UNIVERSITY OF JYVÄSKYLÄ

PROCESS AND PRODUCT IN NON-NARRATIVE WRITING:

A teaching material package for the upper secondary school

A Pro Gradu Thesis

by

Markku Lindholm

DEPARTMENT OF ENGLISH

1997

HUMANISTINEN TIEDEKUNTA
ENGLANNIN KIELEN LAITOS

Markku Lindholm

PROCESS AND PRODUCT IN NON-NARRATIVE WRITING:
A teaching material package for the upper secondary school

Pro gradu -työ
Englantilainen filologia
Lokakuu 1997 138 sivua

Huomattava osuus lukion englannin kielen opetukseen kuuluvista kirjoitusharjoituksista keskittyy kuvitteellisten ja narratiivisten tekstien tuottamiseen. Erityisesti lukion kolmannen luokan oppilaiden on kuitenkin tärkeää tutustua päämäärähakuiseen ei-narratiiviseen kirjoittamiseen, sillä tämän taidon merkitys korostuu heidän jatko-opinnoissaan. Pystyäkseen tehokkaasti huomioimaan lukijoidensa tarpeet ja odotukset, oppilaiden tulee harjaantua hyödyntämään niitä tunnusomaisia piirteitä, joita erilaiset käyttötarkoitukset ovat ei-narratiivisille tekstityypeille muovanneet. Yhtälailla tärkeää on, että oppilaat ymmärtävät kirjoittamisen luonteen kontekstisidonnaisena prosessina, jolle on tyypillistä vuorottelu tekstin sunnittelun, kirjoittamisen ja uudelleenmuotoilun välillä.

Opetusmateriaalipaketti liittyy lukion englannin kurssiin seitsemän, jonka yleisteemana on luonto ja ympäristö. Kaikki pakettiin liittyvät esimerkkitekstit ovat ympäristöaiheisia. Tällä tavoin ne tukevat kurssin tavoitetta perehdyttää oppilaita niihin ekologisiin ja yhteiskunnallisiin seikkoihin, jotka vaikuttavat nykyihmisen elinympäristöön. Työn ensisijainen tarkoitus on tarjota lukion kolmannen luokan oppilaille strukturoitu opetusmateriaalikokonaisuus, jonka avulla voidaan tutustua viiden ei-narratiivisen tekstilajin tyypillisiin piirteisiin ja potentiaalisiin käyttötarkoituksiin. Näiden tekstilajien kuvaus pohjautuu systeemifunktionaaliseen käsitykseen kielen rakenteesta. Tekstilajit keskittyvät 1) havainnollistamaan lukijalle tietyn tapahtuman etenemisprosessia (procedural writing), 2) kuvailemaan lukijalle yksityiskohtaisesti tietyn kohteen ominaisuuksia (descriptive writing), 3) selvittämään lukijalle jonkin laajemman asia- tai tapahtumatyypin piirteitä (report writing), 4) esittämään perusteltu näkökanta tiettyyn asiaan (explanatory writing) sekä 5) vakuuttamaan lukijan jonkin asian oikeellisuudesta tai ohjaamaan hänet toimimaan tietyllä tavoin tämän asian suhteen (expository writing).

Pakettiin sisältyvän luokkahuonetyöskentelyn tarkoituksena on herättää oppilaiden tietoisuus ei-narratiivisen kirjoittamisen yleispiirteistä. Työskentely jaksottuu kolmeen vaiheeseen opettamis-oppimiskehän (teaching-learning cycle) mukaisesti. Ensimmäisessä ja toisessa vaiheessa tarkasteltavana olevaa tekstityyppiä lähestytään sen ominaisuuksia mallintaviin esimerkkiteksteihin ja opettajajohtoiseen luokkahuoneinteraktioon tukeutuen. Kolmannessa vaiheessa oppilaat keskittyvät itsenäiseen kirjoitustyöhön, jonka päämääränä on täysipainoisen kirjoitusprosessin kautta tuottaa tekstejä, joissa heijastuvat kohteena olevan kirjoitustyypin ominaisuudet. Tätä kirjoitusprosessia tukevat materiaalipaketin tekniikat, joiden avulla oppilaat voivat kerätä lisäinformaatiota työnsä aiheesta. Näitä ovat koulun kirjaston hyödyntäminen, kirjoitustyön aiheeseen perehtyneen henkilön haastattelu, observointi ja muistiinpanojen laatiminen, yleisten kirjastojen käyttäminen, tietoverkkojen hyödyntäminen sekä työn aiheeseen liittyvää toimintaa harjoittavien organisaatioiden ja ryhmittymien tarjoaman tiedon käyttö.

Tämän lisäksi materiaalipaketti tarjoaa oppilaille tekniikoita kirjoitustöiden suunnitteluun. Näitä ovat assosiatiivinen kirjoittaminen, ajatuskarttojen laatiminen, johdattelevien kysymysten käyttö, roolipeli sekä systemaattinen kirjoitusta organisoivien rakenteiden ja kausaalisuhteiden kartoitus. Kirjoitustyön päätteeksi oppilaita ohjataan tarkastelemaan tuotettuja tekstejä vertaisryhmissä (peer evaluation) erityisiä tarkistuslistoja apuna käyttäen.

Asiasanat: process-based instruction. context-based instruction. teaching material package. non-narrative writing. teaching-learning cycle. peer evaluation.

CONTENTS

1. INTRODUCTION

The National Board of Education in Finland recommends that writing should be practised in each form of the upper secondary school, since it belongs to the group of the four basic language skills along with reading, listening, and speaking (LOP 1985:61). A large part of the teaching of writing in the upper secondary school has traditionally focused on the production of narrative texts. However, the recent framework for the teaching of English in the upper secondary school suggests that attention should also be paid to non-narrative writing which addresses a variety of purposes and audiences (LOP 1994).

Explicit instruction in non-narrative writing in the upper secondary school is needed for two main reasons. First of all, it acts as a complementary element to the traditional narrative composition done in the classroom. Secondly, it is important that students in the upper secondary school know the basics of non-narrative writing before continuing their studies in various institutions of tertiary education. If not familiarised with the main types of non-narrative writing which they are likely to need in their future studies, these students may find it difficult to adapt themselves to the demands of their new educational environment.

The purpose of this teaching material package is to offer learners in the upper secondary school a chance to approach a group of basic non-narrative types of writing in order to form a general idea of their structure and functions. To achieve this goal, the teaching materials have been structured around a pedagogical framework for implementing context-based writing instruction, known as the *LERN teaching-learning cycle.* Developed by the proponents of Australian systemic-functional linguistics, the cycle maps the process of writing in the form of a wheel.

The teaching-learning cycle has been used as the main organising principle of the present teaching material package for two equally important reasons. Firstly, it offers a carefully structured and meaningful way of presenting learners with the features of a number of different non-narrative genres. Thus, it effectively addresses the demand for increasing awareness of non-narrative writing at the upper secondary level. Secondly, it reflects the emerging view of good composition instruction as a *synthesis* of two different aspects of writing. These are the views of

writing as an ongoing and recursive *process*, and as a *product* which shares certain typical features with other pieces of writing belonging to the same genre.

The combining of these two perspectives of writing is strongly argued for in current composition research and instruction. For instance, Raimes (1991b:238) demands that a balanced approach to writing should take into account four interconnected variables. These are the form, that is, the linguistic and rhetoric conventions of the text, the writer and his or her composing process, the content or subject matter, and the reader. Other researchers (eg. Benesch 1995, Grabe and Kaplan 1996, McKay 1993) have also supported this view. They argue that composition instruction should combine the two views of writing rather than underline their differences.

The present teaching material package begins with a presentation of the form-focused view of writing and its effect on the teaching of writing. Chapter 3 reviews the process-based orientation and its implications for classroom instruction. This chapter presents the most prominent cognitive theories of writing and discusses their suitability for ESL writing instruction. Chapter 4 focuses on the context-based view of writing and touches on the variation within this group. The main emphasis of the chapter is, however, on selecting the appropriate context-based approach for this material package. Finally, chapter 5 summarises the theoretical and pedagogical priorities of this teaching material package. This chapter also presents the factual genres to be introduced in the classroom materials, and suggests a means to combine genre pedagogy and process ideology in the upper secondary school curriculum.

The classroom materials included in this material package are designed to be used during course 7 in the Finnish upper secondary school. This course is commonly offered as an advanced option for those third grade students who are learning English as their first foreign language, that is, as their "A-language." The theme of course 7 is *Nature and environment* (*Luonto ja ympäristö*), and it aims at familiarising learners with environmental, ecological, geographical, and social issues affecting us and our world. The classroom materials in the present teaching package have been chosen to reflect this general theme. At the beginning of the material package, the teacher is provided with a brief overview of its contents and organisation. Learners, too, are offered a guide to the model texts and activities to be used during the course.

The classroom materials in the teaching package are divided into five sections. Each of these sections concentrates on one of the following non-narrative genres: procedure, description, report, explanation, and exposition. Since the sixth week of the courses in the upper secondary schools in Finland is usually reserved for examinations, no classroom material has been allocated for that period. Each of the five sections in the classroom materials, in turn, consists of three distinct steps. These are 1) teacher-led modelling of the genre, 2) classroom negotiation of the typical features of the genre, and 3) acquiring additional information for, drafting, peer evaluation, and revising of a text which reflects these features.

2. WRITING AS A PRODUCT

The aim of the first two chapters in the present study is to give the reader a coherent picture of two dominant ideologies of writing instruction from the 1950s to the present day. These are the product-based and process-based approaches. The purpose is to show that neither the form-focused approach portrayed in this chapter, nor the following approaches up to this day, have originated in a vacuum. This is important, since the development of writing theories is a recursive process rather like the process of writing itself.

The paradigm shifts in writing instruction can be seen as revolutions where an old and inadequate method is abandoned and a new one welcomed. However, the emerging view is seldom completely new. Usually it is a synthesis formulated on the basis of previous views to avoid earlier shortcomings. Without a link to the previous approaches it is difficult to see the ideological and pedagogical justification of the modern approaches to writing instruction. The composition teacher should therefore have a general view of the different forces which affect the competing and often seemingly opposite ideologies of the teaching of writing. This knowledge enables the teacher to see the present situation of writing instruction in a critical light and in the context of the previous ideological currents in the field.

Stewart (1984:ix) argues that teachers should be aware of the two central questions concerning the teaching of writing: "Why do we teach what we teach?" and "What aspects of English composition are more important than others?" As Stewart (1984:ix) points out, teachers may find these questions difficult to answer. The teacher simply may not see their importance either. The situation is even more serious if teachers lack insight into the past and present of writing instruction. This disability may cloud the ability to make informed choices regarding writing instruction in general.

2.1 Writer and text in product-based approaches

This section concentrates on the role of the writer and the written product in the product-based approach to writing instruction. Two major representatives of this orientation, generally known as Current-traditional rhetoric and Controlled composition, are also outlined.

In addition to differences in the emphasis on the product, process, or context of writing, the approaches to writing instruction also have different epistemological stands (Berlin 1984:4). Berlin (1987) uses the term *rhetoric* when describing an approach to writing instruction, and argues that every rhetorical system is based on a specific view about the nature of reality, the nature of the knower, and about the rules guiding the discovery and communication of the known in general.

In other words, each approach to composition instruction is based on a set of "end" values (Fulkerson 1990:409). These are important because they determine what features of writing are seen as desirable or undesirable. Thus, the composition teacher's own ideological standpoint affects his/her learners giving them sets of rules to separate good and bad writing. An emphasis on a narrowly defined set of qualities may therefore restrict their writing. As Berlin (1987:7) puts it, a way of seeing is also a way of *not* seeing.

Berlin (1987:7) calls the form-focused approach to writing instruction *objective* because it locates reality and the guidelines of good writing in the external world, outside the writer. This is shown in figure 1, based on Berlin (1984; 1987). In the objective rhetorics, the writer's task is to describe reality as accurately as possible, so that it can be easily reproduced by the reader. Another typical feature of the formal writing ideology is its positivism. Positivism views only such matters that are empirically verifiable as real.

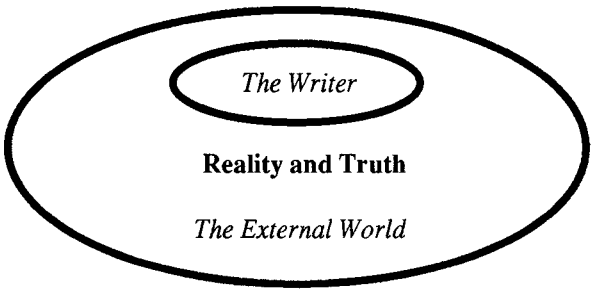


Figure 1. Reality and truth in the objective rhetorics

In form-focused writing instruction, the teacher's task is to provide students with a topic for the composition. The students' responsibility is then to use the fitting rhetorical, grammatical, and syntactic forms to construct a text that corresponds to this topic (Raimes 1991a:413). These correct forms are the "building blocks" which fill the predetermined mould or container of the written product. The characteristics of the assigned topic, and thus also content, are virtually irrelevant

in formal writing instruction (Raimes 1991a:413). Coe (1987:17) illustrates the standpoint of the formal approach in the following way: " ... a can can hold peas (or marbles) quite as well as beans, and pouring your peas (or marbles) from one can to another does not affect their substance."

Coe (1987:14) sees the formal approach as an attempt to answer the basic question: "What is good writing?" To the proponents of this approach, answering that question means highlighting the correctness of sentence, paragraph, and overall text structure. The traditional "five-paragraph format[1] " of writing is an example of this tendency (Fulkerson 1990). According to the formal view, the characteristics of "good writing" can be used to point out to students where their writing deviates from the proper forms. The teacher can then suggest measures to correct the problems. Thus, the formal epistemology sets a framework for its classroom pedagogy, as the following closer examination of two influential formal approaches will show.

2.2 Current-traditional rhetoric

Current-traditional rhetoric has been the dominant objective rhetoric of this century and probably the most influential rhetoric altogether (Berlin 1987:9). It was based on the most mechanistic features of the preceding generation of writing ideology, which Berlin (1984:62-63) calls the eighteenth-century rhetoric. The central concept which Current-traditional rhetoric inherited from its predecessor was the use of faculty psychology[2] to determine the proper structure of the writing. The teacher's main task was to train the students' mental faculties through various writing tasks.

To the proponents of Current-traditional rhetoric, language was nothing more than a dress for the writer's premeditated thoughts to put on (Coe 1987:16). With its overriding emphasis on the written product rather than on the writing process,

---

[1] Nunnally (1991) portrays the five-paragraph theme as consisting of three distinct parts. These are the introductory paragraph which introduces the paper's thesis, three middle paragraphs each stating a major idea supporting the thesis, and the concluding paragraph which restates the thesis.

[2] In the eighteenth-century faculty psychology the human mind was seen to consist of the faculties of emotion, will, understanding, reason and imagination. These faculties functioned independently of one another and depended on the person's sensory experience. (Berlin (1987:62.)

Current-traditional rhetoric was more a pedagogical system than a full theory of writing (Nelms 1992:356-357). Fulkerson (1990:418) sees the Current-traditional approach as an "think-write oversimplification" where the writer simply puts into words the thoughts that were to be transmitted to the reader. The writers were only supposed to reproduce the events stored in their minds (Crowley 1990:12).

It would seem that the basic assumptions of the Current-traditional thinking have survived largely unchanged to the present day (Berlin 1982:769). A major adaptation of Current-traditional rhetoric occurred in the mid-1960s as the approach was introduced in L2 teaching. The purpose was to compensate for the obvious shortcomings of Controlled composition[3] (Silva 1990:13-14). In an attempt to meet the demands of the L2 learner, Current-traditional rhetoric was supplemented by Kaplan's theory of contrastive rhetoric.

In his theory, Kaplan (1966 as quoted in Silva 1990:13) claimed that L2 learners' structuring of thoughts violates the expectations of native readers. The measures to correct this problem included logical construction of discourse forms on the paragraph level. Attention was paid both to the elements of the paragraph (including topic sentences, support sentences, concluding sentences and transitions) and to variation in its development (for example, illustration, exemplification and comparison). Attention was also paid to larger structural entities, such as introduction, body and conclusion, and organisational patterns, such as narration and description (Silva 1990:14).

The continuing effect of Current-traditional rhetoric on L1 composition practises is paralleled by its position in L2 writing instruction. The combination of Current-traditional rhetoric and contrastive rhetoric remains a vital ideology in this field even today (Grabe and Kaplan 1996, Silva 1990).

2.3 Controlled composition

Controlled composition was a formal approach more directly associated with L2 writing instruction than Current-traditional rhetoric. It was based on the Oral approach introduced by Fries (1945) in the mid-1940s (Silva 1990:12). The Oral approach was based on structural linguistics which saw language primarily as

[3] Discussed in detail in section 2.3.

speech, and behaviourist psychology which viewed learning as a process of habit formation[4] (Silva 1990:12). The emphasis given to spoken language placed writing into a subservient role of reinforcing oral structures of a language (Raimes 1991a:408). These structures were stressed because they were thought to pose the greatest problems for language learners (Rivers 1968:241).

The pedagogy of Controlled composition relies heavily on the epistemology of the objective rhetoric. This is evident in the remarks of the proponents of the approach:

> If the teacher does not insist on accuracy in writing, many students will hand in sloppy careless work. Doing work of this kind will confirm them in bad habits which will be very difficult to eradicate. (Rivers 1968:259.)

In practise, Controlled composition focused on improving the correctness of students' writing by systematic habit formation (Silva 1990:12). Mistakes were to be avoided at all cost, so that students would not have a chance to learn bad writing habits (Elliot 1972:220).

The primary source of error in student writing was seen to be interference from the learners' L1. To overcome this problem, the approach reinforced successful L2 behaviour (Silva 1990:12). Rivers (1968:245-255) suggests that students should be guided through five developmental stages to make the learning of L2 writing efficient. These include copying, reproduction, recombination, guided writing, and composition. This order would benefit the building of writing confidence and motivation. Each step of the procedure would include carefully selected model texts covering specific language patterns. Ultimately, students were to reach the stage of free composition by controlling model texts and arriving at a parallel text of their own. White (1988:5) condenses the ideology of Controlled composition in a simple procedural model:

Figure 2. Procedures of the model-based approach.

[4] Elliot (1972:216) argues that a linguistic habit is an action which always occurs in the same situation or verbal context and which is performed without effort, repeated constantly and learned by repetition.

The original text is here seen as a starting point for the analysis of form, content, and organisation. The next stage would be the manipulation of the linguistic items and rhetorical patterns of the text. Finally, the writer produces a text parallel to the original model.

The ideology of Controlled composition has survived in the recent professional literature and is still widely used in L2 writing classrooms (Silva 1990:13). Fairly recent examples of the effect of this ideology are, for instance, Pincas' (1982) *Teaching English Writing* and McArthur's (1984) *The Written Word.*

3. WRITING AS A PROCESS

The previous chapter provided the reader with insights into the ideology and applications of product-based writing instruction. Furthermore, it outlined the most influential representatives of this writing ideology. The present chapter discusses a writing ideology that has since the early 1970s quickly become dominant in the field of writing instruction, namely, the writing-as-a-process approach.

