

Teaching Analytical Writing to the Students of English Literature: Applying Cognitive Strategies

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Abstract

Writing English is one of the four skills that require learners' knowledge of vocabulary and grammatical knowledge for practical purposes or certification. Literature offers various materials that are related to human issues which must be authentic about cognitive strategies for understanding, interpreting, writing and evaluating analytical essays. As a teacher of Honours courses, I try a lot to infuse the knowledge of syntax, tenses and the linking words which they lack. The purpose of this paper aims at emphasizing cognitive approach to reading and writing of English language learners (ELLs) of Honours courses. Learners, after repeated practice on cognitive and guided tasks of a variety of strategies become able to read literary texts and write analytically. What is spectacular about the article is its integrity and fidelity to three core dimensions: Teachers and students with the exposure of cognitive strategies coupled with a wide array of curricular approaches leading to comprehensiveness and application of those strategies in reading and writing analytical issues.

Introduction

Language is the most effective and practical way of expressing views on ideas, feelings and emotions of mind. It plays an important role to communicate with different members of different social groups. To keep pace with the rest of the world, now it is the demand of the time to take up learning of English as a challenge of the 21st century. In my courses, most of the evaluation of the students' performance and marking is based on writing skill. A student of B.A. (Honors.) of English class finds it difficult to use a kind of reading that is needed for critical analysis. For this reason, I chose cognitive style which is broadly defined, as an "individual's characteristic and consistent manner of processing and organizing what he [or she] sees and thinks about. Cognitive style, broadly defined, is an "individual's characteristic and consistent manner of processing and organizing what he [or she] sees and thinks about" (Harr' and Lamb 98). In theory, cognitive style is separate from verbal,

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quantitative, or visual intelligence. It is not measures of how much people know or how well they mentally perform a task, but the manner in which they perform, their way of going about solving a problem, their style. Cognitive style research emerges out of the study of individual differences, and there have been a number of theories of cognitive style proposed in American and British psychology since the late 40's. Varied though they are, all the theories discuss style in terms of a continuum existing between two polar opposites: for example, reflectivity vs. impulsivity, analytic vs. global, complexity vs. simplicity.

It is important to keep in mind that Piaget's perspective on cognition is fundamentally logical and mathematical. Late in his life he observed that he did not wish "to appear only as a child psychologist". With this perspective in mind, let us very briefly consider remedial writers. The cognitive milestone is that children are free from immediate perception and enter the realm of logical-if concrete-operations. They can use logic to solve everyday problems, can take other points of view, can simultaneously take into account more than one perspective. Children have trouble separating out and recombining variables, performing sophisticated conservation tasks, and solving proportionality problems. They also have trouble planning systematic experiments and understanding "purely hypothetical questions that are completely divorced from anything in their experience" (Siegler 90). During this stage, children develop into sophisticated logical thinkers-Piaget compared them to scientists solving problems. The older individual's thinking can . . . be totally abstract, totally formal logical in nature." Piaget and his colleagues developed a number of tasks to distinguish concrete from formal operational thinking. If students couldn't produce coherent abstractions in writing, if they wrote about what was in front of them and couldn't express themselves on the conceptual level, if they described something in writing as though their reader shared their knowledge of it-then those limits in written expression suggested something in the framework itself. As any developmental psychologist will point out, there are major conceptual problems

involved in applying a developmental model to adults. I will conclude this brief critique by considering, once again, the mathematical-logical broad and general about the state of their thinking: they might be unable to form abstractions . . . any abstractions; they couldn't de center . . . at all. There are problems with this line of reasoning, however, and they have to do with the application of the framework as well as with base of Piaget's theory.

So, without strategy, no one can get competence in writing. As there is no evidence that writing helps a man to get writing competence and those who write more do not write better .Moreover, increasing writing does not result in letter writing (Krashen, 1984, 1984).Only writing can make a person smarter. So John Bacon says "Reading maketh a full man; conference a ready man, and writing an exact man". When we write something on the page, we make a representation of our thoughts in our "cognitive structure".

Here our emphasis is on the role of reading in developing writing competence through competence strategies. The strategies will help the writers to use them in order to discover the meaning of different texts and to adapt the composing process. So reading provides writers the knowledge of writing, the vocabulary, and discourse styles that many writers' use. A number of studies are consistent with the fact that the development of the language (1st and 2nd language) is only possible by reading more. So those who read more can acquire more of the reading language.

Now writing makes such a profound contribution to intellectual development and because the composing process allows us to use writing as an intellectual tool, to the composing process does in fact transfer, education in the first language in an efficient means of promoting intellectual development.

