start thinking and acting as a writer capable of making more progress than he ever had made before. Yet he may have been a student unable to overcome what Troyka calls "learning anxiety," a problem "deeper and more pervasive than what has come to be known as writing anxiety" (260). Whether his Indian heritage was to be treated as a valuable resource or as a handicap in learning, Dan knew that when he entered a college writing classroom, he was taking deliberate steps away from his past. In that situation, rules may have represented the only sure means of finding direction and control.

But can rules provide basic writers with the kind of control they most need? As this report suggests, inexperienced writers tend to be highly apprehensive because they rely on rules and struggle for control at levels of composing which are not, finally, governed by rules so much as by informed choices. Bloom explains that students are able to overcome their anxieties about writing when they are able "to gain control over their attitudes towards writing, and an understanding of the varied—and workable—writing processes of themselves and others" ("Fear of Writing" 29). Furthermore, she observes:

> Control implies a continual willingness to act to overcome writing problems, rather than to be devastated by them.

> Ultimately, control implies skill and productivity as a writer, based on knowledge of what to do and how to do it . . . (29)

But control cannot be acquired from teachers or textbooks. Control must be developed through the meaningful connection of self, reader, text, and intention. Furthermore, basic writers can learn to make that connection, as many of my students have proved. "Am I really that bad?" is a question that can be countered with another: "How would you like to be better?" As we work out possible answers with our students, their writing apprehension may diminish and their writing confidence may grow.

APPENDIX A

DALY-MILLER MEASURE OF WRITING APPREHENSION (MWA) AND SCORING KEY

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

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

APPENDIX A (continued)

		1	2	3	4	5
(+)	18. I expect to do poorly in composition classes even before I enter them.					
(-)	19. I like seeing my thoughts on paper.					
(-)	20. Discussing my writing with others is an enjoyable experience.					
(+)	21. I have a terrible time organizing my ideas in a composition course.					
(+)	22. When I hand in a composition I know I'm going to do poorly.					
(-)	23. It's easy for me to create good compositions.					
(+)	24. I don't think I write as well as most other people.					
(+)	25. I don't like my composition to be evaluated.					
(+)	26. I'm no good at writing.					

SOURCE: John A. Daly and Michael D. Miller, "The Empirical Development of an Instrument to Measure Writing Apprehension," Research in the Teaching of English 9 (1975): 246.

SCORING KEY: The base score is assumed to be 78. Points then are added to or subtracted from that base, as explained below, resulting in a total score which may range from 26 to 130. Items marked on the left* with a plus sign (+) are scored as follows: two points are added for a checkmark in the first column; one point is added for a checkmark in the second column; none are added for the third column; one point is subtracted for a checkmark in the fourth column; and two points are subtracted for a checkmark in the fifth column. Items marked with a negative sign (-) are scored in exactly the opposite way: two points are subtracted for a checkmark in the second column; one point is subtracted for a checkmark in the second column; none are subtracted for the third column; one point is added for a checkmark in the fourth column; and two points are added for a checkmark in the fifth column.

* The plus signs (+) and negative signs (-) do not appear on the forms given to students.

APPENDIX B

SUMMARY OF STUDENTS' INITIAL AND FINAL RESPONSES TO DALY-MILLER MEASURE OF WRITING APPREHENSION (MWA)

	MWA Items (paraphrased)	Student's Responses at Beginning of Quarter			Student's Responses at End of Quarter		
		N	NN	Total	N	NN	Total
		A D X	A D X	A D X	A D X	A D X	A D X
(+)	1. I avoid writing.	4 1 0	5 2 0	9 3 0	1 4 0	2 5 0	3 9 0
(-)	2. I don't fear evaluation.	2 3 0	4 3 0	6 6 0	2 3 0	2 5 0	4 8 0
(-)	3. I look forward to writing.	3 2 0	0 4 3	3 6 3	2 1 2	5 2 0	7 3 2
(+)	4. I fear writing essays for evaluation.	1 2 2	2 3 2	3 5 4	0 4 1	1 4 2	1 8 3
(+)	5. Taking a writing class is scary.	2 2 1	3 3 1	5 5 2	0 4 1	3 4 0	3 8 1
(-)	6. Handing in work is enjoyable.	2 2 1	3 3 1	5 5 2	4 0 1	2 2 3	6 2 4
(+)	7. My mind goes blank.	2 3 0	7 0 0	9 3 0	2 3 0	2 5 0	4 8 0
(+)	8. Writing can be a waste of time.	2 2 1	0 7 0	2 9 1	0 5 0	2 5 0	2 10 0
(-)	9. Publication would be enjoyable.	1 4 0	2 2 3	3 6 3	2 3 0	5 1 1	7 4 1
(-)	10. I like to write my ideas down.	1 1 3	5 1 1	6 2 4	4 1 0	7 0 0	11 1 0
(-)	11. I am confident about expressing my ideas clearly.	1 4 0	1 4 2	2 8 2	1 2 2	3 3 1	4 5 3
(-)	12. I enjoy sharing my writing with friends.	3 1 1	1 4 2	4 5 3	1 2 2	6 1 0	7 3 2
(+)	13. I am nervous.	2 3 0	1 6 0	3 9 0	2 3 0	2 5 0	4 8 0
(-)	14. Others enjoy my writing.	1 1 3	2 1 4	3 2 7	2 0 3	4 0 3	6 0 6
(-)	15. I enjoy writing.	1 1 3	3 3 1	4 4 4	5 0 0	3 1 3	8 1 3

APPENDIX B (continued)

SUMMARY OF STUDENTS' INITIAL AND FINAL RESPONSES TO DALY-MILLER MEASURE OF WRITING APPREHENSION (MWA)

	MWA Items (paraphrased)	Student's Responses at Beginning of Quarter			Student's Responses at End of Quarter		
		N	NN	Total	N	NN	Total
		A D X	A D X	A D X	A D X	A D X	A D X
(+)	16. I can't write ideas clearly.	3 2 0	2 5 0	5 7 0	2 3 0	1 6 0	3 9 0
(-)	17. Writing is fun.	2 1 2	1 4 2	3 5 4	3 1 1	1 2 4	4 3 5
(+)	18. I expect to do poorly in class.	2 2 1	2 4 1	4 6 2	0 4 1	1 4 2	1 8 3
(-)	19. I like seeing my thoughts on paper.	3 0 2	5 0 2	8 0 4	5 0 0	7 0 0	12 0 0
(-)	20. Discussing my writing is enjoyable.	2 1 2	4 1 2	6 2 4	3 0 2	4 1 2	7 1 4
(+)	21. I can't organize ideas.	4 1 0	5 2 0	9 3 0	3 2 0	3 4 0	6 6 0
(+)	22. I expect low grades.	2 2 1	2 2 3	4 4 4	0 4 1	1 5 1	1 9 2
(-)	23. It's easy to write good essays.	2 3 0	7 0 0	9 3 0	1 4 0	4 3 0	5 7 0
(+)	24. I don't write as well as others.	3 2 0	7 0 0	10 2 0	2 3 0	4 3 0	6 6 0
(+)	25. I dislike evaluation.	3 2 0	1 6 0	4 8 0	0 5 0	1 6 0	1 11 0
(+)	26. I am no good at writing.	1 3 1	4 1 2	5 4 3	0 4 1	1 4 2	1 8 3

NOTE: "N" marks a native student; "NN," a non-native. "A" indicates agreement; "D," disagreement; and "X," neither agreement nor disagreement.

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