As pointed out in chapter 2, the formal approach focused on improving the quality of student writing by emphasising correctness. These attempts were, however, often unsuccessful (Coe 1987:14). The "ideal" texts which were used to guide student writing did give learners models on *what* to write but failed to give them advice on *how* to write. In her study, Emig (1971:98) attacks strictly formal writing instruction and criticises the form-focused writing instructors for "truncating" the process of composing. In her view, form-focused writing instruction oversimplifies this process. As a result, the planning of writing becomes hasty outlining and the reformulating of the composition is narrowed to the correction of minor errors. Raimes (1991b:238-239) claims that over-emphasising the formal features of various texts prevented learners from having a concise view of writing. Such a view should also pay attention to the process of composing, the content of writing, and its purpose. To clarify her ideas Raimes (1991b:240) uses the concept of "balanced stance"

> which depends on ... a proper balance among the three elements that are at work in any communicative effort; the available arguments about the subject itself, the interests and peculiarities of the audience, and the voice ... of the speaker.

In Raimes' (1991b:240) terms, a form-oriented teacher adopts "the copyeditor's stance" which results in a mechanistic writer-reader relationship. Relying solely on the copying of ready-made models fails to account for the processes *during* writing. It also disregards the functions of different textual elements. Crowley (1990:149) sums up the main problems of the formal approach by arguing that it ultimately fails to "take a stand," communicate with the audience, and bring out the writer's viewpoint. The process approach has freed writing instruction from the simplistic and linear focusing on a single draft. Instead, it stresses planning, awareness of the composition process, invention through explicit writing techniques, and the notions of audience and voice (Grabe and Kaplan 1996: 86-87).

3.1 Defining the term process

The epistemology of the process approach seems strikingly heterogeneous when compared to that of the product-based approach. This is caused by the ambiguity of the concept *process writing* (Susser 1994). In order to understand the differences in the epistemological stands between the proponents of the process approach, the term should, however, be defined as clearly as possible. As the present study rests on a specified view of the process ideology, it is important that the reader is familiarised with the epistemological and pedagogical variation in this group, instead of settling for a notion of "process writing" as a clear-cut entity.

The vagueness of the term *process* is caused by the misinterpretation that this concept itself would stand for a comprehensive theory of writing (Susser 1994:33). Rather than a model of writing in itself, the process should be understood as a pedagogical element operating in several writing theories. It is by its nature a perspective to the teaching of writing, enabling the student to see writing as something more than a struggle to turn out a polished product (Liebman-Kleine 1986). It is therefore bound to be present in many different composition approaches. Silva (1990:15) supports this idea and claims that there are not one, but several proponents to the process ideology. These share a common emphasis on writing as a *process* in opposition to the linearity of the formal approach. The notion of process then assumes the role of a "common ground among many theories and practises" with "highly diverse and frequently conflicting emphases, beliefs, values and treatment of text" (Phelps 1988:161 as quoted in Susser 1994:34).

Despite the differences between the process-based approaches, they all share certain features. Firstly, they view writing as a process that must involve some form of *teacher intervention* (Coe 1987:14). Secondly, all process-writing pedagogies emphasise the importance of *writer awareness* (Susser 1994:34).

Flower and Hayes (1981b:55) view writing as a complex problem-solving process. They see intervention as an opportunity to help students at various points of this process where help might benefit them the most. In this way the teacher can offer the learner real help during the act of writing. The teacher's sole duty is therefore no longer to show where the writing has gone wrong. In other words, intervention offers a means to establish

> a dynamic relationship which gives writers the opportunity to tell their readers what they mean to say *before* these writers are told what they ought to have done (Zamel 1983:182; emphasis original).

Intervention also helps the teacher to discover the strengths and weaknesses of the writer (Flower and Hayes 1981b:39). Awareness, the second central concept in the process-pedagogies, aims to help learners to see writing as a recursive process. It helps to view writing as discovery which creates and not only transcribes[5] ideas (Susser 1994:35). It is, however, important to recognise that not *all* writing is discovering and that the writer may at times have quite a well organised framework of what the writing should be like, before the writing process has begun (Susser 1994). The third and most obvious feature in all process-based approaches is the concept of writing as a multi-faceted and recursive process that is very similar in its broad outlines for L1 and L2 writers (Silva 1990: 15-16).

3.2 Writer and text in process-based approaches

As Johns (1990:25) points out, the central feature that should be considered in any writing theory is the writer. In general, all process approaches see the writer as the initiator of the written product. As mentioned above, they also view the process through which the writer creates discourse as their most essential element. The next two sections focus on the epistemology and pedagogy of the *expressive* and the *cognitive* process approaches. The main focus is on the cognitive process-approach, since it is a major element in the organisation of the present study.

3.3 The expressive process-approach

The expressive process approach stresses openness and honest expression of feelings (Fulkerson 1990:409). Further, it values writing which involves personal topics. Berlin (1987:145) classifies this approach into the group of *subjective rhetorics* that was at the peak of its popularity in the sixties and seventies. He says (1987) that the expressive epistemology as a whole is grounded on a view of reality as that writer's private construct. Reality and truth are therefore found inside the writer. This is illustrated in figure 3, based on Berlin (1984; 1987).

---

[5] Transcribing refers here to the formalist view of writing as "a dress that a thought puts on" (Coe 1987:16).

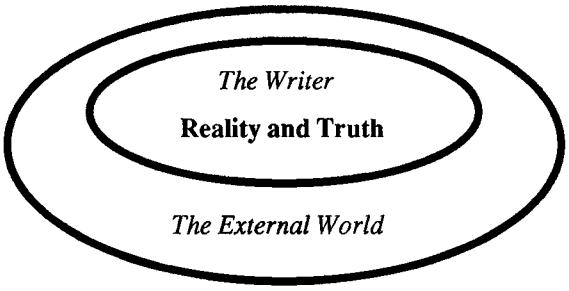


Figure 3. Reality and truth in the subjective rhetorics

This rhetoric encourages writers to ignore the influences of the surrounding social world, since they might only disturb the expression of personal feelings (Berlin 1987). Thus, its goal is to use writing as the means to develop writers' understanding of themselves.

The expressive process approach sees writing as an art that cannot be taught (Berlin 1987:152). It can, however, be learned if students' environment allows them to practise it without disturbance. To create this kind of environment the non-directive teacher should provide students with facilitating techniques to begin the writing and to make it fluent (Johns 1990:25). Elbow (1981) has called these activities as "priming the pump."

Faigley (1986:529) identifies three central qualities emphasised in the expressive process approach: integrity, spontaneity and originality. Expressive writers can achieve integrity only by believing in their writing. The concept of integrity thus corresponds directly to the expressive search for authentic self-expression. Spontaneity, the second essential quality of expressivism, became an integral part of this approach when Elbow (1973:15 as quoted in Faigley 1986:530) argued that writing should be understood

> as an organic, developmental process in which you start the writing at the very beginning - before you know your meaning at all - and encourage your words gradually to change and evolve. Only at the end will you know what you want to say or the words you want to say it with.

Faigley (1986:530) considers this statement as the basic assumption of the expressive process approach. According to this view, writing is the product of a creative mind and it should not follow predetermined outlines. Faigley's views are paralleled by Murray's (1981:3-5) picture of writing as something that stands apart from the writer and eventually finds its own meaning. In Murray's opinion, the writer should not "force the writing the writer hoped the text would say, but

instead try to help the writing say what *it* intends to say" (Murray 1981:5; emphasis added). Emphasis on spontaneity may, however, cause problems in the form of unclear and fragmentary writing (Faigley 1986:530-531). To avoid unclarity while maintaining spontaneity, some expressivists (Elbow 1981; Murray 1981) have included a revision stage in the expressive writing process. The third typical feature of the expressive process approach, originality, emphasises the creative potential of individual minds (Faigley 1986:531).

3.4 The cognitive process-approach

More important to the presents study than the expressive process approach is the view of writing as a cognitive process, generally seen as the second major branch of the process-based approaches to writing (Berlin 1987, Berlin 1988, Faigley 1986, Johns 1990). Epistemologically, Berlin (1987:155) locates this approach in the group of *transactional rhetorics*.

As mentioned earlier, formalism located reality and truth in the external world and empirically verifiable phenomena, and expressivism in the personal experiences of the writer. The transactional rhetorics, in turn, locate reality and truth in the interplay of the elements of the rhetorical situation: writer, environment, audience and language. In other words, reality and truth arise from the interaction of subject and object, with language and the audience's needs as mediators (Berlin 1987:6). This interaction is illustrated in figure 4, based on Berlin (1987).

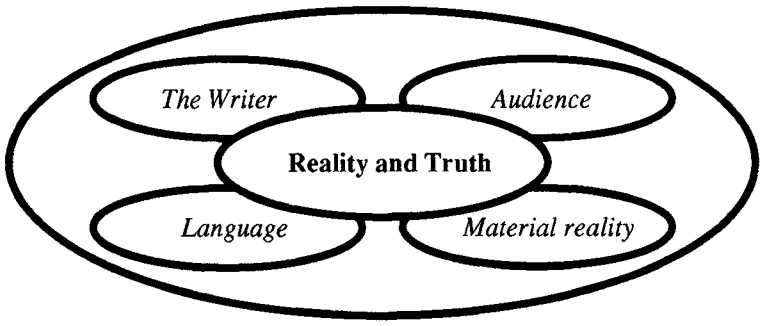


Figure 4. Reality and truth in the transactional rhetorics

The main focus of the cognitive process approach is on individual writers (Berlin 1987:16). Nevertheless, these individuals discover reality and truth by interacting with their social surroundings. This interaction always creates a communication process (Berlin 1982:774). As a consequence, the theme of communication always

dominates the cognitive approach where the qualities of "good" writing are determined by the interacting participants of the rhetorical situation. The cognitivists see the human mind as a chain of components that follow one another in a chronological order (Berlin 1987:159). During the composition process, writers go through a recursive and rational but unpredictable process of adjusting and reordering of these components. Finally, they reach their goal: the final draft of the text. Ideally, the explicit understanding of the functions of these components of the composing-process would give an overall understanding of the nature of writing.

The main difference between the expressive and the cognitive process approaches lies in their relation to the concept of *invention* in writing (Faigley et al. 1985:13-16). The expressivists saw the composing process mainly as a referential abstract unavailable for study (Faigley et al. 1985:13-17). Invention, the discovery of new ideas regarding writing, was seen as a product of the writer's intuition and thus unteachable. In the cognitive approach, invention does not rest on such a vague concept. The cognitivists view composing as an orderly process that can be accurately modelled, rationally studied and explicitly taught. These processes can then be used as a reference when developing general principles and pedagogies for writing instruction.

Although the main focus of the cognitivists is on the mental processes of the writer, they also acknowledge the importance of the rhetorical context to writing. Understanding how a sense of purpose develops in the writer's mind is therefore an important concern in this approach (Johns 1990:30). The cognitivists claim that writing should not only be seen as mechanical problem solving (Berlin 1987:161). Instead, writers and writing instructors should be provided with heuristics which would be flexible enough to be used as guidelines during the process of writing.

This view contrasts sharply with the expressive notion of invention, where writers were supposed to approach the writing task with nothing more than their intuition. The cognitivists have a more pragmatic idea of invention as the writer's ability to find "the right solution, the correct answer, in a finite number of steps governed by explicit rules" (Lauer 1972:209 as quoted in Berlin 1987:161). The two key words characterising the cognitive approach are *thinking* and *process* (Johns 1990:26). *Thinking* refers to the mental processes that go on in the writer's mind during the problem-identifying and problem-solving procedures used in the planning of

writing. *Process*, in turn, refers to the stage where the writer translates the plans and ideas into writing and then reviews, revises and edits them. This view is evident in the Flower and Hayes (1981a) model that will be discussed in section 3.5.1. The view of writing as a recursive problem-solving process serves as the foundation for this study. Therefore it is necessary to familiarise the reader with the processes that take place inside the student writer's mind during the planning of writing. It is equally important that the reader is familiar with the processes that translate the initial plans into actual writing. By transmitting this knowledge to the developing writers, the user of this teaching material package can help them to understand their own strategies of writing, use them effectively, and to relate them to the experiences of their fellow writers.

3.5 Cognitive theories of writing

The following two sections of this study give the reader a picture of two widely recognised cognitive theories of the composition process. The first section presents the cognitive process of writing as modelled by Flower and Hayes (1981a). The second section reviews the Bereiter and Scardamalia (1983; 1987) model of this process. Since the Flower and Hayes model will be used to structure the classroom materials in this study, it will be discussed in some detail. The Bereiter and Scardamalia model will be addressed because of its capacity to supplement the Flower and Hayes model with some useful insights. It will, however, be touched on quite briefly.

3.5.1 Flower and Hayes model of writing

The cognitive model of the composing process of skilled writers by Flower and Hayes (1981a) has dominated the theoretical domain of composition research for the past fifteen years, and it has remained unchanged since it was first launched in the late 1970s. Flower and Hayes developed their model by studying audio tapes, recorded while students were composing aloud.[6] They also examined transcripts made of these situations. The model was designed to show which mental

[6] In the thinking-aloud technique the writers are asked to think out aloud as they compose (Flower and Hayes 1977). This verbal record of the writing processes can then be analyzed to see what happens in the writer's mind during the act of composition. This allows the researcher to "tap the writing process itself, not the writers' later version of what they thought they did (Flower and Hayes 1977:451).

operations are engaged in writing, and it was designed to be the basis for effective composition instruction. Flower and Hayes (1981a; 1981b) made three conclusions on the basis of their studies. Firstly, they found that the writers' composing processes were interactive, overlapped one another and that several processes occurred simultaneously.[7] Secondly, they determined that composing is a goal-directed activity, and thirdly, that the overall composing process of less-experienced writers was different from that of experienced writers. They also learned that good writers were more creative than less-experienced ones in finding and solving rhetorical problems. In addition, Flower and Hayes found that recognising and solving problems in writing can be taught. Furthermore, they noted that the growth of learners' writing ability depends on their knowledge about the topic of writing and the strategies that they can use when they plan writing.

The Flower and Hayes (1981a) model of the cognitive writing process, shown in figure 5, consists of three main elements: task environment, writer's long-term memory, and composing processor.

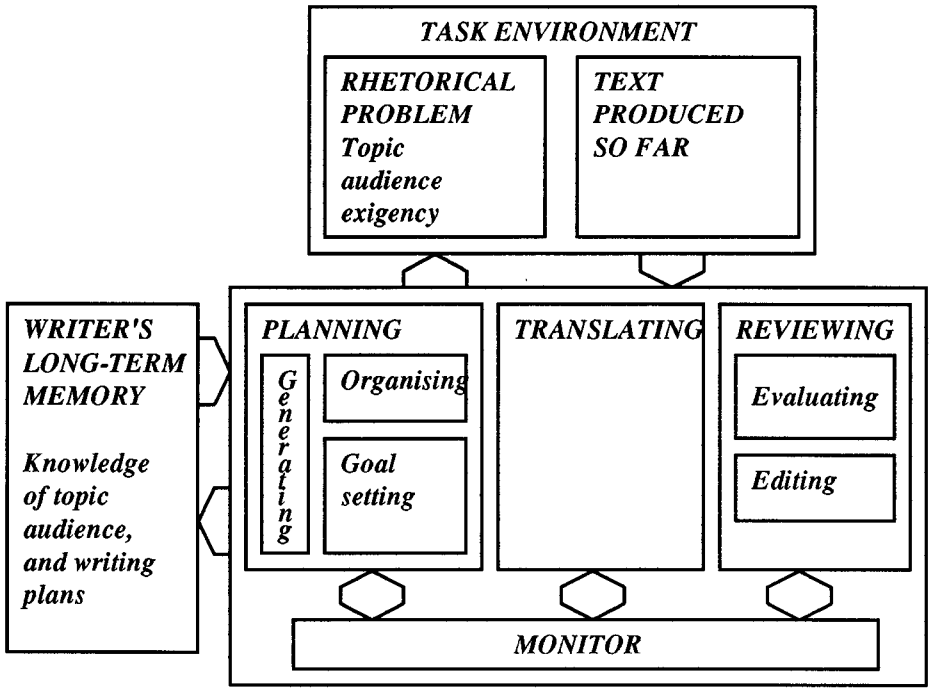


Figure 5. Flower and Hayes (1981a) model of the cognitive writing process.

[7] The components of the Flower and Hayes (1981a) model are presented here as separate parts for the sake of clarity. The writing processes portrayed in the model are, however, always recursive and simultaneous.

The *task environment* is the storage for all the information related to the composition process that is not inside the writer's mind. It represents everything that exists "outside the writer's skin" that influences the performance of the [writing] task" (Flower and Hayes 1980:21).

The task environment includes the *rhetorical problem*, that is, the current writing task. The composing process begins when the rhetorical problem, for example, a classroom essay assignment, is presented (Flower and Hayes 1981a). Because of the complexity of this rhetorical problem, each writer creates his/her own representations of it. This is, however, not as easy for all learners. Less-experienced writers may find it difficult to see the task as a whole. Good writers, in turn, spend time thinking how the purpose of the writing should be taken into account in the text.

In the Flower and Hayes (1981a) model, the task environment also includes the text that the writer has produced since the composition process began. This component is important because the writer refers to it during writing in order to maintain a sense of direction in the text. Most of the information that can be used in writing, including knowledge of strategies and procedures that can be used to affect different audiences, is stored in the writer's long-term memory (Flower and Hayes 1981a). The long-term memory also contains the writer's knowledge of the grammar and vocabulary of the foreign language.

Schemata are an important part of the stored potential of the writer's long-term memory. They are "expectations that enable us to understand and interpret the world" (White 1988:8). The schema theory suggests that individuals create specific sets of stored knowledge during a learning process. New information is related to already existing schemata and assimilated by them, or the existing schemata themselves are adjusted to accommodate new information. Rich schemata enables the writer to behave flexibly when faced with a new task, and they also help the individual to make sense of reality more easily (White 1988:8). When supported by general background understanding on the topic of the writing task, this stored knowledge can be retrieved and used to create content in writing (Grabe and Kaplan 1996:205).

The task environment and the writer's long-term memory are interactively connected to the actual composition processor which can be seen as the "heart" of

the Flower and Hayes (1981a) model. The processor consists of three main components: *planning*, *translating*, and *reviewing*. These processes take part in the actual generation of the text, and are co-ordinated by an executive unit called *the monitor*. The monitor functions as the control unit that directs the writer's cognitive processes and regulates the way they alternate and interrupt one another during writing. Faigley et al. (1985:6) point out that the concept of monitor is analogous to the notion of feedback-loop used in cybernetics, a field of study which equals the human mind with a control mechanism. With the help of the monitor acting as the feedback-loop the writer's mind can adjust the composing process to meet the problem-solving challenge of composing. The monitor is the key ingredient of the composition process because it accounts for the recursive nature of writing (van der Geest 1991:19).

Three subprocesses, *goal-setting*, *generation of ideas*, and *organisation of information* are included in the planning element. In the Flower and Hayes (1981a) model, a rhetorical problem is initiated in the planning stage. After that, the search for an answer to the rhetorical problem begins to guide the whole composition process. The goals of this search are derived either from the writer's long-term memory or from the current writing assignment (Flower and Hayes 1981a). These goals are then used to evaluate the produced writing. In the Flower and Hayes (1981a) model, invention, the finding out what to write, is equalled by idea generation. When generating ideas, the writer searches his/her long-term memory or additional sources, such as books or other reference material, in order to find information that can be used in writing. During the organisation of information, the central elements discovered through idea generation are then moulded into an abstract "scale model" that will serve as the basis of the coming text. Summarising the nature of planning in writing, Flower and Hayes (1981a:172) establish that it is "not a unitary stage, but a distinctive thinking process which writers use over and over again during composing."