Learners of B.A.(Hons.) Language course have to struggle with the analysis of different aspects of literature because in the past they depended on memorizing some essays, letters and paragraphs. The first year learners get idea of the writer's age, contemporariness, and

the aspirations, achievement and the failures of the people of the age. Our students who depended on memorization, set notes supplied by the coaching centers expect similar things in the honors course also. Without practice, their ability for free thinking and free writing are fossilized earlier.

A perplexing situation baffles a newly admitted University student. He confronts a kind of writing that lies far beyond his Higher Secondary competence. After narrating and describing scenes of a journey by boat, train or bus, or a rainy season, a learner faces the task of analyzing the theme, imagery and thought used in 'To a West Wind' or a 'Grecian urn'. Students struggle to do the abstraction or to analyze any character or theme and the result is: 'Hollow men' remain 'hollow' in their narrative/descriptive writing and analytical writing involving different cognitive, strategic and structural processes. However, this simple fact is mostly not identified by students and tends to be overlooked by teachers with a resultant frustration faced by both. As the nature and the design of the course being remedial, they will be required to do analytical writing. This is frequently ignored with the result: teachers ask for an analysis of the imagery of a poem and receive a summary instead. While teaching both language and literature classes in the Honors level, I have become seriously conscious of this problem and of the need to study the problem in an attempt to identify the causes, and also to propose some solutions helpful for all concerned.

Methodology

The word "analytical" has been used before to describe a certain writing style that is crisp, concise, to the point, and informative. In 1966, Thomas R. Johnson wrote a book called "Analytical writing" (Harper and Row). Much of what I will share here is an expansion of Johnson's insightful concepts and Mike Rose's article named "Competence in Foreign Language Writing". It is an action research which is carried out by me in my own classroom without the involvement of others. It is first and foremost situational secondary research, being concerned with the identification and solution of

problems of situational context. For this, I got help from a Teachers' training course programmed in E.L.T, conducted by a few Professors of Dhaka University in Presidency University, studying different books and through electronic webs. I am thankful to the students of 12th batch in B.A.(Hons.) course for their exquisite persistence. They were fifteen in number with the identification and solution of problems of situational context. Being deeply moved by Mike Rose's book "Competence in foreign language writing", and challenged by my students' cognitive deficiency made me conscious about solving the problem. At the initial stage, I was disheartened at my students' inability to make analysis and synthesis of John Milton's "Paradise Lost". I made them read the text repeatedly. Then I asked them to find out the principal clause and subordinate clause in some sentences. Next I told them to compare Satan with Adam as regards convincing skill.

Later on I let them write a note on the seducing scene and to bring out the arguments of Satan in order to convince Eve. Learners could point out the temptation of Satan to eat the fruit but could not recognize the main point that is, "God does not want man to be as good as angels."

In order to develop my students' confidence and competence, I at first provided them systematic and explicit instruction and helped students develop declarative, procedural, and conditional knowledge of cognitive strategies. In order to do so, I shared some reflections with the research under the Path Way project. The name of the paper is "A randomized experiment of a cognitive strategies approach to text based analytical writing for main streamed Latino English Language learners in grades 6to 12" which is carried out by KimJ.s.Olson,C.B.Scacella.R.Kramer,J. Pearson,M.van Dyke and few others. Students, including ELLs, who were assessed on their ability to perform a range of complex tasks including: summarizing texts, using linguistic cues to interpret and infer the writer's intentions and messages, assessing the writer's use of language for rhetorical and aesthetic purposes, evaluating evidence and arguments presented in texts, and composing and writing extended, reasoned

texts. To address the needs of tertiary level ELLs, this article will encourage teachers to help ELLs' use of cognitive strategies, to understand, interpret, and write essays about complex texts.

Literature Review

Tasks include modeling, scaffolding, guided practice, and independent use of strategies so that students develop the ability to select and implement appropriate strategies freely and to monitor and regulate their use. Similarly, Fitzgerald and Shanahan (2000) said that reading and writing rely on "analogous mental processes" and four basic types of shared knowledge: meta knowledge about the processes of reading and writing; domain knowledge that the reader or writer brings to the text; ; knowledge about text attributes; and procedural knowledge and skill to negotiate reading and writing. Experienced readers and writers purposefully select and orchestrate cognitive strategies that are appropriate for the literacy task at hand (Flower & Hayes, 1980; Paris et al., 1991; Pressley, 2000.) Langer (1991) observes, "As children learn to engage in literate behaviors to serve the functions and reach the ends .They see models around them, they become literate – in a culturally appropriate way; they use certain cognitive strategies to structure their thoughts and complete their tasks, and not others". The cognitive strategy promotes and enhances critical thinking. In fact, this research indicates that "reading and writing in combination have the potential to contribute in powerful ways to thinking" (Tierney et al., 1989, p. 166). It is precisely because reading and writing access similar cognitive strategies but in differing degrees that reading and writing make such a powerful combination when taught in connection with each other.

Description

The cognitive strategy promotes and enhances critical thinking. In fact, this research indicates that "reading and writing in combination have the potential to contribute in powerful ways to thinking". The strategies of analytical reflection of education are given below:

Analytical Reflection in Education

Guidelines for writing

1. Read, reflect and think critically about the text or learning experience.
2. You might like to start a reflective journal containing key reflection questions, reflection on observations and ideas to further develop your own practice.
3. Discuss text, experience or learning episode with a colleague, friend or teacher. Ask them to share their critical perspective
4. Identify the intended audience of your reflection and consider what do they want to know?
5. Consider what the purpose of the reflection is.

Describe Practice	Analyze Practice	Transform Practice
		Reflective Questions to ask about the text / experience / practice*
Describe the selected learning experience.	Write a personal response that reflects your overall assessment of what happened by:	In summary, what do you think about this situation/ experience or practice?
Explain clearly:	Explaining how the practice specifically links to your own experiences or emerging pedagogy?	* What conclusions can you draw? How can you justify these?
* What happened?	Explaining what specifically worked (or didn't work)?	* In hindsight, would you do something differently next time and why?
* What was I doing/ involved in?	Describing how you felt, and what made you feel that way?	* How has your participation or experiences shaped your own understanding of teaching a particular subject, grade level, group or in a particular school context?
When?	How did others respond, and what made them feel that way.	* How has the experience impacted on or shaped your understanding of an effective teacher or an effective classroom?
Where?		
* What did you observe?	Reflecting on how the experience connects with your own knowledge, understand or skills? And in what ways?	* What new questions have emerged for you in regard to your teaching?
* What seems significant to pay attention to?	Providing an explanation for what happened? How does the relevant theory, literature	* What have you learnt about yourself as a learner? * What are the significant learnings for a pre service teacher as a professional? * What are the take home messages

If you are reflecting on a written text you might attempt to: * Examine how the writer's prior experience (discourse field, culture) has shaped his or her views. Does this affect the validity of the ideas presented?	and/or research inform your thinking about this. Considering the ideas in terms of their logic, usefulness, theoretical soundness and pedagogical implications. It is acceptable to provide an opinion but it must be supported with evidence or examples. If your reflection relates to observation, link what you observed to your own ideas about your own emerging pedagogy and future practice.	you have uncovered in relation to pedagogy and your own developing philosophy? * What actions result? *How could you use this experience to further improve practice in the future?
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Task Words and Definitions

To Reflect in Education: To think deeply and carefully about pedagogy, theory, practice and emerging teaching philosophy.

Describe: This essay describes the attributes or characteristics of a subject

Examine: To examine means to investigate or inspect closely.

Explain: To explain requires an answer that offers a rather detailed and exact explanation of an idea or principle, or a set of reasons for a situation or attitude. The explanation should increase the reader's understanding of a topic or idea.

Comment on: Comment requires you to state your opinion on a topic, sub-topic, or idea. In addition, you may explain the idea, topic, or sub-topic more fully

Outline: Outline requires an answer that contains a summary of all the available information about a subject. Only the main points and not the details should be included. Questions of this type often require short answers. Very much the same as "Summarize".

Discuss: Discuss requires an answer which explains an item or concept, and then gives details about it with supporting information, examples, points for and against, and explanations for the facts put forward from various points of view. This can be one of the most difficult types of essay questions.

Comment on: Comment requires you to state your opinion on a topic, sub-topic, or idea. In addition, you may explain the idea, topic, or sub-topic more fully

Analyze: Analyze requires an answer that takes apart an idea, concept or statement in order to consider the elements it comprises. Answers of this type should be very methodical and logically organized.

Justify: Justify requires an answer that gives only the reasons for a position or argument. Note, however, that the proposition to be argued may be a negative one (e.g. Justify the abolition of the death penalty). Remember, it should convince the reader about your point of view.

The language of analytical writing

"...This was quite possibly due to ... Alternatively,..."

"...The problem here, I believe, was the fact that..."