After the identification and planning of the writing task, the writer begins to translate the plans into actual writing, which is then edited and evaluated in the reviewing stage (Flower and Hayes 1981a). The translation process puts the plans into a verbal form that corresponds to the information in the writer's memory. The following revision process, involving the subprocesses of reading and editing, aims to improve the quality of the text produced. As pointed out earlier, the writer vacillates between the main processes of planning and translating. The use of the

monitor enables the writer to switch between these processes and to incorporate one process within another, so that planning can, for example, incorporate the process of reviewing.

3.5.2 Bereiter and Scardamalia model of writing

The Flower and Hayes model sees the composing processes of skilled and less skilled writers as basically alike, the only difference being the individual writer's ability to function within the model (Grabe and Kaplan 1996:117). Offering a complementary viewpoint, Bereiter and Scardamalia (1987) argue that there, nevertheless, are differences in the composition processes of these two groups of writers. Firstly, they claim that less skilled writers plan less before writing. Because the time that students spend on prewriting activities has been shown (eg. Lindemann 1987) to directly influence the quality of the entire paper, this disability is likely to damage the entire writing process. Secondly, they argue that inexperienced writers are incapable of making major revisions in their texts. Thirdly, they note that these writers have a tendency to focus on generating content instead of abstract organisation. Finally, less skilled writers fail to utilise the main ideas of their writing as guides in the further planning of the text.

Bereiter and Scardamalia (1983:25-27) illustrate the difference between skilled and less skilled writers by dividing them into writers on *the high road* and writers on *the low road.* The authors suggest that typical of the writers on the high road is their ability to modify written tasks, for instance, to change the nature of a school writing assignment. For these writers, composing becomes *knowledge transforming* - "a task of representing meaning, rather than of transcribing language" (Bereiter and Scardamalia 1983:25). Writers on the high road embed the requirements of a given writing task into a more comprehensive goal that they themselves also can learn something from. Further, they are able to incorporate the topic of the writing into a wider task of their own creation. Unfortunately, this effort is seldom supported by the school curricula (Bereiter and Scardamalia 1983).

The writers on the low road typically resort to *knowledge telling*, simple transcription of their ideas into writing. In this case, the writer's mind becomes "a filing cabinet" and writing is turned into "selecting a file appropriate to the task and telling what is in it" (Bereiter and Scardamalia 1983:26). Despite the simplicity of this method, it works quite well in simple writing tasks. It is also much less

vulnerable to interference than knowledge transforming. The high road does, however, enable the writer to control the problems encountered during the writing because they are the writer's own creations, not imposed from outside. The biggest advantage of being on the high road is that it enables the writer to gain insight into his/her own thoughts and experiences (Bereiter and Scardamalia 1983). Therefore, writing instruction should support genuine construction of meaning since the "people who only know the low road of writing do not have a mental life in the same sense as the people on the high road do (Bereiter and Scardamalia 1983:32). The somewhat clerical low road writing tasks alone are not enough in writing instruction (Bereiter and Scardamalia 1987). They do not challenge the writer to solve both content and rhetorical problems in their writing, and thus fail to engage writers in a dialectical reflection process over the text.[8] Neither do these tasks help the student to cope with writing assignments where this dialectical process becomes essential. Such tasks would typically include non-narrative writing with multiple purposes and genre constraints (Bereiter and Scardamalia 1987).

Bereiter and Scardamalia (1983:32) argue that classroom writing instruction should focus on helping students to gain access to the high road. They acknowledge, however, that this would immediately turn composing into a more complex task, since students would have to deal with several aspects of the writing simultaneously. Knowledge transforming or *discovery of what one has to say* can be achieved only through explicit recognition and solving of the problems encountered during writing. This, in turn, creates a natural demand for writing instruction that offers explicit heuristics as the means to pursue this goal.

This section has presented two major models of the cognitive writing process. Both of these models argue for a view of writing as a heuristic and cognitive problem-solving process. They also stress that composing skills can, and indeed should, be taught to increase the quality of student writing. In essence, the theories provide two different perspectives to a multi-faceted phenomenon. While the Bereiter and Scardamalia (1987) model provides valuable insights into the nature of composition, the Flower and Hayes (1981a) model is, nevertheless, better suited for the purposes of the present teaching material package. With its clear graphical presentation and concrete sequencing of the distinct but interconnected mechanisms of writing, it offers a practical and concrete conceptualisation of the

[8] These would typically include story-writing and personal expressive writing (Bereiter and Scardamalia 1987).

writing process. These qualities make it a natural framework for the organisation of the teaching procedures suggested in this study. However plausible the theoretical arguments for the cognitive process approach may seem, concrete research findings are needed to support a commitment to this view of composition instruction. The purpose of the following section is to review these findings.

3.6 Research on the process approach in L1 and L2 writing instruction

Zamel's (1983) study on the composing processes of six advanced L2 writers indicated that process-based writing practises can be used to improve the quality of L2 students' writing. She argued that unskilled writers seldom see writing as a recursive process of generating and integrating ideas. This might lead to a situation where writers "lock" to a premature solution to the writing problem before they even have had a real chance to reflect on it. Zamel's (1983) study has also shown that while some L2 writers are able to construct mental models of the writing task, others would certainly benefit from guidance in their composition processes. Zamel's findings are supported by Raimes' (1987) study on the composing processes of eight L2 writers from different proficiency levels. In her study, Raimes argued that the teaching of L2 writing should include instruction on specific composition strategies, instead of merely offering writers general prescriptions on how to write. Students should be taught to generate ideas for their texts, to rehearse and plan writing, and to revise and rescan their writing more effectively. In Raimes' (1987) view, writing assignments should always have a real purpose. Based on the results of her study, Raimes (1987) also concluded that many of the process-based teaching techniques designed for L1 students would be appropriate for L2 students as well.

In his study, Hillocks' (1987) studied the effect of different instructional techniques on L1 writing. These were: focusing on grammar, sentence combining, scales, use of model texts, freewriting, and inquiry. Two of these focuses, freewriting and inquiry, were clearly process-based. Based on his study, Hillocks (1987) concluded that emphasising grammatical correctness did not improve the quality of students' writing very much. Its benefits seemed to be limited to the editing of writing. Therefore, it did not give writers much control over the purpose, or content of their writing. In fact, emphasising grammar seemed in some cases to lead to losses in overall composition quality. Sentence combining, or building complex sentences from simpler ones to produce text, proved more effective than the focus on

grammar. The same applied to the use of scales, that is, lists of guideline questions which the teacher offers to students to help them control their writing. An additional benefit of scales was that, after a while, students tended to internalise them and use them even if a ready-made scale was not provided. The use of model texts in support of writing appeared quite effective, too, provided that it was complemented with guidance in specific techniques leading to text production.

In Hillocks' (1987) study, both process-based techniques, that is, freewriting (writing about whatever one may think in preparation to eventual draftwriting), and inquiry (focusing on how to transform raw data to support argumentation in writing), proved effective. Inquiry was the most efficient of the techniques analysed. In the classroom, it could, for instance, include having the students study sets of data in order to write explanatory generalisations, or having them analyse current events and develop argumentative texts about them. On the basis of these results, Hillocks' (1987) pointed out two main factors that efficient writing instruction should take into account. Firstly, student writers should be shown that writing involves a recursive process of prewriting, drafting, feedback from audiences, and revising. Secondly, this instruction in procedural knowledge should be complemented with knowledge of discourse structures as well.

Surveying the findings from a substantial number of studies on process writing, Durst (1990), too, has concluded that this approach in general appears to have a positive effect on the development of composing skills. Almost all researchers quoted in this survey found that attention to composing as a process, including emphasis on planning, revising, and sharing writing, substantially benefited students' writing.

Silva's (1993) recent research on L2 writing further reaffirmed the results from previous studies and suggested that L2 writing instruction should focus on helping students in the planning of the writing, including guidance in generating ideas and text structures. This would make writing easier to manage. In particular, L2 writers should be allowed to write in stages, focusing on content and organisation in the first draft and on the linguistic matters (including grammatical correctness) in later ones. Silva's (1993:671) study also implied that there exists a need in L2 writing instruction to pay more attention to textual concerns. It would be important to familiarise writers with the way texts are shaped by their purposes. Furthermore, students should be familiarised with unfamiliar textual patterns and task types. This

could in Silva's (1993) view be done, for instance, by applying a set of tasks that study one broad theme from various perspectives.

Ansio's (1991) review of the experiences from process-based writing instruction in Finland showed that they have been mainly positive here, too. Most students benefited from this method and the group and pair work it contained. The review also implied that it is the weak and mediocre writers whom the process approach benefits the most.

It should be noted that the studies reviewed in this section have mostly been case studies involving only limited numbers of subjects. Therefore, their results are somewhat restricted and should not be generalised beyond their credibility. Nevertheless, they offer strong support for the use of the process approach in composition instruction. Applying this approach in the L2 context calls, however, for a more explicit view of the differences and similarities between L1 and L2 writing. Researchers have until recently assumed that the writing processes of these two groups of writers are similar (Krapels 1990:45). Latest research results have, however, questioned this view and caused some controversy among researchers in the field of writing instruction. The purpose of the following section is to provide the reader with some insights into the differences and similarities between L1 and L2 writers by reviewing some recent studies.

3.7 Research on the differences and similarities of L1 and L2 writers

Recent research has indicated that certain differences may exist in the composing behaviours of L1 and L2 writers. One of the researchers pointing out these differences is Silva (1988), who demands that the concept of one-to-one correspondence between L1 and L2 writing should be abandoned. Further, Silva (1988) criticises the study by Zamel (1987) on the state of classroom composition instruction, and claims that Zamel mixes research findings from the areas of L1 and L2 writing research, giving a biased picture of the relationship between these two domains. Although addressing Zamel, the direct nature of Silva's criticism suggests that, to him, this problem is not limited to the views expressed in one article only.

In his recent study of a number of research reports comparing L1 and L2 writing, Silva (1993:668) clarified his views and concluded that although similar in their broader outlines, L2 texts in general were simpler and not as effective as L1 texts.

He also found that L2 writers' texts were less fluent, less accurate, and less effective than L1 texts. Furthermore, L2 writers planned less than L1 writers during writing. They also had more trouble with the transcribing of plans into writing, and were less able to review their texts afterwards. Although L2 writers spent more time editing, their work was less effective than that of L1 writers. This was caused by their inability to edit intuitively "by ear" (Silva 1993:668). Indicating further differences between L1 and L2 writers, Raimes' (1987) study showed that L2 writers were not disturbed by teachers' attempts to correct them. Touching on this finding, current research suggests that feedback can dramatically improve L2 writing although it seems to have little effect on L1 writing (Grabe and Kaplan 1996:142). A further difference between L1 and L2 writers appears to be that the length of L2 writers' texts might not be a very good measure of their writing ability, although this appears to be the case among L1 writers (Reppen and Grabe 1993 as quoted in Grabe and Kaplan 1996:142).

Research on L1 and L2 writers' composing processes has, nevertheless, frequently shown that these two groups have much in common (Grabe and Kaplan 1996:240). L2 researchers have in general used L1 research designs, and the findings from L2 research have often concurred with those from L2 studies (Krapels 1990:38). Raimes' (1987) study which compared the writing processes of a group of L2 students from different instructional levels with the processes of L1 writers supported this view. Based on her study, Raimes concluded that inexperienced L1 and L2 writers had many writing strategies in common. These strategies were not particularly bound either to L1 or to L2. Those writers who planned little when writing in their L1, planned little when writing in their L2, as well.

These views are supported by earlier research on the nature of transfer between L1 and L2 composing skills. In her study, Jones (1982 as quoted in Krapels 1990:40) explored the writing of two L2 writers, one skilled and another less skilled. She concluded that the less skilled writer's troubles in L2 writing were caused by his lack of overall writing competence, not so much by his lack of L2 writing competence. Mohan and Lo's (1985) study gave the same result: students with low L1 skills displayed the same lack of skills when writing in L2. This view is shared in Jacobs' (1982 as quoted in Krapels 1990:40) earlier research where she studied a group of eleven subjects, five non-native and six native speakers. Firstly, her results support the notion that the quality of student writing depends on factors other than their linguistic competence in L2. Secondly, the study showed no clear differences

between L1 and L2 writers' composing processes. These results find support in Zamel's (1982) study of eight skilled university student writers. She based her research on the subjects' own accounts of their writing processes, and on the subjects' drafts for an essay each of them wrote. On the basis on her study, Zamel (1982) argues that the writing processes of her L2 subjects equal the processes portrayed in L1 composition research, and that L1 process-based writing instruction could therefore also be used in the L2 context.

In a later study, Zamel (1983) observed the composing processes of eight intermediate ESL students in her writing class. They were studied (Zamel 1983:170) "as they wrote papers that were assumed to represent ... formal expository writing." After observing the writers' back-and-forth movement between prewriting, editing and revising, Zamel (1983:181) found that the linear view of writing instruction was as inappropriate for L2 writers as it was for native writers. She also noted that skilled L2 writers revised their texts more than unskilled ones and avoided premature editing. Summing up her findings, Zamel (1983) says that the skilled writers in her study seemed to grasp the interaction of thinking, writing, and revising as the basis of the composition process.

Research on the composing processes of skilled writers offers important insights into how the quality of writing instruction could be improved (Grape and Kaplan 1996:241). While it is necessary to note the differences between L1 and L2 writing, the current L2 writing research seems to support their similarity. This would imply that the cognitive writing theories which describe the composing processes of skilled writers can be used as a basis for L2 writing instruction as well. Although generally well accepted, this view has lately been criticised, too (Silva 1990:16). The critics have focused on the lack of attention it pays to the contexts and purposes of writing, and to their effects on the form of text.

Because the process approach focuses mainly on increasing writers' awareness of effective writing processes, it views textual products as of a secondary concern. Therefore, there exists no particular context or purpose for students' writing implicit in this approach. It is the individual writers' responsibility to specify and appropriately address the writing tasks, situations, and sociocultural settings in which they are involved. The criticism directed toward this view by an increasing number of educators and researchers has led to a re-evaluation of the formal aspects in composition instruction. This will be the focus of the following chapter.

4. WRITING AS A CONTEXT-BASED ACTIVITY

Chapter 3 focused on the process approach to writing instruction. Within this approach, attention was given to the cognitive process approach. In addition, the suitability of this orientation to L2 writing instruction was discussed. Finally, chapter 3 provided insights into the differences and similarities of L1 and L2 writers. This chapter focuses on the second main component of the present teaching material package: the view of writing as a context-based activity. Further, it briefly presents the main representatives of this approach.

A fair amount of criticism has been directed at the theoretical and practical omissions of the process approach (Silva 1990:16). It has been argued that it does not fully address the differences that exist between individual writers, writing assignments, and contexts of writing, all of which contribute to a text's form (Reid 1984). Raimes' (1991b) article on the "stances" of composition instruction has also pointed out this omission. In her view, the process approach has over-emphasised writers' cognitive processes. As a result, it has adopted "the therapist's stance" which Raimes (1991b:241) characterises as an

> extreme position of valuing the writer's voice, openness, sincerity, and originality in a framework of personal writing above any notions of audience, context, content, or accuracy.

Further, Johns (1995:181) has criticised the process approach for ignoring the understanding of careful argumentation and sense of purpose in writing.

Even though the bulk of this criticism is obviously directed to the expressive orientation, it does to some extent apply to the proponents of the cognitive process approach as well. It has been argued that the cognitivists' attempts to discover the universals of writing has under-emphasised the contextual nature of writing (Giroux 1983 as quoted in Faigley 1986:534).

Although the cognitivists acknowledge that purpose and audience constraints play an important part in writing, the concept has been defined rather vaguely. This problem stems from an attempt to settle the contextual factors affecting composition by collapsing them all under the label "audience" (Faigley 1986:534). The unproblematic concept of audience reduces it "to the status of a variable in an equation," and downplays the importance of adjusting writing to its various purposes (Faigley 1986:534-535). The isolation of the composing process from the

requirements of the context of writing is thus the central weakness in the process-based approach to the teaching of composition.

The usefulness of the process approach in preparing students for non-narrative writing tasks has also been questioned. Much of this criticism has come from the proponents of the English for specific purposes[9] (ESP) orientation (Silva 1990:16). They argue that writing and rewriting with respect to the demands of different audiences is useless unless those demands are "realistic simulations of the academic demands" (Horowitz 1986a:142). Overlooking real-life language use, the process approach finds itself in a contextual vacuum, and fails to provide a perspective of the social nature of writing, including its conventions, genres, typical tasks, and regularities (Horowitz 1986b:788).

To supplement abstractions such as *ideas*, *self*, *audience*, and *purpose*, the critics call for pedagogically useful guidelines of how to formulate texts to carry out diverse tasks (Horowitz 1986b:789). Emphasising these matters does, however, not mean an uncritical return to old formalism with its strictly prescriptive methodology. Rather, it means offering writers a range of typical writing behaviours that bring the writer closer to the reader. The following section gives the reader a more detailed account of the matters that the teaching of writing should address to complement the shortcomings of the cognitive process approach.

4.1 Importance of textual and contextual concerns in writing

As a reaction to the process approach, the proponents of the socio-cognitive perspective (eg. Grabe and Kaplan 1996, Leki 1992, Raimes 1991a) argue that the formal features of writing should not be overlooked in writing instruction. Influenced by these views, recent socio-cognitive research (eg. Berkenkotter and Huckin 1995) has directed renewed attention to the formal features of writing which seem to have an important role in improving L2 writers' composition skills. Accordingly, this research has shown that discourse characteristics have a central role in writing instruction, and that the format of a text is essential in mediating the writers' purpose to the reader (Grabe and Kaplan 1996:238-239). Therefore, writing instruction needs to increase student awareness of how structural elements contribute to purposeful communication through writing (Grabe and Kaplan

[9] This orientation is discussed in detail in section 4.3.2.

1996:238). In pursuing this goal, even methods such as the much criticised five-paragraph essay could benefit some writers.[10] Addressing the contextual factors in the writing situation requires attention to two independent but complementary factors of the writing situation. These are *the genre* and *the register* of writing (Grabe and Kaplan 1996:205).

Swales (1985:212) has described genres as standardised communicative events which occur in a functional rather than a personal setting, and which have a goal that the participants in these events mutually understand. Genres are oral and written text types defined both by their formal features and by their communicative purpose. In other words, genres can be described as "communicative events" with specific communicative purposes and typical patterns of structure and style (Swales 1990:58-59). Grabe and Kaplan (1996:206) portray genres as discourse types with recognisable formal characteristics. They add that discourses within a specific genre typically carry identifiable purposes. These discourses have a complete internal structure the purpose of which is to affect the audience in a desired manner (eg. to persuade or inform the reader). Jones et al. (1989:259) agree with this description saying that genres display distinct "beginning-middle-end structures or schematic structures through which the writer moves to accomplish different social purposes." Genres can also be divided into different hierarchical levels (Grabe and Kaplan 1996:206). On a broader level, one can distinguish, for instance, narrative and expository genres. However, genres are sometimes more closely defined on the grounds of their formal features. From this perspective, grant applications and survey reports can, for example, be seen as independent genres.