"...While it may be true that..."

"...On the one hand, ..., yet on the other..."

"...In thinking back, ... On reflection, ..."

"...I guess that being in a school like X has made me aware of..." It is acceptable to use the personal pronoun 'I' in reflective writing, as long as it is not overly used. Always attempt to vary one's sentence beginnings.

Writing practice involves: strategies to analyze the demands of the prompt; a micro theme graphic organizer (Bean, Drenk, & Lee, 1982) to restructure the organization of the paper; practice writing hooks, TAGs

(title, author, genre) and thesis statements in introductory paragraphs; sentence variety exercises ; and mini-lessons on the skills of academic English (for example, explicit instruction on the use of fixed expressions like “to discriminate against” instead of “he was discriminated,” “to jump to a conclusion” instead of “to jump into conclusion,” the use of transition words like “however” and “nevertheless” for cohesion, and the elimination of informal diction – i.e., sentences beginning with the word “like,” slang terms such as “kinda,” “cuz,” etc.) One of the most successful making visible strategies in the revision process is a color-coding system to help students distinguish between plot summary, evidence or supporting detail, and commentary. Students work with sample high pass and marginal/not pass papers and are taught to color-code the student samples and then their own pretest sentences in yellow for plot summary, green for evidence/supporting detail, and blue for commentary. This helps students to visualize their thinking and to determine whether they have interpreted the text and provided evidence for those interpretations or merely relied on summary to respond to the writing prompt. Students then revise their pretests into multiple draft essays as practice for the on-demand writing assessment. Next step should be focused on analyzing students’ performance on the pretest, on-demand writing assessment in order to determine strengths and areas for growth, and further training in the implementation of cognitive strategies designed to enhance interpretive reading and analytical writing.

The textbook contains instruction in cognitive reading strategies and embeds questions during and after reading selections to facilitate students’ comprehension. The textbook also includes some limited writing process lessons. As mentioned earlier, we tend to overlook the need to identify the different kind of writing required at the university level and it would be helpful to keep in mind what Mike Rose says: “Academic expository discourse seems to be more cognitively demanding than simply narration or description: and it requires kinds of sentences that, on the average, tend to be syntactically different from those found in narration and description.”

Although Rose talks about university level writing as a whole and entitles it as academic discourse,' her description shows that it is the form of analytical writing which is required in university studies. Analytical writing is complex in form and structure, and cognitively more demanding than narrative writing: it is the difference in writing between an essay on the autumn season and a critical appreciation of Keats, 'Ode to Autumn.'

Basically, it is inferential, analyzing given data to discover casual relations, drawing generalizations forming abstract principles and in short making explicit what is implicit in literary texts. To use a simple example the chronological narration of a story is not analytical; discovering its theme is. In fact it is not only a mode of writing but also a way of thinking involving strategies of defining, classifying, comparing, contrasting, arguing, reasoning etc. As to the form and structure of analytical writing, Linda Flower's 9 distinctions between Writer based and Reader based prose is very helpful in revealing the Reader based nature of analytical writing. Linda Flower points out that writer based prose is inward-looking following the structure of inner and egocentric speech using elliptical references and unexpressed contexts for statements, while Reader based prose use an issue –centered rhetorical structure as it attempts to set out and prove a thesis of the writer to the reader.

Before proceeding any further let us examine the work usually done in the remedial literature classes and in the final year classes of B.A.(Hons.) of English. In the language class, the writing skill is developed through the use of paragraph writing, summarizing etc. In all semesters (from 1st to final) follow the same pattern-biography of the writer, summary of the story and in the conclusion, they make some comments. This is far from analytical writing. They can be taught to write topic sentence, writers' age and his specialty. In the next stage, they can be taught to analyze the topic, make a comparative study of the characters, find out the problems in the story and suggest a solution. In case of poetry, they may be taught to comment on the style of the writer i.e. use of imagery, figures of speech, choice of words. In conclusion learners will bring out the poet's philosophy or view on life. As is apparent, these require a mode of

writing totally different from what they practice in the remedial language class. This is Mike Rose's central concern to create an awareness of the fact that academic writing at the university level is totally different from the writings done at the pre-university level.

For me, the shock came when I received an assignment from the students titled: Comment on Blake's imagery in the poem 'London.' The majority of the students labored hard on a summary of the poem ending with descriptions of a few of the images used by Blake. The answers were well-divided into introduction, exposition and conclusion, but contained few analyses of the images which was what I wanted. As I was teaching the Language course to the same group of students, this made me pause and try to discover the underlying reason for this failure. After much thought and discussion, I realized that the students were practicing one mode in the language class, while they were required to use different kinds of mode in the literature class. They have never been taught that different modes are required for different kinds of writing with the result that my shocking experience was not a rare one as I later discovered from discussions with my colleagues.