The concept of genre as an integral element in the writing situation has recently received growing recognition (Grabe and Kaplan 1996:206). As integral as the formal features of a text are to the writing situation, genres cannot, however, be directly predicted from other factors affecting this situation. These factors include the topic, context, and purpose of writing as well as the writers' composing processes and the writers themselves. Nevertheless, genre characteristics make it

---

[10] Coe (1987:18), too, has argued for the use of textual frameworks such as the traditional five-paragraph essay in composition instruction. In his view "form, in its emptiness is heuristic," since it can guide a structured search for ideas. Like any heuristic device for writing, this framework motivates a search for certain type of information. Acknowledging that the use of a framework in student writing may to some extent constrain the composing process, Coe (1987) claims that it, nevertheless, directs the writer's attention making the search for new ideas for writing more efficient.

possible for the reader to notice analogies in texts within a given genre, and contrasts between texts belonging to different genres.

Increasing student awareness of information structuring in writing benefits teachers and materials writers in both L1 and L2 (Swales 1985:212). In fact,

> it may turn out that it is only within genres that viable correlations between cognitive, rhetorical, and linguistic features can be established - for it is only within genres that language is sufficiently conventionalized, and the range of communicative purpose sufficiently narrow, for us to hope to establish pedagogically employable generalizations that will capture useful relationships between function and form (Swales 1985:213).

Besides genre concerns, the register, that is, the formality level of writing, is a central contextual aspect of the writing situation. Defined by the topic and medium[11] of the discourse, this factor affects the nature of texts across genre boundaries. Grabe and Kaplan (1996:207) illustrate the relatively independent status of register in relation to genres by saying that while certain topics will predispose the writer to choose particular genres, it is also true that, for instance, research articles, popular articles, and introductory textbooks dealing with music will be different from the same genres dealing with physics and biology.

Variation in the registers is closely linked to the relationship between the writer and the intended purpose of a text. The reader expectations that must be taken into consideration during writing limit and guide the decisions that the writer can make about the text. Grabe and Kaplan (1996:207) condense these audience constraints in five distinct "parameters of audience influence." First, the writer must be aware of the number of persons that can be expected to read the text. It is clear that a text that the writer has intended for him or herself only, a diary for instance, differs from texts directed at other parties ranging from single individuals to larger groups of readers.

Another parameter of audience influence is the degree of familiarity between writer and reader. Expressions used in texts which are directed to known persons are likely to be more guarded than expressions in texts directed at strangers (Grabe and Kaplan 1996:208). In other words, the degree of familiarity between the addresser and the addressee determines the quantity of involvement and interaction in writing.

---

[11] In the case of the present study, the medium of discourse is always writing.

A further register parameter constraining the writing situation is related to the *status* of the writer and the audience. Texts vary depending on whether the writer's status is higher, equal, or lower than that of the audience (Grabe and Kaplan 1996:208). The last two parameters causing register variation in texts are related to the amount of background knowledge shared by the writer and the reader. If the writer can anticipate the reader to be familiar with the subject matter, it is possible to appeal to the reader by emphasising those aspect in the texts that separate the addresser and addressee from those who lack this specific knowledge. Finally, the topical knowledge shared by the writer and the reader affects writing by forcing the writer to consider to what extent it is necessary to define ideas and assumptions in the text.

The discussion above indicates that the purpose of writing, expressed through the use of genres, strongly influences student writing. These concerns have been the centre of attention in a group of fairly recent context-based approaches to writing instruction. The following chapter discusses the epistemological basis of these approaches which have been specifically aimed to complement the cognitive process approach.

4.2 Writer and text in context-based approaches

Context-based approaches to composition instruction began to gain in popularity during the early 1980s (Grabe and Kaplan 1996:94). They found support in those who were dissatisfied with the "educational status quo" of the cognitive process approach. In fact, it was proposed that process-based composition instruction had little meaning without a surrounding social context to define the purpose of writing.

Berlin (1987) locates the context-based approaches, in his words the *epistemic rhetorics*, in the category of transactional rhetorics. As pointed out in section 3.2, this category also includes the cognitive process approach.

There are, however, some differences between the process-based and context-based approaches (Berlin 1987). These distinctions lie in the way that the elements of the rhetorical situation: writer, material reality, audience, and functions of texts, are defined and relate to each other. As pointed out earlier, the cognitive process approach focused mainly on the processes inside the writers' minds. Interaction

with the other elements of the rhetorical environment, that is, the surrounding material world and the social environment, were also taken into consideration. They were, however, mainly of a secondary concern. This is illustrated in figure 6:

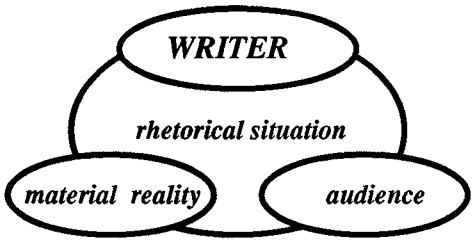


Figure 6. Elements of the rhetorical situation in the cognitive rhetorics

The epistemic rhetorics, in turn, focus on the interdependent relationship of *all* elements of the rhetorical situation (Berlin 1987:16). Therefore, in these rhetorics, the concept of *language* enters the interplay of the elements of the rhetorical situation as a new element, as shown in figure 7:

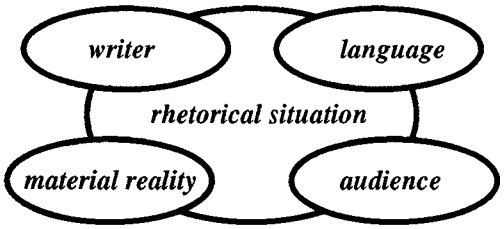


Figure 7. Elements of the rhetorical situation in the epistemic rhetorics

In other words, language is added to the meaning-making constituents that create the rhetorical situation. The communicative value of language is increased, and along with it, the significance of the form of language. In writing, *how* the message is communicated (the choice of text type, for instance) becomes a part of *what* is communicated. The formal features of language become a significant mediating agent when the message is conveyed from the writer to the reader.

In the epistemic rhetorics, text originates in the interaction of writer, language, reality and audience (Berlin 1982:775). Reality and truth of the writing stemming from this interaction are, however, operative only within a given discourse environment. The nature of this environment is determined by the constituents of the rhetorical situation, especially by the audience. In addition to being a tool of communicating knowledge, language in the epistemic rhetorics also becomes a knowledge-generating element (Berlin 1987:166-167). To the proponents of the

epistemic rhetorics the relationship of knowledge and language are therefore bound together to the point where "there is no knowledge without language."

The concept of social constructionism can be seen as the major force underlying the context-based approaches to writing instruction (Johns 1990:27-28). In the process-based approaches, the form of a text was viewed as a result of what the writer wanted to say (Miller and Judy 1978:15 as quoted in Johns 1990:32). The social constructionists, in turn, see reality, knowledge, language, the form of text, and the nature of discourse as constructs generated by "communities of like-minded peers" (Bruffee 1986:774).

Typically, members of these discourse communities share a number of common features. Firstly, they have common goals and some means for intercommunication (Swales 1990). Secondly, they have participatory mechanisms that give the community feedback from its members. Thirdly, their internal communication often takes the form of certain identifiable text types, ranging from journal articles to letters and memos. Finally, the communities often have some specific vocabulary, and require that new members have a certain amount of discoursal and content expertise before they can fully participate in the exchange of ideas. The purpose of the following section is to give the reader a picture of composition instruction influenced by the epistemic ideology discussed above.

4.3 Schools of context-based writing instruction

Genres have been the focus of growing interest in the field of L2 instruction since the early 1980s (Hyon 1996:693). There are three major orientations that focus on the notion of genre as an instrument for developing L2 writing instruction. These are 1) *North American New Rhetoric studies*, 2) *English for specific purposes* (ESP), and 3) *Australian systemic functional linguistics* (Hyon 1996).

Each of these pedagogies involves some sort of classroom consideration. They have, however, defined their genre-based pedagogies somewhat differently. This variation has mainly resulted from differences in the educational segments and settings that the pedagogies have concentrated on (Hyon 1996:698). The following three sections briefly address the contexts, goals, instructional foci of the context-based approaches mentioned above.

4.3.1 North American New Rhetoric studies

New Rhetoric has mainly focused on the contexts in which genres are used, rather than on their formal characteristics (Hyon 1996:696). The proponents of this approach, including Miller (1984 as quoted in Hyon 1996), do not consider genre definitions based on the *form* of discourse as rhetorically sound. Instead, they argue that these definitions should be based on the *actions*, that is, the social purposes, that genres are used to accomplish. New Rhetoric researchers have preferred ethnographic methods over linguistic ones while studying the actions that texts perform within academic and professional contexts (Hyon 1996:696). Schryer's (1993) study on the text types of veterinary medical records is a typical example of ethnographic research. He interviewed and observed staff-members of a medical college and aimed to find out what the subjects' attitudes toward the record genre were, and what it was typically used for.

The educational emphasis of New Rhetoric has been on understanding the nature of the rhetorical situation, rather than on presenting explicit means to affect it (Hyon 1996:703). As a result, New Rhetoric has lacked explicit frameworks and teaching models to guide the work of the writing teacher. What Hyon (1996:710) calls the "paucity of genre-based instructional guidelines" in this approach, combined with the main emphasis on genre use in professional settings, raise serious questions about the usefulness of this approach in this teaching package. Obviously, addressing the somewhat more basic needs of ESL upper secondary school students would serve their needs better.

4.3.2 English for Specific Purposes

ESP differs from New Rhetoric in that it has focused on the formal features of written genres, rather than on their contexts of use (Hyon 1996:696). Swales (1990:220) describes ESP as an attempt to focus less attention on the "cognitive relationship between the writer and the writer's internal world" and more on the writer's ways of anticipating the reactions of the intended readership. ESP has mainly seen genres as instruments for teaching non-native speakers in academic and research settings (Hyon 1996:694). As a result, attention has been paid on the formal features of these genres, not on their functions in social contexts. Rather than developing teaching models and materials, ESP has concentrated on text analysis and genres on a more theoretical level, Hyon (1996:702) remarks. The

educational emphasis of ESP also limits its applicability in the upper secondary school context. In ESP, the community responding to students' writing consists of "initiated experts" representing "a faculty audience" (Raimes 1991a:412). ESP thus suggests writing practises that focus on genres used in academic communities.

The heavy emphasis on the skills necessary in the academic community mostly satisfies the needs of advanced students (Johns 1995:185). Therefore, less advanced students who have not yet decided on their future disciplinary concentrations would benefit more from a general awareness-raising with respect to the use of genres in writing (Johns 1995).

4.3.3 Systemic functional linguistics and Australian genre pedagogy

In Australia, genre-based composition instruction began as an instructional experiment as researchers studied the types of writing that students were producing in process-based composition classrooms (Hyon 1996:699-670). These studies (eg. Martin 1989) indicated that students often were ill prepared to write a range of text types.

As a reaction, an alternative approach to composition instruction was developed. Relying on genres as instructional tools, the Australians aim to help students to participate more effectively in the school curriculum and the broader community as well (Hyon 1996:700). This approach has evolved independently of both ESP and New Rhetoric studies, although all three approaches have been developed simultaneously (Hyon 1996). Unlike ESP and New Rhetoric, it is based on a more comprehensive language theory known as *systemic functional linguistics*.

Systemic functional linguistics, developed by Halliday (1978), emphasises functional aspects of language. Central to systemic functional linguistics is the idea that all language serves socio-functional purposes (Grabe and Kaplan 1996). In this theory, language varies systematically with its context and the channel through which it is transmitted. Therefore, form itself becomes an element that both transmits meanings in, and gives a structure to, interpersonal communication. Thus, systemic functional linguistics can be seen as an "effort to describe the nature of language and its organisation in terms of the tasks it has evolved to carry out" (Halliday 1978:16).

To Halliday (1978), reading and writing represent an extension of the functional capacity of language. He argues that individuals learn to read and write because of their need to interact for functional purposes. Difficulties in acquiring these literacy skills are, in his view, caused by inability to grasp their functional nature.

Systemic functional linguistics focuses on the changing relationship of language and its uses in various social situations. To describe the principles that govern this variation, Halliday (1978) has introduced the notion of register. It describes what one is speaking, determined by what one is doing, that is, by the ongoing social activity (Halliday 1978:62). Register is determined by three key factors: *field*, *tenor*, and *mode*, which make up the relationship between language and the surrounding social context (Halliday 1978:62-63, 142-145, 220-223). Figure 8, adapted from Derewianka (1990 as quoted in Hammond et al. 1992) demonstrates this relationship more clearly:

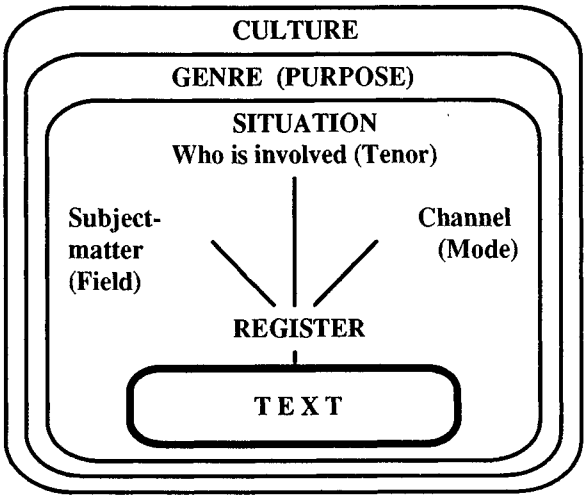


Figure 8. Relationship between language and its context

The first of these factors, *field*, signifies the social action which has a recognisable meaning in a particular social situation (Halliday 1978). Thus, it represents the act of selecting different words and grammatical structures for expressing different meanings. As an example of a field of discourse, Halliday (1978:220) mentions that of football. Within this field, the linguistic forms used represent the same field, whether the participants are actually playing football or just talking about it. Although the field-specific forms used in a football share the field of discourse with commands and comments shouted during a football match, these two situations naturally differ in terms of language. This variation is caused by the two remaining elements of discourse: *tenor* and *mode*.

Tenor refers to the status and role relationships between the participants in a social situation (Halliday 1978:62). Included in these relationships are both the permanent attributes of the participants and the roles that are created in a discourse. Together these factors affect the formality of language. Examples of role relationships that affect the tenor of discourse are, for instance, the ones existing between a teacher and a pupil, a parent and a child, and children in a peer group (Halliday 1978:222).

Mode refers to the channel of communication, writing or speech, for instance. It operates in close relation to field and tenor (Halliday 1978:222-223). The mode or "wavelength" that persons choose in a rhetorical situation can vary, for instance, from the "didactic" mode of a teacher to an "imperative" mode of an officer (Halliday 1978:222). The mode of discourse also has an important role in determining the particular semiotic function that language serves in its environment. In language, these semiotic functions are manifested, for example, as *expository*, *didactic*, *persuasive* and *descriptive* rhetorical concepts, that is, as different genres.

Awareness of all three factors affecting the context of discourse allows the writer to anticipate what forms to use in a text (Halliday 1978:223). It is, nevertheless, also possible to make certain broad generalisations about the linguistic effects of each of the factors separately (Halliday 1978:222-224). The field of discourse largely determines its content and vocabulary. The tenor of discourse, in turn, affects the selections of mood and modality. Further, it tends to determine the key (the nature of feelings and attitudes expressed). Mode determines the texture of language by affecting the internal organisation of individual sentences. It also affects the structures that bind the sentences into a text, including the selection of cohesive patterns, reference, substitution and ellipsis, and conjunction.

In addition to its theoretical basis, the contexts and goals for genre-based composition instruction in Australia have also differed from those of ESP and New Rhetoric. As noted above, both ESP and New Rhetoric have focused on the needs of university level and professional writers. Although the Australians have directed some pedagogical effort towards tertiary education, their main emphasis has been on genres important to child and adolescent students in primary and secondary schools (Hyon 1996:699). The three genre schools also differ in the degree that they have affected writing instruction on the practical level. Whereas New Rhetoric and ESP have settled for educational initiatives and recommendations affecting

individual classes, the systemic functional approach has influenced entire state educational systems (Hyon 1996). It should be noted, however, that writing instruction influenced by systemic functional linguistics has reached the status of a mainstream pedagogy exclusively in Australia.

The concept of *intervention*, already discussed in some detail as an essential part of the cognitive process approach, is also present in Australian genre-based writing instruction. This approach can, in fact, be interpreted as a reaction against those expressive process-based pedagogies which have de-emphasised direct instruction of text form (Hyon 1996:709). Criticising the expressivists' inattention to explicit teaching of language functions, the Australians argue that "if students are left to work out for themselves how language works ... then a number of students are likely to fail" (Hammond 1987:176 as quoted in Hyon 1996:709). To prevent this, they stress the importance of classroom interaction as a means of raising students' awareness of how to fit the forms and purposes of writing together.

The level of specifity at which genres would best be presented in the classroom naturally depends on the needs and skill level of the students. In language teaching for highly specific needs, "it is more realistic, and often desirable, to find pedagogically useful form-function correlations within, rather than across, specific genres" (Bhatia 1993:11). In an attempt to answer these specific needs, New Rhetoric and ESP have focused on specialised genres. These have, for example, included experimental research articles, sales promotion letters and banks's system-evaluation reports (Hyon 1996:715).

Research in Australia has, however, indicated that students might benefit more from a broader classification of genres (Hyon 1996:715). This would allow them to see the connections and discrepancies among a number of genres. Further, instruction in highly specialised genres may fail to provide non-native students with transferable language skills. Guided by these findings, Australian genre pedagogy has focused on somewhat broader genres than its counterparts in genre-based writing instruction (Hyon 1996:715).

In Australia, particular attention has been paid to genres which represent *factual writing* (Grabe and Kaplan 1996:134). Factual genres explore how the world works, instead of only describing how the world looks, which is the goal of

narrative and expressive writing (Martin 1989). They include *procedures*, *descriptions*, *reports*, *explanations*, and *expositions* (Martin 1989).

These genres have drawn attention to the narrowness of the teaching of narrative and expressive composition (Martin 1993:144). However, emphasising factual genres does not necessarily discount the value of expressive and narrative writing. These traditional genres can be used to help students to make the transition from spoken to written language (Grabe and Kaplan 1996:134). Nevertheless, students need to practise with non-narrative genres which demand them to solve problems in integrating language, content, and contexts, in order to control the information presented to them at various educational institutions (Grabe and Kaplan 1996:134). To help students to achieve this goal, the factual genres discussed above are used as the basis of the present teaching material package. The grammatical and schematic features of these genres are defined more closely in chapter 5.

The educational emphasis of Australian genre-based writing instruction combined with its focus on broader genre categories offers a tool useful for the raising of students' awareness of the formal aspects of writing. Focusing on broader genre categories supports learners in the transfer of language skills between genres. It also enables them to see differences and similarities among various genres. ESP and New Rhetoric with their emphasis on academic and research settings and on highly specified genres would hardly benefit students in the context of the upper secondary school to the same extent.

In addition to the raising of students' awareness of non-narrative writing, Australian genre pedagogy has also developed instructional frameworks to combine product-based and process-based composition instruction (Hyon 1996:697). This *synthesis* of product and process aspects of writing will be the focus of the following chapter.

5. PROCESS AND FORM - TOWARD A SYNTHESIS

The two preceding chapters in this teaching material package have familiarised the reader with the dual nature of writing as a recursive *process*, and as a *product* which depends on its purpose and context. The purpose of the present chapter is first of all to argue for the importance of combining these two perspectives in composition instruction. Secondly, the reader is familiarised with the schematic and grammatical features of the factual genres practised in this teaching material package. Thirdly, the reader is presented with a framework to balance process and product aspects of writing instruction in the context of the upper secondary school.