One of the essential differences between narrative and analytical writing lies in the higher cognitive level required in the later. To indicate the cognitive level required in analytical writing, Vygotsky's classification of the three phases leading to concept formation can be used. Vygotsky classifies the three phases as (i) the initial syncretic stage, (ii) the thinking in complexes stage, and finally (iii) the true---concept formation stage. The final development is from complexes to concepts; complexes collect related objects while concepts express abstract logical relations. Vygotsky further distinguishes between 'spontaneous' concepts-----those which are formed as a result of ordinary, day-to-day experiences-and 'scientific' concepts ,which are formed largely in conjunction with instruction .As is apparent, analytical writing requires the formation stage i.e.. to form abstract principles in relation to instructions. For example, in the assignment on Blake's imagery mentioned earlier, the required task was to analyze the imagery and discover the underlying pattern and its effectiveness in the poem. This requires a leap from the concrete images to the abstract principles involved in it-a basically inferential process.

A study of the problem reveals the following drawbacks on the part of the students which need to be eliminated:-

- (a) The basis of the problem for the students lies in their unawareness of the difference between narrative/descriptive writing (what they learn and practice before coming to the University, and the analytical writing (which they are required to do this in the university). There is a gap between Higher Secondary school writing and university academic writing, which can be filled up through remedial writing classes.
- (b) Students remain unaware that analytical writing asks questions which are different from those asked in narrative modes.
- (c) Analytical writing is inferential and most of the students are very weak in making inferences. Andrea Lunsford gives a good analysis of this problem at length and advances some very helpful solutions.
- (d) Till coming to the University the students learn to absorb the store information in their minds in narrative structures and as it is simple, they tend to use it all the time.
- (e) Students lack the confidence to think out things for themselves and rely on others' opinions-teachers, critics and the like. Hence, they do not think through a problem to form their own ideas but rely on critical writings which are easily available.

Findings

Keeping these drawbacks in mind some suggestions are forwarded for teaching of analytical writing to students of literature through remedial language classes. But before going into these proposed assignments, a couple of cautionary remarks may be necessary with regard to writing assignments which must be realistic and motivational. This can be accomplished by using materials from literature they are studying in other classes for their language class. It is of little use to teach definitions to students of literature with examples from physics or Chemistry as is

found in Metaphysical poetry. Only when the students find direct links between what they learn in the writing class and what they do in their literature classes, they deem it worthwhile to work hard in developing their language skills. The following exercises can be used in language class to emphasize the kind of writing they are required to do for their Honors classes:-

- (a) One of the basic problems for students is making inferences and analytical writing is basically inferential. A simple basic way of teaching this is to use a character from a play or novel, discuss his actions and draw out a feature of the character. For example, the first couple of pages from Dickens's "Great Expectations" are read by the students; the teacher asks them questions pertinent to the discovery of the characteristic features of Pip revealed in these passages. The teacher must avoid questions leading to descriptions of the scene.
- (b) The next step is to introduce the concept of analytical writing and an exercise in two parts is very helpful for this. Students are asked to read an incident from a novel or a scene from a play and then write a description of it. e.g. the Christmas dinner scene in Ch. 4. of Great Expectations . After the descriptions are written, the students are asked to analyze the scene using their descriptions as the basis. This will create problems and most probably result in summaries. Then the teacher can go through the assignment step by step revealing the points of analysis .E.g. in the above mentioned scene, the behavior of uncle Pumblechook or Mrs. Gragery or Joe can be analyzed to discover the kind of people they are. The teacher can show how to analyze, ask questions which are different from those in descriptions and how it reaches beyond the surface to discover casual relations. This will come as quite a surprise to the students and serve to capture their attention.
- (c) At this point, a few critical essays on the piece under discussion can be brought in and presented to the students as samples of this kind of writing.

- (d) After this initiation the various aspects of analytical writing can be practiced, not as structures but strategies for thinking and inferring. For example, a number of things can be done with the assignments on Blake's imagery mentioned earlier. Different literary terms can be used to teach defining e.g. image, metaphor, simile, from the poem 'London'. Then classification can be practiced by classifying the images into visual, auditory, aural etc. Comparison and contrasting can be done through these very images and by bringing in some others from Blake's other poems. All these must be done carefully so that they do not take on the appearance of meaningless grammatical exercises-hence the insistence on materials from their literature courses.
- (e) To develop the inferential skill, one of the best in class-activities is pair-work. An inference needs to be questioned and proved and this can be done by students' reading out to each other and questioning the assumptions and proofs of each other. This will train them in questioning as well as supporting their ideas with evidence from the text. Peter Elbow in *writing with power*, comments on dialogues: "Dialogues are specially useful if you have trouble writing analytically (which means you probably have trouble writing essays and reports)." Writing a dialogue produces reasoning, but produces it spontaneously out of your feelings and perceptions. He also says that it produces assertions, supporting reasons, and evidence—all of which are essential to analytical writing for literature. Elbow suggests writing in the form of dialogues, but it is much more stimulating to talk with a real person whose reactions cannot be predicted. Hence pair-work is ideal for stimulating analytical thinking and writing.
- (f) Free-writing is also needed for analytical writing as the latter explores relations not only within the text but also with whatever the student has read up till then.

Hence, free-writing will help to bring out the various information, ideas, impressions and arguments stored in the mind and of which the student may be absolutely unaware. The stored materials will

usually come out in a narrative form and the prose will be writer-based, but then it can be transformed into reader based prose of analytical writing. Students will find it easier to expand and transform their thoughts when they have them written down from their view point.

- (g) Analytical writing can also be motivated and stimulated by the use of debates in the class room. Once a month, a debating contest can be set up between two teams with the other students working as judges. A debate makes one see all sides of an issue, question one's own as well as opponent's assumptions, think through an idea, develop the power of reasoning and come up with evidences. All these help to stimulate analytical thinking. The topics should be related to the study of literature.
- (h) In order to practice analytical writing through Shakespearean tragedy "Romeo and Juliet" the teacher as a facilitator can use color coded graph paper to show different characters' position in different scenes. He will design the text into different segments in order to make the students apprehend the concept of love and the consequences of it. Next, teacher will introduce the Petrarchan love sonnet and its influence on Romeo's life through the introduction of love at first sight. By the time the students are approaching the end of the play, they are bound to have thought about what lovers are prepared to do rather than living without each other. Then the teacher will make the students divide into two groups and conduct a debate on the topic as to how the tragedy could be avoided:
 - i) The stars had been in a different configuration when Romeo and Juliet were born.
 - ii) Romeo had been less impetuous and waited instead of taking poison so quickly.
 - iii) Juliet had refused to take the poison.
 - iv) The two families had sought to be reconciled instead of keeping to their old quarrel.

Edward Albee says, "The meaning of this play is intimately linked with what it is, and it therefore suffers from being paraphrased. This is one reason for our recommendation that teachers try to have their students put the play on, in a more or less elaborate form. Its small cast, almost bare set, and simple language make it ideal for a full-scale performance, where it is possible and desirable. Even a minimally staged reading performance in the class, however, will convey something of its dramatic quality and allow students to appreciate the force of its imagery, as well as its humour and irony."

Conclusion

These suggestions are forwarded as some ways of dealing with the problem of teaching analytical writing and to create an awareness of the existence of the problem.

As the above discussion shows, the inability of the students to express themselves well in their literature class arises not from any innate disability, but simply from ignorance of what is required. Teaching writing is a difficult job and even a wide array of curricular approaches lead to comprehensiveness to cultivate in depth knowledge more so at the university level but a clear knowledge of the need of the students surely helps in coping with the situation. Teaching writing in literature classes can hardly be overwhelming; if taught with care and interest and understanding. The students will easily learn analytical writing and this will increase their appreciation of literature itself. At the same time, it is to be remembered that teachers can only guide and show the way, and it is up to the students to master the art with hard labour. What is spectacular about the article is its integrity and fidelity to three core dimensions: Teachers and students with the exposure of cognitive strategies coupled with comprehensive model of writing, instructions including language instruction, promising in improving the writing skills of mainstreamed adolescent ELLs of an intermediate level of English proficiency. It should be worthy of further practice and application of those strategies in reading and writing analytical treatises.

Finally, it is uncertain whether the first year learners will persist over time. Because many educational interventions are vulnerable to fade out (Heckman, 2008), it is critical to study the long-term effects including rates of high school graduation and graduation enrolment.

In many respects, it is possible that ELLs' limited English language proficiency (including lexical, morphological, syntactic, and discourse knowledge) may have undermined their ability to have access to some of the strategies and to use them appropriately is the crying need.

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