5.1 Balancing process and product in ESL writing instruction

The process approach has important merits that must be considered if writing instruction is to be effective (Horowitz 1986a:143). These include the concepts of multiple drafting and extensive planning which leave room for the preparing and organising of writing. Valuable in the process orientation is also its emphasis on group work and peer evaluation, both of which are essentially non-threatening ways of approaching the student writer. Since composing is a skill that develops over time, this emphasis helps to minimise the risk of discouraging the student writer (Horowitz 1986a). Despite these merits, Horowitz (1986a:144) cautions writing instructors for relying solely on the notion of writing as a process. De-emphasising the formal and task specific features of writing might give the learner a distorted view of the functional character of composing (Horowitz 1986a). In the absence of a clear idea of their use, explicit process-based invention strategies cannot be used to their full potential.

An attempt to correct the unbalanced view of composing by shifting all attention to the formal features of writing is not a completely unproblematic one, either. Raimes (1991b:244) accuses writing instruction that overemphasises the needs of the audience, expressed through the conventions of different genres, of adopting the "sergeant major's stance." Such an emphasis easily turns the formal conventions of writing into *directives*, instead of viewing them as flexible tools in adapting writing to a variety of different purposes. Consequently, the supposed readers cease to be *real* readers and writing becomes an act of following sets of fixed and predetermined rules of discourse.

In order to create an instructional balance between process and product theories, Johns (1990:33) urges writing instructors to abandon the notion that adherence to a single composition approach could satisfy the needs of ESL student writers. This view has been reflected in the thoughts of a number of other researchers as well. Rather than returning to what Benesch (1995:195) has called "process versus product redux," these researchers demand that writing instruction should *combine* the benefits of process-based and product-based instruction.

The use of rhetorical forms in writing instruction should not be seen as antithetical to process-based practises (Susser 1994:35). On the contrary, students should be made aware that text production is the result of a writing process that *includes* choosing vocabulary, considering audience, and examining format. In fact, the process approach is by its nature concerned with the product (Zamel 1984). As students develop their ideas in writing, questions of organisation and logical development come into play. The question is not of choosing to consider the rhetorical matters or not, but when and how to do so. Writing instructors do not need to give up process-based invention techniques to attend to the needs of the audience. They need to realise, however, that writing processes are "contextual rather than abstract, local rather than general, dynamic rather than invariant" (Fish 1985:438 as quoted in Faigley 1986:539).

The purpose of the process approach is by no means to act as a comprehensive theory of writing. A view of the writing process as a "monolithic entity" only reinforces the false dichotomy between the process approach and instruction that uses the formal features of texts as instructional tools (Liebman-Kleine 1986:784). The process approach should instead act as a general framework and support context-based instruction, encompassing and ultimately subsuming it (Liebman-Kleine 1986:784-785). It is inherent to the process approach to assume that the act of composing involves thinking about ideas, self, audience, situation and purpose. These elements function in all composing tasks. They enable the writer to invent, organise, and revise the writing.

The nature of product-based composition instruction has changed due to this reassessment of genre as an educational tool (Grabe and Kaplan 1996:242-244). While traditional writing instruction used rigid model texts to demonstrate desirable patterns of organisation, the current concept of genre is based on its functional relation to the purpose of writing. It is now recognised that genres have

evolved out of conventionalised text types, and that they must be seen in relation to their functions in addressing specific tasks. This concept of genres as dynamic reactions to the needs of the reader has, in turn, opened new possibilities to form a synthesis of the seemingly opposite process- and product-based views.

The effort of providing educators with means of addressing both the structure and process of writing has been specially apparent in Australian genre-based writing instruction (Grabe and Kaplan 1996). In essence, the Australian approach has brought in the role of language form into language learning, and combined it with the concepts of writing process, meaningful communication, integration of language skills, and peer collaboration.

5.2 Non-narrative genres in the upper secondary school

Since the factual genres discussed in section 4.3.3 form the basis of this teaching material package, it is useful that the reader is presented with a slightly more detailed description of their schematic and grammatical structures. The descriptions of these features in sections 5.2.1-5.2.5 enable the user of this teaching material package to illustrate their functions to learners. These sections highlight the central features of each of the genres and form a basis for eventual class analysis about their potential uses. It should be noted, however, that the model texts included in the material package may display characteristics of more than one genre. Therefore, it is necessary to emphasise in class discussions that a certain amount of overlap exists between different genres, despite the precedence of one particular textual function.

5.2.1 Procedure

Procedure represents the closest type of factual writing to narratives (Martin 1989:5). Thus, it provides a natural place for less skilled writers, including ESL students, to move from narrative to factual genres. Both narratives and procedures are constructed around a sequence of events. The difference between these genres is that descriptions of participants, places, and things are often generic in procedural texts, whereas narratives are characterised by particular descriptions of these textual elements (Martin 1989). For instance, the personal pronoun *you* in procedures frequently refers to readers in general, not only to the person reading the text at a given moment. The use of verbs in procedures is often general as well.

Usually, the verb forms used are timeless, that is, they refer to what someone does or should do in general, instead of describing what has been done or will be done. Less skilled writers tend to simultaneously use two ways of achieving the desired level of generality when writing procedures (Martin 1989:6-7). These are the use of the simple present tense and imperative clauses unmarked for tense. Although both methods are acceptable, more experienced writers typically select only one of these alternatives and apply it consistently throughout the entire text (Martin 1989:7).

Hammond et al. (1992:86-87) condense the overall schematic structure of procedures into three stages. In the first one, the *goal* of the text is established through its title, or by using a separate short section following the title. Once the goal of the procedure has been mentioned, the second stage lists the *materials and actions* needed to carry it out. Finally, the third stage lists and defines the steps of the procedure. The sequence of events described in the third phase in procedural writing is often characterised by implicit ordering of events, the use of explicit temporal connectives (eg. first, after, then), or by straightforward numbering of points (Hammond et al. 1992:86-87). Furthermore, imperatives and action verbs are sometimes used in combination with conditional *if*, which indicates alternative paths of action. With their capacity to generalise beyond particular experiences, procedures[12] enable the writer to make sense of the surrounding world. Thus, the writer can circumvent the limitations of narrative writing, often restricted to the descriptions of what has happened in people's imagination (Martin 1989:6).

5.2.2 Description

Description, the second of the genres to be introduced through this teaching material package, takes *people, places, and things* instead of their actions as the focus of writing (Martin 1989:6). In descriptions, attention is paid on specified individuals and entities. The schematic structure of descriptions consists of two main parts: *identification* and *description* (Hammond et al. 1992:78-79). As their names imply, the former stage identifies the persons, places or things to be described, whereas the latter describes their parts and qualities. The sequence of identification and description can be repeated in the text if necessary, depending on the number of the entities to be described. The grammatical profile of descriptions

---

[12] The capacity to generalize experiences is a quality common to all factual genres (Martin 1989:6).

is characterised by the use of the simple present tense and verbs of being and having. Furthermore, this genre makes use of descriptive adjectives to construct long nominal groups.

5.2.3 Report

Reports resemble descriptions in that they focus on the features, not on the actions, of their subjects (Martin 1989:7). Despite this common focus, there exists a difference between these two genres: while descriptions refer to particular individuals, things, and places specifying their characteristics, reports focus generically on *classes* of these elements. With its social function of providing information about natural and non-natural phenomena, the overall structure of reports resembles that of descriptions.

Reports usually begin with an informative title used for indicating the topic of the text (Hammond et al. 1992:90). This is followed by a general statement which introduces the topic. After that follows a description of the details, for instance, physical appearance, behaviour, and uses, of the report's subject. With its focus on generic participants, the grammatical structure of reports usually relies on the present simple tense to indicate the timeless nature of the information. Further, this genre frequently contains long nominal groups to compact the text, and prefers verbs of being and having to verbs of action. Also, reports frequently contain some technical vocabulary. For instance, if the field of discourse in a report is environment and its present state, the text might include technical terms such as "global warming" or "greenhouse effect."

5.2.4 Explanation

Procedures (describing how things get done), descriptions, and explanations (outlining what things are like), seldom provide the reader with explanations which would clarify the information presented (Martin 1989:11). In other words, these genres focus on the questions *how* and *what*, but do not answer the question *why*.

Explanations have a clearly explanatory function and they often contain clausal relations. This genre has proved demanding for less skilled writers because it not only requires the writer to make *judgements* about the topics of discussion, but also demands that these judgements are somehow *justified* in the text (Martin

1989). Since judging something as important or unimportant tends to transmit the attitudes of the writer, explanatory writing forces the learner to interpret the world, instead of simply observing it (Martin 1989).

The contrast between the inherently personal nature of speech and the impersonality of writing is highlighted in explanatory texts (Martin 1989). Since students generally are more familiar with speech than writing, the tendency of writing to discourage the expression of feelings and attitudes may cause problems in explanations. Writing instructors should therefore specifically encourage students to give reasons for their personal opinions within this genre.

Explanations tend to involve a logical structure of steps with each step implying the next one. These steps typically contain technical vocabulary generated as "distillations of several links in the implication chains" (Martin 1993:148). An example of this mechanism could be, for instance, a scientific text about sound as a physical phenomenon (Heffernan and Learmonth 1982:127 as quoted in Martin 1993:148). In this text, each link of the implication chain familiarises the reader with a concept essential to the understanding of the phenomenon itself. Ordered from the elementary to the complex ones (*vibration*, *compression*, *rarefaction*, and eventually, *sound*), these concepts are used to gradually build up the reader's knowledge about the phenomenon.

5.2.5 Exposition

Exposition resembles explanations in that it focuses on the writer's judgements about matters in the surrounding world (Martin 1989:13-14). The difference between these two genres is that in expositions the initial judgement that the writer presents and justifies is treated as socially more significant. Therefore, expositions typically present several arguments in favour of the initial judgement, that is, *the thesis* of the text. As a result, longer and more elaborate justifications are needed. Less experienced writers often gather all the arguments for their thesis that they can think of and write them down in the form of a simple list (Martin 1989:14). More experienced writers, however, typically select only some of these arguments and arrange them in separate paragraphs. At the end of the text, both the initial judgement and the arguments supporting it are then summed up in a final paragraph or a conclusion.

Expository writing always involves some form of reasoning which is realised through cause and effect relationships (Martin 1989:18). To fulfil its function of interpreting and explaining the surrounding world, expository texts express reasoning in four different ways (Martin 1989:18-21). The most common and simplest way of doing this is to set up two separate clauses and mark their causal relation with a conjuction as in example 1. The second way is to use prepositional phrases instead of conjunctions between two clauses. This is illustrated in example 2. Reasoning in expositions can also be expressed by using verbs as causal connectors. As example 3 shows, the use of verbs as causal markers enables the writer to produce less explicit sentences. Finally, reasoning in expositions can also be signalled through the use of nouns. Reasoning through nouns, modelled in example 4, is essential in longer argumentations where it makes the text more logical and easier to follow.

(1) A lot of people die *because* too many people have firearms (Martin 1989:18; emphasis added).
(2) Fatalities occur *because of* firearms (Martin 1989:18; emphasis added).
(3) Firearms *cause* fatalities (Martin 1989:18; emphasis added).
(4) There are *two* reasons for this. *Firstly*, it would protect children. *Secondly*, it would avoid tragic accidents. (Martin 1989:19; emphasis added).

Expository texts can be divided in two subcategories by their functions and structures (Hammond et al. 1992, Martin 1989, Martin 1993). These categories are *analytical* and *hortotary* expositions. They can be distinguished by looking at their thesis, in other words, what they argue for or against (Martin 1989:16-17). In analytical expositions, a thesis is first presented and then argued for, and the aim is to convince the reader of its validity. Hortotary expositions, in turn, persuade the reader to take action on the matter which the text argues for (Hammond et al. 1992:82).

The schematic structure of analytical exposition has three stages: *thesis*, *argument*, and *summing up* (Hammond et al. 1992:80). The first stage introduces the topic of the text and establishes the writer's position toward it. In the second stage, arguments are presented in support of the writer's thesis. Finally, the third stage restates the thesis of the text, reminding the reader of the writer's position. Analytical expositions are also characterised by a number of significant grammatical patterns (Hammond et al. 1992:80-81). First of all, they are rich in verbs of being and having. Secondly, causal connectives (eg. firstly, furthermore, therefore, thus, also) are applied to develop argumentation. Verbs of thinking and feeling (eg. decide, consider), are often used in the summing-up phase of this

genre. Finally, the writer's attitude in this genre can be expressed, for instance, by manipulating the modality of the text. It is also possible to use expressions such as clearly, obviously and hardly as in "Although cars *obviously* pollute, we can *hardly* expect them to be banned."

The schematic configuration of hortotary expositions resemble that of its analytical counterparts (Hammond et al. 1992:82). The main difference is that the summing up stage of analytical expositions is replaced by a specific recommendation. The differences in the grammatical patterns of analytical and hortotary expositions are somewhat greater. Hortotary expositions tend to shift focus between a generic and a specific participant of the text (Hammond et al. 1992:82). In addition to clausal connectives and verbs of being, having, and doing, hortotary expositions also regularly contain markers of strong modality (eg. must) to indicate the writer's standpoint.

To conclude the presentation of the factual genres in this section, it might be useful to briefly recapitulate their main functions. Summarising the typical features of these genres, Martin (1989:15) describes procedures as explanations of how something is done, descriptions of what some particular entity is like, and reports of what an entire group of things is like. Explanations in turn give reasons for a particular judgement, while expositions build a sequence of arguments to support a proposed thesis.

In addition to its focus on factual writing, Australian genre pedagogy has also had a major role in developing instructional frameworks for implementing genre-based instruction in schools (Hyon 1996:697). The following section introduces the most widely recognised of these frameworks, known as the LERN (Literacy and Education Research Network) project (Hyon 1996:704). Since this framework is used as the main reference in organising the classroom materials in this study, it is necessary to take a closer look at its structure.

5.3 LERN-teaching-learning cycle in ESL writing instruction

Australian genre-based composition instruction has, to a greater extent than its counterparts, reflected a partnership with school teachers, many of whom work outside academic research circles (Hyon 1996). The connection with these

audiences has led to the development of a number of pedagogical models. These aim to meet the practical needs of those teachers who are interested in using genres as instructional tools in the classroom. In other words, they are an attempt to merge teacher intervention with the raising of student's awareness of the purpose, and form of writing, and of writing as a process.

The LERN project has been committed to the development of an instructional approach that would help students to gain insight into genres which represent factual writing (Hyon 1996). Within the Australian setting, the LERN project has worked with Sydney's Disadvantaged Schools Program to develop a concrete model for genre-based instruction. This model, known as the LERN teaching-learning cycle, outlines the process of genre-based teaching of writing in three phases. These are teacher-led modelling of text, negotiation of text, and independent construction of text (Hyon 1996). The structure of the teaching-learning cycle, adapted from Callaghan and Rothery (1988:39 as quoted in Hyon 1996:705) is illustrated in figure 9.

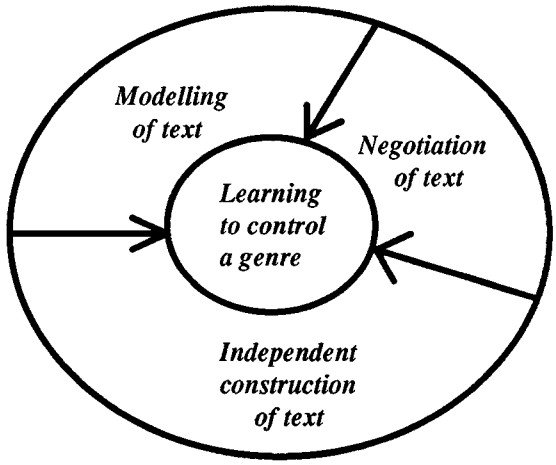


Figure 9. Structure of the LERN teaching-learning cycle

In the modelling phase of this cycle, students are introduced to the genre which they will be studying (Hammond et al. 1992:20). Explicit focus is on analysing the genre with the help of model texts, preferably ones which are related to the course topic. If suitable examples are not available, the teacher can rewrite existing models, or even write his/her own (Hammond et al. 1992).

Teacher-led discussion during the modelling phase can be used to relate the genres to the experiences shared by the class (Hyon 1996:704). This interaction can be

used to clarify the contexts of use and social functions of the genre. The formal properties of the model text are addressed in terms of its schematic structure (ie. internal organisation), and linguistic characteristics (ie. lexical and grammatical features). Guided by the teacher, students develop an idea of why such texts are written, who writes and reads them, and what is their context of use (Hammond et al. 1992). Furthermore, they develop an understanding of the general organisation of genre. Rothery (1996:103) calls this phase the "deconstruction stage," referring to its role in showing students how a genre works to achieve its purpose. Deconstructing the genre in terms of its functions also enables students to build up *metalanguage* about text and discourse, thus making the subsequent steps in the cycle easier to manage (Rothery 1996). Studying the functions and purposes of the genre also helps learners see it as a "crafted object" instead of a haphazard structure (Hammond et al. 1992:20).

Classroom activities during the modelling stage can, for instance, include reading of the model texts aloud by the teacher or by students (Hammond et al. 1992:21). Subsequently, the class can be engaged in a discussion of who writes the genre in question, and why and where students could encounter such texts. Discussions of the schematic structure of the genre combined with practise in identifying the tasks of each of its schematic components, can also prove useful. Depending on students' skill level, attention should be directed to the grammatical characteristics of the genre, including the use of tense, presence of specific and generic participants, and technical language.

In the negotiation stage, the teacher works with the class to clarify the features of the genre modelled earlier. In this stage, specific emphasis should be on the contributions which students make in class discussions (Hammond et al. (1992:21). Support given by the teacher during this stage should focus on the schematic structure of the genre in question. Later, as students become familiar with the genre, the teacher can proceed to its grammatical structures.

Jointly negotiating a text requires students to draw on their knowledge of genres, acquired during the text analysis in the modelling stage. However, the teacher should first summarise[13] what the class already knows about the genre to be studied (Hammond et al. 1992:22). After this, the class should be engaged in a

[13] The summarizing of the data should preferably be carried out on the blackboard or with the help of an overhead projector (Hammond et al. 1992:22).

discussion about alternative ways of building the beginning, middle, and end structures of the genre. Thus, students would be given a change to draw on their shared knowledge about this genre.

The independent construction of text, the last phase of the teaching-learning cycle, gives students a chance to approximate the genre analysed on their own (Hyon 1996:704). They will now be relying on their knowledge of the grammatical and schematic features of the target genre, acquired during modelling and joint negotiation of the genre. The focus is therefore shifted from explicit teacher support to assistance and feedback that students can draw on in case they should need it (Hammond et al. 1992:23). The teacher's task will thus be to provide them with constructive comments and advise regarding their texts. This means that the teacher should discuss with members of the class, individually or in groups, the problems occurring in the texts (Hammond et al. 1992:23). Through these conversations, writers can see whether their problems relate to the overall schematic structure or to the grammatical patterns of the writings.

The overall structure of the independent construction phase consists of two separate sub-stages: preparation and construction (Rothery 1996:102). In the first one, a selection of teacher-led preparatory activities are necessary to help students to search for additional field information about the topics of their genre approximations (Hammond et al. 1992:21). During the construction of texts, this information will serve as a resource for their work. As a preparatory activity, students may also need practise in locating this source material, and in summarising the information they have gathered (Rothery 1996:104).

The construction of texts includes the successive steps of planning, drafting, and revising of texts, thus reflecting the sequence of the cognitive writing process. First, students write their own texts approximating the schematic and grammatical structures of the target genre (Hammond et al. 1992). After that, the texts are discussed with the teacher and other students, and at the end, redrafted and edited when necessary.

The teaching-learning cycle has been applied by a substantial number of writing instructors in Australia (Rothery 1996:107). The practical experiences of these educators indicate that the cycle enables teachers to co-operate productively with learners, thus promoting development in language and learning (Rothery 1996).

Since the teaching-learning cycle is intended to be applied flexibly, it also gives the teacher an opportunity to adapt it to students' needs and to the restrictions set by the school timetable (Hammond et al. 1992:18). A further benefit of the teaching-learning cycle is that it has the capacity to engage learners in group discussions and argumentation, although its main task is to develop their writing skills (Rothery 1996:107). Thus, it essentially integrates speaking, listening, reading, and writing skills, emphasised also by The National Board of Education in Finland (LOP 1985:61).

6. CONCLUSION

The present teaching material package first discussed the product-based view of student writing. This view has dominated teaching practises in many ESL classrooms, and to an extent, continues to do so even today. To familiarise the reader with this view, the package briefly described the ideology behind it, and the way it has been applied in the classroom. The material package then presented the view of writing as a process, a counter-reaction to the shortcomings of exclusive product orientation. This section discussed the principles underlying the process approach. It also outlined the theoretical basis of the cognitive process orientation, a major organising element in this study. Also the effectiveness of the process approach and its suitability for the teaching of ESL writing were discussed. After that, this material package focused on the emerging demands for balancing the process approach with the expectations of the reader, expressed through the formal conventions of writing. It also described the roles of writer and text in context-based writing instruction, and reviewed its major proponents. Of these, it adopted the approach built on the work of Australian systemic functional linguists. Focusing on factual rather than narrative writing, it then described the formal and functional characteristics of five non-narrative genres to be presented through the teaching materials. These genres are: procedure, description, report, explanation, and exposition. Finally, the present teaching package suggested the use of the LERN teaching-learning cycle in the teaching of factual writing. The main function of this cycle is to incorporate the notions of writing as a product and as a process. Thus, it offers an opportunity for creating a balance between these two aspects of composition instruction.

Many researchers have concluded that attention to prewriting improves the quality of student writing. Therefore, each type of writing practised in this teaching material package is accompanied by specific prewriting techniques which the students can use for collecting information and planning their texts. The suggestions for gathering data for the writing tasks include: using the school library, interviewing a specialist, observing and taking notes, using public libraries, and consulting environmental or humanitarian organisations. The specific techniques for the planning of the writing, in turn, include: listing, fastwriting, brainstorming, mind maps, journalistics, cubing, SPRE/R, dramatistics, role-play, and classical invention. The benefits of peer evaluation have been noted by many researchers. Therefore, the evaluating stage of the classroom materials contains a

general checklist and genre-specific checklists to focus and speed up the peer evaluation of student writing.

As a framework for organising the teaching materials, the LERN cycle integrates instructional intervention into the process of writing, and emphasises the nature of writing as a process that interacts with its context. Furthermore, it guides learners during the writing process, thus helping to break the persistent "myths" of having nothing to say or of being unable to start. Also, an important point in this intervention is that it encourages learners to steer their own composition process and realise that writing is not an elusive, mysterious, and somewhat frightening task but a challenge that can be approached step by step without great anxiety.

A restriction of the present teaching material package is that, due to its limited scope, it does not contain specific guidelines which the teacher could follow when evaluating and grading student writing. A further restriction of this material package is that it has been able to focus on only one of the English courses in the upper secondary school. It is clear that explicit writing instruction that combines the product and process aspects of writing, would help student writers more if it were systematically practised on each of these courses. Ideally, this writing instruction would also be supported by explicit reading material and practise to help students to elicit information from various model texts. Providing students with such material would, however, exceed the scope of this material package. Therefore, the present study clearly is of an introductory nature.

A future task would be to design instructional techniques and material for a variety of other upper secondary school English courses as well. For example, the cultural theme of course 6 would provide good opportunities for practising non-narrative writing in the classroom. This theme offers a wide range of potential issues and topics for factual composition tasks. Therefore, it would make the adapting of the classroom materials to the individual needs and preferences of learners a straightforward task. As learners become familiar with the concept of genre as an instructional tool, a further task would be to extend its use to more specified genres and purposes than has been done in this teaching material package. In the context of course 6, such genres could be, for instance, film or book reviews and cultural columns. Both these tasks would certainly be interesting challenges for anyone willing to contribute to the development of the teaching of non-narrative writing.

BIBLIOGRAPHY

Ansio, Mirja 1991. *Prosessikirjoittaminen vieraissa kielissä peruskoulun yläasteella ja lukiossa.* Joensuu: Joensuun yliopiston monistuskeskus.

Benesch, Sarah 1995. Genres and processes in a sociocultural context, *Journal of Second Language Writing* 4, 191-195.

Bereiter, Carl and Marleen Scardamalia 1983. Does learning to write have to be so difficult?, in Aviva Freedman, Ian Pringle and Janice Yalden (eds.), *Learning to write: first language/second language.* London: Longman, 20-33.

Bereiter, Carl and Marleen Scardamalia 1987. *The psychology of written composition.* Hillsdale, NJ.: Lawrence Erlbaum, 1-64.

Berkenkotter, Carol and Thomas Huckin 1995. *Genre knowledge in disciplinary communication.* Hillsdale, NJ.: Lawrence Erlbaum.

Berlin, James A. 1982. Contemporary composition: the major pedagogical theories, *College English* 44, 765-777.

Berlin, James A. 1984. *Writing instruction in the nineteenth-century American colleges.* Carbondale: Southern Illinois University Press.

Berlin, James A. 1987. *Rhetoric and reality: writing instruction in American colleges, 1900-1985.* Carbondale: Southern Illinois University Press.

Berlin, James A. 1988. Rhetoric and ideology in the writing class, *College English* 50, 477-494.

Bhatia, V. K. 1993. *Analysing genre: language use in professional settings.* London: Longman.

Bruffee, K. A. 1986. Social construction: language and the authority of knowledge; a bibliographical essay, *College English* 48, 773-790.

Callaghan, M and J. Rothery 1988. *Teaching factual writing: a genre-based approach. Report of the disadvantaged schools program literacy project.* Sydney: Metropolitan East disadvantaged schools program.

Coe, Richard 1987. An apology for form; or, who took the form out of the process?, *College English* 49, 13-28.

Cowan, Elisabeth 1983. *Writing.* Glenview: Scott, Foresman and Company.

Crowley, Sharon 1990. *The methodical memory: invention in the Current-Traditional Rhetoric.* Carbondale: Southern Illinois University Press.

Davies, Florence 1988. Designing a writing syllabus in English for academic purposes: process and product, in Pauline C. Robinson (ed.), *Academic writing: process and product*, Reading: Modern English Publications and the British Council.

Derewianka, B. 1990. *Exploring how texts work.* Sydney: Primary English Teaching Association.

Durst, R. K. 1990. The mongoose and the rat in composition research: insights from the RTE annotated bibliography, *College Composition and Communication* 41, 393-408.

Elbow, Peter 1973. *Writing without teachers.* Oxford: Oxford University Press.

Elbow, Peter 1981. *Writing with power.* Oxford: Oxford University Press.

Elliot, A. V. P. 1972. The end of an epoch, *English Language Teaching* xxvi, 216-224.

Emig, Janet 1971. The composing processes of the twelfth graders. *Research report*, 13. Champaign, Ill.: National Council of Teachers of English.

Faigley, Lester 1986. Competing theories of process: a critique and a proposal, *College English* 48, 527-542.

Faigley, Lester, Roger Cherry, David Jolliffe, and Anna Skinner 1985 (1989). *Assessing writers' knowledge and processes of composing.* Norwood, N. J.: Ablex.

Fish, Stanley 1985. Consequences, *Critical Inquiry* 11, 433-458.

Flower, Linda 1985. *Problem solving strategies for writing.* San Diego: Harcourt Brace Jovanovich.

Flower, Linda 1989. *Problem solving strategies for writing.* San Diego: Harcourt Brace Jovanovich.

Flower, Linda and John R. Hayes 1977. Problem-solving strategies and the writing process, *College English* 39, 449-461.

Flower, Linda and John R. Hayes 1980. The cognition of discovery: defining a rhetorical problem, *College Composition and Communication* 31, 21-32.

Flower, Linda and John R. Hayes 1981a. A cognitive process theory of writing, *College Composition and Communication* 32, 365-387.

Flower, Linda and John R. Hayes 1981b. Plans that guide the composing process, in Carl H. Fredriksen and Joseph F. Dominic (eds.) *Writing: the nature, development and teaching of written communication*, vol. 2, Hove, Sussex and Hillsdale, N. J.: Lawrence Erlbaum, 39-58.

Fries, Charles 1945. *Teaching and learning English as a second language.* Ann Arbor: University of Michigan Press.

Fulkerson, Richard 1990. Composition theory in the eighties: axiological consensus and paradigmatic diversity, *College Composition and Communication* 41, 409-429.

van der Geest, Thea 1991. *Tools for teaching writing as a process*. Enschede: FEBO-Druk Enschede.

Giroux, Henry 1983. *A theory and resistance in education*. South Hadley, MA: Bergin.

Grabe, William and Robert B. Kaplan 1996. *Theory and practise of writing*. New York: Longman.

Halliday, M. A. K. 1978. *Language as a social semiotic: the social interpretation of language and meaning*. London: Edward Arnold.

Hammond, Jenny 1987. An overview of the genre-based approach to the teaching of writing in Australia, *Australian Review of Applied Linguistics* 10, 163-181.

Hammond, Jenny, Anne Burns, Helen Joyce, Daphne Brosnan, and Linda Gerot 1992. *English for social purposes*. Sydney: National Centre for English Language Teaching and Research.

Heffernan, D. A. and M. S. Learmonth 1982. *The world of science - book 3*. Melbourne: Longman.

Hillocks, G. Jr. 1987. Synthesis of research on teaching of writing, *Educational Leadership* 44:8, 71-81.

Horowitz, Daniel 1986a. Process not product: less than meets the eye, *TESOL Quarterly* 20, 141-144.

Horowitz, Daniel 1986b. The author responds to Liebman-Kleine, *TESOL Quarterly* 20, 788-789.

Hughey, Jane B., Deanna R. Vormuth, V. Faye Hartfiel, and Holly L. Jacobs 1983. *Teaching ESL composition*. London: Newbury House.

Hyon, Sunny 1996. Genre in three traditions: implications for ESL, *TESOL Quarterly* 30, 693-722.

Jacobs, S. 1982. *Composing and coherence: the writing of eleven pre-medical students*. Linguistics and literacy series 3. Washington D.C.: Center for Applied Linguistics.

Johns, Ann M. 1990. L1 composition theories: implications for developing theories of L2 composition, in Barbara Kroll (ed.), *Second language writing: research insights for the classroom*, Cambridge: Cambridge University Press, 25-36.

Johns, Ann M. 1995. Genre and pedagogical purposes, *Journal of Second Language Writing* 4, 181-190.

Jones, Janet, Sandra Gollin, Helen Drury, and Dorothy Economou 1989. Systemic-functional linguistics and its application to the TESOL curriculum, in Ruqaiya Hasan and J. R. Martin (eds.), *Language development: learning language, learning culture*, Norwood, N. J.: Ablex, 257-328.

Jones, S. 1982. Attention to rhetorical form while composing in a second language, in C. Campbell, V. Flashner, T. Hudson, and J. Lubin (eds.), *Proceedings of the Los Angeles second language research forum.* Vol. 2. Los Angeles: University of California, 130-143.

Kaplan, R. B. 1966. Cultural thought patterns in intercultural education, *Language Learning* 16, 1-20.

Krapels, Alexandra Rowe 1990. An overview of second language writing process research, in Barbara Kroll (ed.), *Second language writing: research insights for the classroom*, Cambridge : Cambridge University Press, 37-56.

Lauer, Janice 1972. Counter statement: response to Ann J. Berthoff, *College Composition and Communication* 23, 208-210.

Leki, Ilona 1992. *Understanding ESL writers: a guide for teachers*. London: Heinemann.

Leki, Ilona 1995. *Academic Writing*. New York: St. Martins Press.

Liebman-Kleine, Joanne 1986. In defence of teaching process in ESL composition, *TESOL Quarterly* 20, 783-788.

Lindemann, Erika 1987. *A rhetoric for writing teachers*. Oxford: Oxford University Press.

LOP = Lukion opetussuunnitelman perusteet 1985. Helsinki: National Board of Education.

LOP = Lukion opetussuunnitelman perusteet 1994. Helsinki: National Board of Education.

Martin, Jim 1989. *Factual writing: exploring and challenging social reality.* Oxford: Oxford University Press.

Martin, Jim 1993. Genre and literacy - modelling context in educational linguistics, in W. Grabe et al. (eds.), *Annual Review of Applied Linguistics, 13. Issues in second language teaching and learning*, Cambridge: Cambridge University Press.

McArthur; Tom 1984. *The written word.* Oxford: Oxford University Press.

McKay, Sandra Lee 1993. Examining L2 composition ideology: a look at literacy education, *Journal of Second Language Writing* 2, 65-81.

Miller, C. 1984. Genre as social action, *Quarterly Journal of Speech* 70, 151-167.

Miller, J. and S. Judy 1978. *Writing and reality*. New York: Harper & Row.

Mohan, B. A. and W. A. Y. Lo 1985. Academic writing and Chinese students: transfer and developmental factors, *TESOL Quarterly* 19, 515-534.

Murray, Donald D. 1981. Writing as process: how writing finds its own meaning, in Donovan, Timothy R and Ben W. McClelland (eds.), *Eight approaches to teaching composition*, Urbana, Ill.: National Council of Teachers of English, 3-20.

Nelms, R. Gerald 1992. A brief history of American composition studies, in Robert Connors and Cheryl Glenn (eds.), *The St. Martin's guide to teaching writing*, New York: St. Martin's, 354-361.

Nunnally, Thomas E. 1991. Breaking the five-paragraph theme barrier, *English Journal* 80, 67-71.

Phelps, L. W. 1988. *Composition as a human science: contributions to the self-understanding of a discipline*. New York: Oxford University Press.

Pincas, Anita 1982. *Teaching English writing*. London and Basingstoke: The Macmillan Press.

Raimes, Ann 1987. Language proficiency, writing ability, and composing strategies: a study of ESL college student writers, *Language Learning* 37, 439-468.

Raimes, Ann 1991a. Out of the woods: emerging traditions in the teaching of writing, *TESOL Quarterly* 25, 407-430.

Raimes, Ann 1991b. Instructional balance: from theories to practises in the teaching of writing, in *Georgetown University Round Table of Languages and Linguistics 1991*. Washington D.C.: Georgetown University Press, 238-250.

Reid, Joy 1984. Comments on Vivian Zamel's "The composing processes of advanced ESL students: six case studies," *TESOL Quarterly* 18, 149-159.

Reppen, Randi and William Grabe 1993. Spanish transfer effects in the English writing of elementary school students, *Lenguas Modernas* 20, 113-128.

Rivers, Wilga M. 1968. *Teaching foreign language skills*. Chicago: University of Chicago Press.

Rothery, Joan 1996. Making changes: developing an educational linguistics, in Ruqaiya Hasan and Geoff Williams (eds.), *Literacy in society*, London: Longman.

Schryer, C. F. 1993. Records of genre, *Written communication* 10, 200-235.

Silva, Tony 1988. Comments on Vivian Zamel's "Recent research on writing pedagogy," *TESOL Quarterly* 22, 517-520.

Silva, Tony 1990. Second language composition instruction: developments, issues, and directions in ESL, in Barbara Kroll (ed.), *Second language writing: research insights for the classroom*, Cambridge: Cambridge University Press, 11-23.

Silva, Tony 1993. Toward an understanding of the distinct nature of L2 writing: The ESL research and its implication, *TESOL Quarterly* 27, 657-677.

Stewart, Donald C. 1984. *Writing instruction in the nineteenth-century American colleges*. Carbondale: Southern Illinois University Press, vi-xii.

Susser, Bernard 1994. Process approaches in ESL/EFL writing instruction, *Journal of Second Language Writing* 3, 31-47.

Swales, John 1985. *Episodes in ESP*. Oxford: Pergamon Press.

Swales, John 1990. *Genre analysis: English in academic and research settings*. Cambridge: Cambridge University Press.

White, Ronald 1988. Academic writing: process and product, in Pauline C. Robinson (ed.), *Academic writing: process and product*, Reading: Modern English Publications and the British Council, 4-16.

White, Ronald, and Valerie Arndt 1991. *Process Writing*. London: Longman.

Zamel, Vivian 1982. Writing: the process of discovering meaning, *TESOL Quarterly* 16, 195-209.

Zamel, Vivian 1983. The composing processes of advanced ESL students: six case studies, *TESOL Quarterly* 17, 165-187.

Zamel, Vivian 1984. The author responds, *TESOL Quarterly* 18, 154-157.

Zamel, Vivian 1987. Resent research on writing pedagogy, *TESOL Quarterly* 21, 697-715.

NON-NARRATIVE WRITING

- A TEACHER'S GUIDE

This teaching material package is designed to be used during course 7 in the Finnish upper secondary school. The classroom materials in the package reflect the overall theme of course 7, *Nature and Environment* (*Luonto ja ympäristö*), thus supporting its aim to familiarise learners with environmental, ecological, and social matters.

The goal of the teaching package is to provide the teacher and students with a practical way of approaching a number of basic non-narrative genres. These are *procedure*, *description*, *report*, *explanation*, and *exposition.* They have been defined by the proponents of Australian genre-based writing instruction, discussed in section 4.3.3. The schematic and grammatical features of these genres are, in turn, outlined in sections 5.2.1-5.2.5. The teaching materials in the package are divided into five independent sections each of which focuses on one of the five target genres. Thus, each genre covers one of the six weeks of a course in the upper secondary school. Since the sixth week is usually reserved for examinations, no classroom material has been allocated for it.

Focusing attention on non-narrative writing in the upper secondary school is essential because it acts as a counterbalance to narrative writing. Further, it prepares students for factual writing tasks both in the upper secondary school and in the institutions of tertiary education where many of the students are likely to continue their studies. The importance of non-narrative writing which addresses a variety of purposes and audiences is also emphasised by the National Board of Education in Finland (LOP 1994).

This teaching material package also aims at providing the teacher and learners with a balanced view of writing as a *process* that should be sensitive to its *context.* These two aspects of writing are surveyed in chapters 3 and 4 of the theory section of this material package. In order to achieve a balance between process-based and contexts-based teaching of writing, chapter 5, then, argues that these two aspects should be combined. To do this, section 5.3 suggests the use of a pedagogical framework known as the LERN teaching-learning cycle.

The three successive steps of the teaching-learning cycle are used to structure the proceedings in each of the five sections in the material package. These steps are: 1) teacher-led modelling of the genre, 2) classroom negotiation of the characteristic features of the genre, and 3) independent construction of a text

which reflects the features of the genre. The following section lists the procedures and materials for steps 1 and 2 of the teaching-learning cycles used in the classroom section of this teaching material package.

Steps 1 and 2 of the teaching-learning cycles

The features of the genres that are explored in the teaching-learning cycles are outlined in sections 5.2.1-5.2.5. These descriptions form the basis for the teacher-led modelling of genres in step 1 of the teaching-learning cycles. In step 2, the emphasis should be shifted from the teacher to the interaction between members of the class. At this point, students are already familiar with the main features of the genres. They should therefore be encouraged to ask questions such as: "*Who writes these texts?*," "*For what purpose are they usually written?*," and "*Where can I find such texts*?" Eventually, classroom discussions should be extended to the personal experiences that members of the class might have of the genres. This will further clarify their uses and functions of the genres.

Each section in the classroom materials contains a number of model texts which reflect the central features of the target genres. The purpose of these texts is to support the teacher-led modelling and also the classroom discussions. The model texts chosen for this material package focus on the following environmental issues: recycling of goods and raw materials, environmentally friendly products, different types of natural phenomena, animal rights, pollution, deforestation, and the consequences of population explosion. The distribution and the titles of the model texts are specified in table 1.

The benefits of providing a variety of model texts are twofold. Firstly, they make it easier for the teacher to adapt instruction to the individual interests of learners. Secondly, they give both the teacher and students an idea of the variation within genres. As a general theme for the models, the diversity of environmental and social issues provides ample resources for authentic use of factual writing.

Together with the descriptions of the schematic features of the genres, the model texts provide "a top level framework" for structuring discourse (Davies 1988:132). The descriptions of their grammatical and syntactic features, in turn, help students to select the proper linguistic forms to fill in the top level framework from bottom up.

Table 1. Distribution and titles of the model texts

Type of writing	Title
Procedure	Making/Recycling your own paper How to make compost How to recycle glass, plastic, and metal
Description	Clockwork radio wins BBC design award GM launches the EVI electric car The ECO house About OKOBOJI
Report	Hurricanes Tsunamis, what are they? The greenhouse effect The ozone holes
Explanation	Lobsters suffer too Against animal testing Veganism: a way of life
Exposition	The oceans are dying The earth is threatened Family planning - the key to a better tomorrow Recycle your computer! Look after this planet! Do not let the rain forest go to pieces! Measles kills 5,000 children every day - The cure is in your pocket!

An analysis of the model texts in genre-based writing instruction inevitably involves reading practise (Davies 1988:133). As established earlier, the main emphasis in this teaching material package is on developing learners' ability to adapt their writing to different purposes and audiences. Focusing on specific reading strategies to help students to interpret the model texts would thus exceed the instructional focus of this teaching material package. The user of the teaching materials is, however, encouraged to find out about such strategies elsewhere, and to apply them in the classroom in case they should prove necessary to the learners.

Step 3 of the teaching-learning cycles

In step 3 of the teaching-learning cycles, learners first collect information for their texts. After that, they plan, draft, evaluate, and revise their writing, thus going through the stages of the cognitive writing process outlined in section 3.5.1. The following three sections describe the techniques which are suggested in the material package for gathering information for, planning, and evaluating student writing.

Techniques for collecting information for the writing

To ensure that learners have some background understanding of the topics of the model texts, they have been selected to reflect environmental issues touched upon in the English and biology textbooks used by first and second year students in the upper secondary school.

Students may, however, need additional information about the subject matter of their writing assignments in order to independently construct their texts. Therefore, the composition assignments in the material package are accompanied by specific suggestions for acquiring this information. These are: using the school library, interviewing a specialist, observing and taking notes, using public libraries, using the World Wide Web, and consulting environmental or humanitarian organisations. These techniques are listed in table 2.

Table 2. Distribution of the techniques for acquiring field information

Type of writing	Technique
Procedure	Using the school library Interviewing a specialist
Description	Observing and taking notes
Report	Using public libraries
Explanation	Using the World Wide Web
Exposition	Consulting environmental or humanitarian organisations

Techniques for planning and drafting the writing

To support learners in the planning and drafting of texts, the teaching materials contain a group of explicit process-based invention techniques. The distribution of these techniques in the teaching materials is shown in table 3.

The techniques have been synthesised from the following recent composition handbooks: *Writing* by Cowan (1983), *Problem solving strategies for writing* by Flower (1985; 1989), *Teaching ESL composition* by Hughey et al. (1983), *Academic writing* by Leki (1995), *A rhetoric for writing teachers* by Lindemann (1987), and *Process writing* by White and Arndt (1991).

Table 3. Distribution of the process-based invention techniques

Type of writing	Technique
Procedure	Listing Fastwriting
Description	Brainstorming Mind maps
Report	Journalistics Cubing
Explanation	SPRE/R Dramatistics
Exposition	Role-play Classical invention

The process-based techniques offered to help learners with the writing tasks should not be seen as solely restricted to the genre they are presented with. Rather, they should be applied *across* genre boundaries. As the course proceeds, students are thus automatically exposed to a gradually increasing selection of these techniques. Exploiting the cumulative reserve of planning techniques raises student awareness of the process of writing and allows learners to use more than a single technique to engage in this process.

Students should be encouraged not to feel bound by the planning and drafting sequence of the techniques presented. To gain the maximum benefit from the recursive process of writing, learners need to view it as a cycle that can be repeated whenever necessary.

Checklists for peer evaluation of the writing

Before going into the last phase of the writing process, evaluation and revision, it should be noted that the purpose of the present is not to concentrate on the grading of the writing skills of the students participating the course. There are essentially two reasons for this. Firstly, a concise treatment of the factors affecting the assessment of these skills would exceed the scope of the study. Secondly, since this study foregrounds the development of writing skills, explicit emphasis on teacher-evaluation of student writing would be somewhat misplaced.

Learners are, however, provided with a means to constructively comment on and support each others' writing. This is done by engaging them in *peer evaluation*, which makes the assessment of writing an integral part of the writing process. A

further benefit of peer evaluation is that it provides a non-threatening way of eliciting proposals to improve student writing (Horowitz 1986a). The phases of peer evaluation in the teaching-learning cycles are guided by a general checklist (located at the end of the teaching materials) and by five genre-specific checklists (located within step 3 of each teaching-learning cycle). Learners should first use the general list to form an overall view of the texts they evaluate. After that, they should move on to the genre-specific lists which help them to see if the texts reflect the features of their target genres.

The structure of the general checklist has been adapted from Lindemann's (1987) *A rhetoric for writing teachers*, except for the contents of entries 2 and 3, based on the five "audience parameters" by Grabe and Kaplan (1996:208). The genre-specific lists are, in turn, based on the contents of chapters 5.2.1-5.2.5. These two types of checklists supplement one another and save time during peer evaluation.

NON-NARRATIVE WRITING

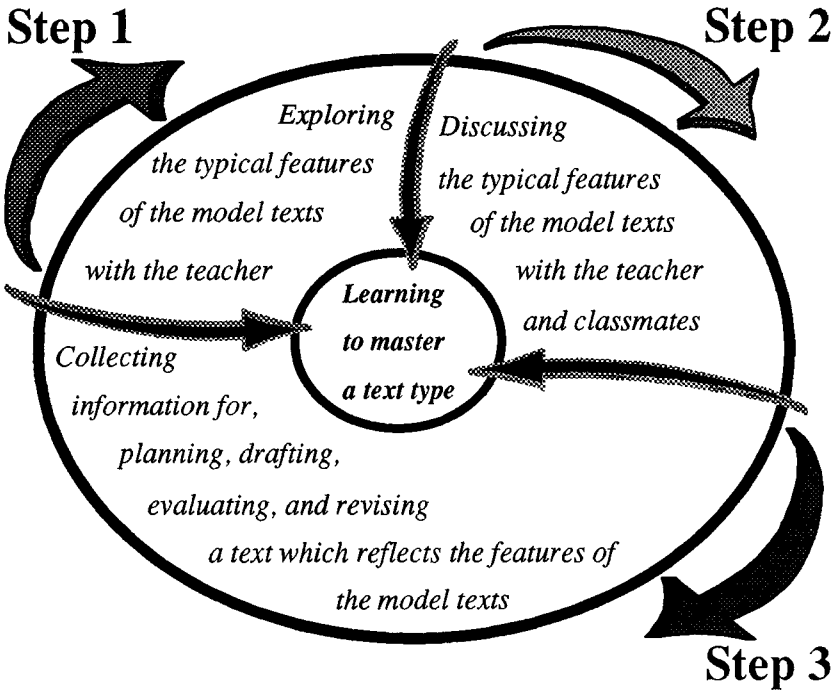
- A STUDENT'S GUIDE

The subject of this course is writing, and its overall theme is Nature and environment (Luonto ja ympäristö). During the course, you will be learning about basic non-narrative writing. The non-narrative text types, or *genres*, that are practised during this course are procedure, description, report, explanation, and exposition. They are called non-narrative because each of them has a specific task or "job," that they carry out. They also pay a lot of attention to their *purpose* and *audience*. In other words, they do something more than just describe the thoughts and memories of the writer, which is what narrative texts usually do.

This course is divided into five sections that focus on each of the five non-narrative types of writing. To show you what non-narrative writing is all about, each section comes with a number of model texts. During the course you will be studying these model texts with your teacher and your classmates. The model texts are listed in the table below, so that it would be easier for you to locate them in the course materials:

Type of writing	Model texts
Procedural writing	Making/Recycling your own paper How to make compost How to recycle glass, plastic, and metal
Descriptive writing	Clockwork radio wins BBC design award GM launches the EVI electric car The ECO house About OKOBOJI
Report writing	Hurricanes Tsunamis, what are they? The greenhouse effect The ozone holes
Explanatory writing	Lobsters suffer too Against animal testing Veganism: a way of life
Expository writing	The oceans are dying The earth is threatened Family planning - the key to a better tomorrow Recycle your computer! Look after this planet! Do not let the rain forest go to pieces! Measles kills 5,000 children every day - The cure is in your pocket!

In this course, you will also be learning about the nature of writing as a *process*. To show you how that process works, the course materials and activities are arranged in the form of a cycle that follows the steps of the writing process. Each of the five sections in the course is built around such a cycle - you could even say that the cycle is their "backbone." You can see an illustration of the cycle below:



This illustration is used in each of the sections to show you where you are and what you should do next. As you can see, the cycle is made of three "steps," that follow each other. In step 1, you should closely follow the teacher's presentation of the typical features of the text type that is being studied. When listening to the presentations, remember to make notes of their most important points.

In step 2, the class discusses the features of the text type that the teacher talked about in step 1. In this step, your task is to actively take part in classroom discussions. This step gives you a chance to find more about the purposes and uses of the text type.

In step 3, you get a chance to write texts which carry out similar tasks as the model texts you have explored in steps 1 and 2. To make writing easier, you are provided with a number of techniques to collect information for your writing. You are also offered techniques to plan and draft your texts. These techniques are enlisted in the following table:

Type of writing	Collecting information for the text	Planning and drafting the text
Procedural writing	Using the school library Interviewing a specialist	Listing Fastwriting
Descriptive writing	Observing and taking notes	Brainstorming Mind maps
Report writing	Using public libraries	Journalistics Cubing
Explanatory writing	Using the World Wide Web	SPRE/R Dramatistics,
Expository writing	Consulting environmental or humanitarian organisations	Role-play Classical invention

After you have drafted your text, you should switch papers with one of your classmates and evaluate his or her writing. To help you in this task, the classroom materials have two kinds of *checklists*. You should first use the general list that you can find at the very end of the course materials. After that, you can move on to the shorter and more specific checklists located at the end of each section.

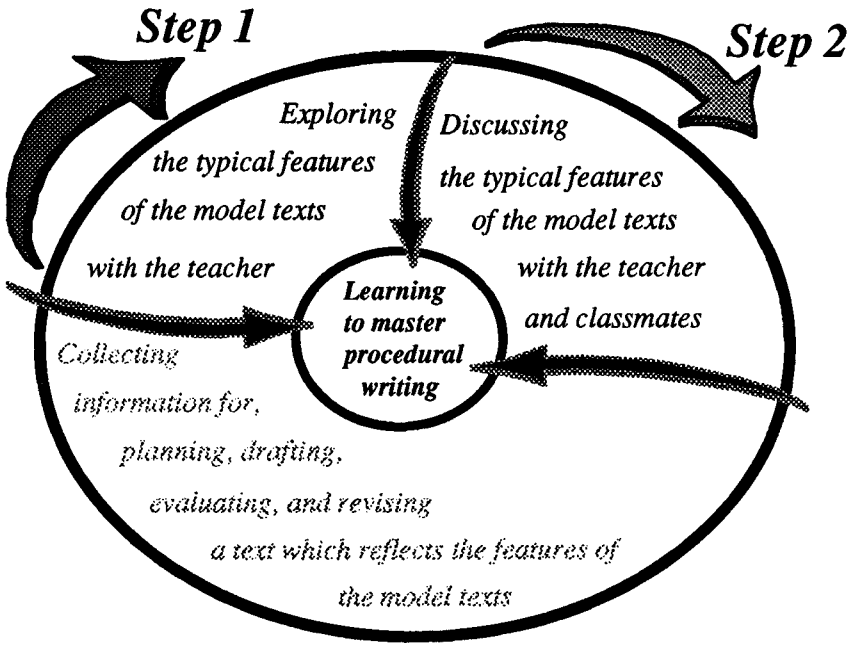
When you and your partner feel that you are ready with the evaluations, your should look at the suggestions and comments that you have received and correct any "slips of the pen" in the texts.

Your final task in each section is to fill in the "boxes" that are located at the very end of each section. Filling in these boxes with the features of the text type that you have been exploring gives you a chance to review what you have learnt. This makes learning more effective and helps you to keep track of your own progress during the course.

NON-NARRATIVE WRITING

- TEACHING MATERIALS

PROCEDURAL WRITING



The following model texts are examples of typical *procedures*. The purpose of the examples is to help you during your writing task by pointing out the typical grammatical and structural features of this text type. They also help you to follow the class discussions about procedural writing in general. During these discussions, feel free to jot down your own notes and comments in the margin of the texts, or on a separate paper. Together with the model texts your own notes will later help you to write a procedure of your own. If there is something in the texts that puzzles you (strange words or structures, for instance), do not hesitate to ask your teacher about them.

Model text 1: MAKING/RECYCLING YOUR OWN PAPER

The commercial paper making process is quite complicated. However, you can try to make/recycle paper yourself. You'll need the following materials: facial tissue, bowl, hot water, fork, two kitchen towels, metal screen, wood frame, stapler, rolling

pin, two boards, and a heavy item (big book). When you have gathered all the materials you need, you can begin to make your own paper by following these steps:

1. Tear several sheets of facial tissue into pieces the size of a penny.
2. Place the pieces in a bowl and cover with hot water.
3. Stir to make sure that all paper is wet.
4. Let stand overnight.
5. The next day, tear the paper into pieces as small as possible and then stir with a fork for several minutes.
6. Prepare a metal screen by stapling screen to a wood frame.
7. Smooth out an even layer of pulp onto the screen by hand.
8. Let the water drain for one minute.
9. Flip your screen over so that your paper falls out onto a clean towel.
10. Cover the paper with another kitchen towel and use the rolling pin to flatten it out for one minute.
11. Carefully lift your paper and place it between two boards, covering the top board with something heavy.
12. After two days, uncover and inspect your own handmade recycled paper!

Adapted from: Summer issue of The Brinewell, a Dow Chemical U.S.A. publication (1990).

Model text 2: HOW TO MAKE COMPOST

Composting is like baking a cake. Simply add the ingredients, stir, "bake," and out comes compost! Whether you compost kitchen wastes or yard and garden wastes, there are a few basic steps to follow. Here are the necessary ingredients and general directions for composting. Just follow the recipes!

INGREDIENTS FOR MAKING KITCHEN COMPOST:

Add a mixture of some or all of the following, ingredients: vegetable peels, and seeds, egg shells, fruit peels and seeds, nut shells, coffee grounds, any other vegetable or fruit scraps. Do *not* add meat scraps, bones, dairy products, oils, or fat. They may attract pests, such as rats, mice, or ants.

INGREDIENTS FOR MAKING GARDEN COMPOST:

Add a mixture of some or all of the following ingredients: hay or straw, wood chips, grass clippings, weeds and other garden waste, leaves, manure, ashes, shredded paper, or sawdust. Follow these directions:

BUILDING AND USING THE COMPOST

1. Choose a "pot" for baking your compost. Any type of composting bin will do.
2. Place kitchen or yard wastes into the composting bin. Chop or shred the organic materials if you want them to compost quickly.
3. Spread soil or "already done" compost over the compost pile. This layer contains the micro-organisms and soil animals that do the work of making the compost. It also helps keep the surface from drying out.
4. Adjust the moisture in your compost pile. Add dry straw or sawdust to soggy materials, or add water to a pile that is too dry. The materials should be damp to the touch, but not so wet that drops come out when you squeeze it.
5. Allow the pile to "bake." It should heat up quickly and reach the desired temperature 32 to 60°C in four to five days.
6. Stir your compost as it bakes if you want to speed up the baking time.
7. The pile will settle down from its original height. This is a good sign that the compost is baking properly.

8. If you mix or turn your compost pile every week, it should be "done," or ready to use, in one to two months. If you do not turn it, the compost should be ready in about six to twelve months.

9. Your compost should look like dark crumbly soil mixed with small pieces of organic material. It should have an earthy smell.

10. Feed compost to hungry plants by mixing it with the soil.

Adapted from: Krasny, Marianne E., and Nancy M. Trautmann 1996. Cornell University's Program in Environmental Sciences for Educators and Youth.

Model text 3: HOW TO RECYCLE GLASS, PLASTIC, AND METAL:

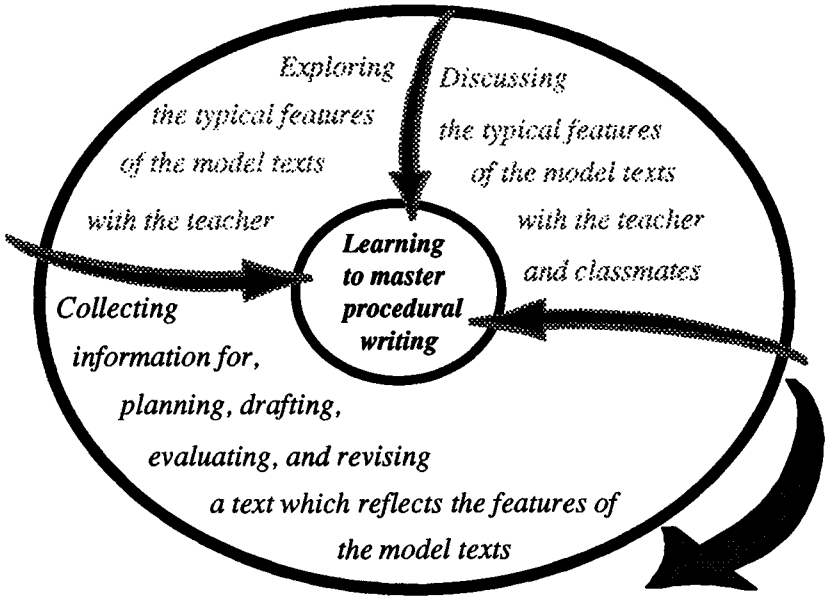
These instructions help you to recycle plastic, glass, metal, and aluminium that would otherwise end up in the trash bin. By recycling these materials you will also save the environment, energy and natural resources.

First of all you should empty and rinse all the cups and containers. After that, place the rinsed juice cartons, glass, metal, and foil together in a blue plastic recycling bag, special container, or dumpster.

Thirdly, separate all large metal items that are too big to fit in a container or a bag, such as metal furniture, stoves etc., at the curb next to your recycling bags or containers. These things will be collected on your regular Recycling Day.

Finally, collect all deposit bottles and cans back to the store for refunds. Otherwise, place them in your recycling container.

Adapted from: The HEAP project and the NYC Department of Sanitation (1996).



Step 3

You have now studied some typical examples of procedural writing by discussing them with your teacher and your classmates. Your next task will be to think of a subject that you would like to describe in a procedure of your own. You might like to select an environmental theme for your text. In this way, you would not only be familiar with the characteristics of procedural writing but also with the field of your writing. If you choose to write an environmentally oriented procedure, you will have plenty of topics to choose from. Feel free to use your imagination and make sure that you choose a topic that interests you.

It is important that you know the steps of your procedure from start to finish quite well when you begin to plan, and eventually draft, your writing. Before you start constructing your own text, it might be a good idea to explore its topic a bit further and collect some additional information about its subject matter. Here are a couple of suggestions that you can use to find that information (notice that you can, of course, use these suggestions with the subsequent text types as well):

Technique 1 for collecting information for the writing task: Using the school library

Using your school library is a good way to gather information for a writing task. You probably already have an idea of where to start searching for the material to use in your procedure. Furthermore, the library is located near

you, so you can visit it anytime to search for extra information. If you have decided to write an environmentally oriented text, it is useful to find out about any biologically, geographically, and environmentally oriented leaflets, journals, and periodicals your library subscribes to. Different kinds of encyclopaedias could be good sources of detailed information. When writing procedures, any "how-to-do" books and do-it yourself guides can also be helpful.

Technique 2 for collecting information for the writing task: Interviewing a specialist

If you have decided to describe a particular procedure, for example, "How to recycle glass," a quick way of getting information is to consult your biology or geography teacher, for instance, and find out what she or he knows about the subject. Of course, your biology teacher is not the only person you can interview. You might even have a friend or relative who is a keen environmentalist and quite happy to share his or her knowledge with you.

You have now learned about the grammatical and structural features of procedures. To make the writing of your own procedure easier and more interesting, you have also collected information and increased your knowledge about its topic. The purpose of the following techniques: *listing* and *fastwriting*, is to help you during the next stage of your composition work: the *planning* of the writing. You can choose one of these planning techniques or even use them both to organise your thoughts and generate ideas for your writing.

Technique 1 for the planning of the writing task: Listing

Sometimes you may feel that you have nothing to say about your topic. That feeling is familiar to all writers, and it is known as the "writer's block." There are, however, a number of techniques that you can use to get started with your writing. One of these techniques is listing. The purpose of this simple technique is to give you a definite purpose and activity to get you started

with the writing task. It also offers you a framework of thinking about your topic and perhaps makes you think of something you might not have thought before. Listing works especially well when you have to recall a list of steps in a process or list arguments for or against something. You can, however, use it during the writing process whenever you feel that you are running out of ideas.

When you start listing, write down the title of you text at the top of a blank paper. After that, you can start writing short words or phrases about the things that should be mentioned in your paper. Do not waste time by trying to write full sentences yet. You can forget about being critical of your writing - just collect as many things on the list you can during the time you are writing. After you have stopped writing, you can put the things on your list in order from most important to least important, and cross out the ones you do not need.

Technique 2 for the planning of the writing task: Fastwriting

Fastwriting offers you a great chance to develop further the ideas created by listing. The main idea of this *unstructured associative technique* is that you start with the topic that is in your mind and write down your thoughts quickly but without rushing for about ten minutes. You should not stop to look back to cross something out or wonder if you might have spelled something wrong. It does not matter if what you write may sound a bit silly because you write the text for yourself, not for the teacher or anybody else. If you do not remember a particular word or a phrase in English you can simply use a Finnish word instead to let ideas and associations "flow." After you have finished writing, go back and take a look at your associations. You can then use them as a basis for another freewritten text to develop your ideas further. If you think that you have succeeded well in your fastwriting, you can go on developing it into a "real" procedure.

You have now learned about the grammatical and schematic "fingerprints" of procedures. You have also prepared your own procedure by using a specific

planning technique to decide what you want to tell your readers. At this point, before you start to draft your procedure, it might be a good idea to find a little bit more about the needs, attitudes, earlier knowledge, size, and even age, of your intended audience. You should always pay attention to these points in your writing because they influence the way that readers will view the ideas that you present.

The discussion below will help you to consider these important matters when you draft your procedure. Of course, it will also help you when you begin to draft texts which belong to the four other types of non-narrative types of writing which you will get to practise during this course. Remember, however, that what you are about to write is just the first version of the text. After the writing, your friend will comment on the text and you can correct any mistakes left in it, or add anything if you want to.

Evaluating the audience: earlier knowledge, attitudes, and needs of the reader

During the drafting of your text, it is important to pay attention to the differences that exist between the ages and social backgrounds of your listeners. When you write to a younger audience, or people you already know, you can write quite freely. When you write to a more mature audience, or handle serious things, you must choose you words more carefully.

You should also consider how the size of you audience affects your writing. If you are writing to a small number of people, a group of classmates for instance, you can (to some extent) count on your *shared knowledge* and experiences. Therefore, you might not have to spend a lot of time explaining every single detail that you mention in your text. Your audience probably already has quite a good idea of what you are about to tell them.

On the other hand, when you write to a larger audience that you do not know too well, you should give more detailed information about your topic. It is also important that you are very specific about what you want to say in the text. Since your readers are not familiar with the way you think, only detailed information about your views and thoughts will enable them to see the point that you are trying to make. In other words, you should not forget to pay attention to the *level of familiarity* between yourself and your audience.

However, the most important differences between you and your readers often fall into three specific areas. These are the readers' *earlier knowledge* about your topic, their *attitudes* toward it, and their *personal* needs.

To reach your readers, you should have a rough idea of what kind of background knowledge they have about your topic. This knowledge helps you to decide what the main ideas are and what extra information you need to include into your text. Knowing the readers' attitudes toward your text would then be the next thing to consider. It would help you a lot to know something about the views of your readers because people often only listen to those arguments that reflect their own attitudes and, quite simply, ignore the rest. That is why knowing how to appeal to your readers' personal opinions would help you to "close the gap" between them and you.

Finally, to capture the readers' attention, you should give them relevant information that they really need. For instance, if the topic of your procedure says "Recycling your domestic waste," the readers want to know what to do with banana and potato peels, and empty cans and bottles. They do not wish to hear a lecture about their composing process.

Special things to remember during the drafting of the text

As you know by now, a procedure tells the reader how to do something. To achieve this goal, your first task is to evaluate how much the readers know about your topic before they look at your writing. After that, try to think what other things they would be interested to learn about that topic.

It is important that you illustrate your procedure with sharp and concrete details. This makes it sure that your text does not confuse readers, and that they understand your advise correctly.

As you go on with the writing, remember to divide your message into clear and logical steps. This way your readers can follow your thoughts easily, and see how one step leads to another. Although the logical "flow" of ideas is important in procedures, you should let your own voice to be heard in the text. After all, your purpose is to *communicate* with a reader who is a human being, not a robot.

Before you begin to draft your text, it might be a good idea to fill in the "box" below by briefly describing the features of your target audience. In the box, you should also list the things that, in your view, should be paid specific attention to when writing to that audience. During the writing, the

contents of the box will help you to decide what kind of information you should include in your text.

Specific features of the target audience:	*Specific needs of the target audience:*

You have now written the first version of your text. At this point, you should switch your paper with one of your classmates and begin to *evaluate* the new text with the help of an overall checklist. That list is located at the end of the course materials.

When you are ready with the overall list, it might be useful to concentrate on a few points that are especially typical of procedures. The following list will help you in this task. Please read the questions carefully and remember to give constructive suggestions. The writer can then use your suggestions to improve the quality of his or her writing.

✔ In procedures, people, places, and things are usually described quite generally. After you have carefully read the entire text, do you think that the writer does this in the assignment? You can start by taking a look at the personal pronoun *you*, and observe if it refers to people in general, or directly to you as the reader.

✔ Take a look at the verb forms in the text. In procedures, verbs are often "timeless," that is, they refer to what someone does in general, instead of describing what has been done, or will be done. Is this the case in the text that you are reading?

✔ Observe the use of the simple present tense and imperative clauses in the writing. Do you feel that the writer uses both forms or just one of them in the text? Would the text work better if only one of the forms was be used in it?

✔ Can you identify the steps where the writer mentions the goal of the text and lists the materials and actions needed to carry it out? If not, what should be done to make these steps easier for the reader to find?

✔ How does the writer display the ordering of events in the text. Can you, for instance, find *connectives* (eg. first, after, then) in the text, or are the points numbered or marked with dashes? Do you feel that the events in the text are presented in the right order?

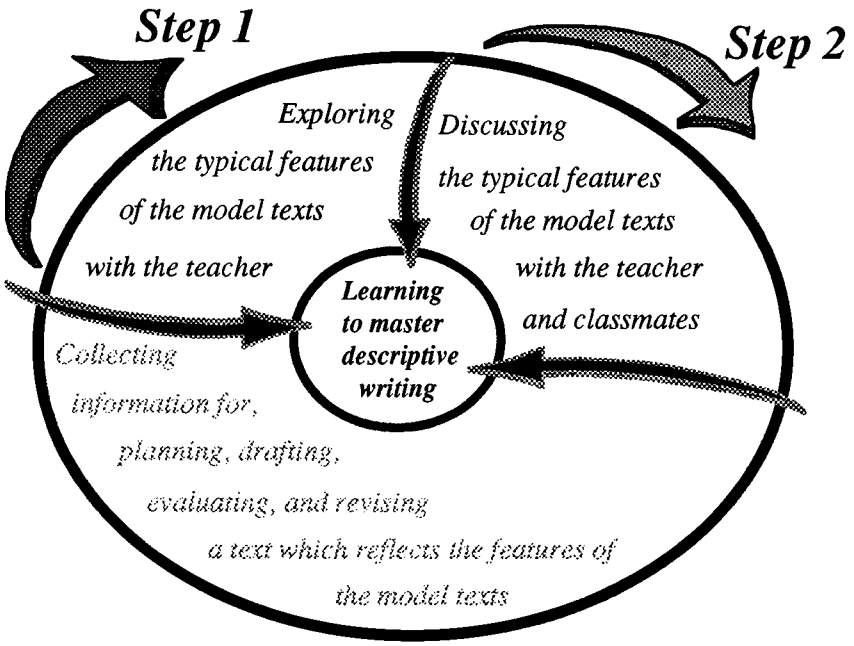
You have now reached the last stage of your writing process. With the help of the constructive comments given by your friend, you should take a second look at your text and check that all the main ideas that you wanted to talk about have been expressed clearly. You should also pay attention to the schematic structure of your paper and try to see if it reflects the features of the text type it belongs to. For the last thing, correct any spelling and punctuation errors, and "slips of the pen" that you have left in the first draft.

After finishing the rewriting of your text, refresh your memory a bit and fill in the following box with the typical structural and grammatical features of procedures. If

there is something that you have forgotten about these features, feel free to discuss them with your teacher, or with your classmates.

Structural features of procedures:	***Grammatical features of procedures:***

DESCRIPTIVE WRITING



The following model texts represent typical *descriptions*. Their purpose is to help you during your writing task by pointing out the typical grammatical and structural features of this text type. They also help you to follow the class discussions about descriptive writing in general.

During these discussions, feel free to jot down your own notes and comments in the margin of the texts, or on a separate paper. Together with the model texts, your own notes will then help you to write a description of your own. If there is something in the texts that puzzles you (strange words or structures, for instance), do not hesitate to ask your teacher about them.

Model text 1: CLOCKWORK RADIO WINS BBC DESIGN AWARD

British inventor Trevor Baylis, creator of the worlds first clockwork radio, recently won the BBC Design Award. His radio is built to withstand most climatic conditions. It requires no

batteries and gives 30-40 minutes of clear and enjoyable listening time after only 20 seconds of winding. Baylis says that the radio is can be used in rural areas with no electricity to spread vital health information about AIDS and natural disasters.

The radio is based on the same principle as old wind-up gramophones, and it works without batteries. It works on a similar principle to an alarm clock, except that - unlike the clock - when wound for about 20 seconds, electricity is generated and the radio stores and distributes the power constantly over a period of time.

The BBC World Service, realising the importance of the invention, helps to get the radio featured on the BBC-TV programme "Tomorrow's World" which looks at innovations from all over the world. Also, Government's Overseas Development Agency is giving financial support to the project. About 20,000 of the radios, known as *Freeplay*, are being produced in South Africa every month and there is a demand for many times that amount.

Adapted from: Britannia Internet Magazine, LLC 1996.

Model text 2:
GM LAUNCHES THE *EVI* ELECTRIC CAR

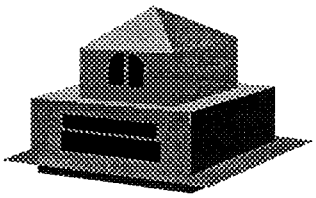
On January 4 in Los Angeles, General Motors made a big announcement. They unveiled the automobile that will carry America into a new era of driving - *EVI*, the electric car. The first from the ground up, built from scratch, true electric car. And the first electric passenger vehicle ever to be brought to market by a major automaker. Here are just a few remarkable EVI facts. The car accelerates from 0 to 60 in less than 9 seconds and has a

maximum speed of 80 mph. It has a powerful 137 horsepower three-phase AC induction motor.

The EVI Prototype has the land-speed record for electric cars, 183 mph. Its driving range is 70 miles in city and 90 miles on highway. The recharging time is three hours using 220-volt, 6.6 kW charger. The EVI also has electronic generator brakes that help charge the batteries in traffic. Furthermore, this car has the world's lightest spaceframe for any vehicle its size.

Adapted from: The Autochannel Brochure 1997.

Model text 3:
THE *ECO* HOUSE



Situated at 9 Regent Street, Newtown, Wellington, the eye catching ECO House is a show piece of energy efficient design. The ECO House project is directed by Wellington City Council Housing Manager Paula Comerford, who's goal is to win the Medallion Award. The Medallion award is a ECNZ scheme which recognises energy efficient measures in an all electric house.

During 1993 Steven Rainbow, Wellington's Green Party Councillor, suggested an international design competition be held to find an ecologically acceptable home design. Over twenty seven entries were received from around the world, with the winning design been that submitted by Newtown residents Martin Hanley and Anna Kemble Welch.

The Eco House uses an economical heat pump in the place of conventional hot water heaters. While a standard water heater 'burns' electricity to produce heat, a heat pump uses electrical energy to draw heat out of the surrounding. The result is rather impressive. From 1 kilowatt of electricity the heat pump

installed in the house can produce 2.8 kilowatts of heat. This amounts to a 60% saving in water heating bills.

The angled roof and walls, together with the use of self insulating masonry blocks, also help trap the maximum amount of solar energy.

The Eco House meets today's allergy standards. It has tiled and wooden flooring as opposed to carpeting. The only carpet in the ECO House is removable allowing for easy cleaning and airing. This measure combats the dust mites which affect asthmatics. Outside the landscaping of the section omits the traditional grass lawn for a friendlier pebble garden. The plants around the house meet low allergen requirements.

The ECO House offers designers, builders and the public a chance to learn about its energy saving features. This unique home is now part of the Wellington City Council's housing pool.

Adapted from: Diprose, Peter, and Matiu Carr 97. *ECO House*. Wellington: School of Architecture, Property and Planning.

Model text 4: ABOUT OKOBOJI

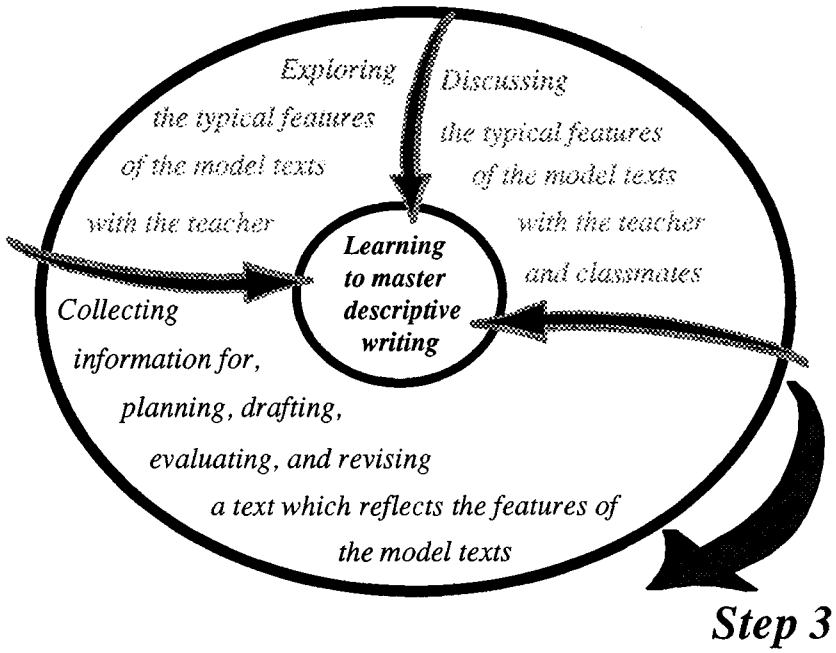
OKOBOJI Wilderness is 175 acres off Cane Creek Road near Fletcher, NC. It is located Southeast of Asheville, near Hendersonville. The property begins in the center of Cane Creek, a beautiful trout stream, and extends over fifty acres of mountain wilderness. At the base of the mountain is located Phase 1, which has three buildings. Phase 2 has ten houses, located on ridges overlooking the hay-fields with 180 degree views from Mt. Pisgah to the Swannanoa Mountains.

The fields are fenced with beautiful black four-row wooden benches, and provide a scenic setting for walking and jogging. In addition, a barn is located at the main entrance. This barn is available for the homeowners for parties and picnics.

Homeowners at OKOBOJI enjoy a privacy gate, paved state road, and live in an environmentally controlled community

that has a sense of responsibility for the nature. Future plans include limited growth and the building of a separate recycling center. Maximum attention is given to the preservation of wilderness and the surrounding wilderness.

Adapted from: OKOBOJI Wilderness Farms Inc. Newsletter 1997.



You have now studied some typical examples of descriptive writing by discussing them with your teacher and your classmates. Your next task will be to think of a subject that you would like to portray in a description of your own.

As in procedural writing, you should try to think of an environmental topic for your text. You can, for example, describe some new invention or technology designed to protect the environment or save energy, a place or animal that has been saved from extinction by an environmental control program, or even a person who has been actively involved in some important environmental project.

It is important that you know the target of your description well when you begin to plan, and eventually draft, your writing. Before starting to construct your own text, it might be a good idea to explore its topic a bit further and collect some additional information about its subject matter. In addition to the material you can get from the school library or by interviewing someone, you might find the following suggestion useful during your information search:

Technique 3 for collecting information for the writing task: Observing and taking notes

Observing is an effective way of getting fresh information for a descriptive text. If you are interested in global matters, it would be a good idea to watch a couple of environmentally oriented programs or wildlife programs, and make careful notes of their contents. You can later use these notes as the basis of the description. On the other hand, if you would like to describe a local place or event, the best way to do it is probably to visit the place or take part in the event. After observation, jot down your notes as soon as possible, while you still can remember some interesting details about the subject.

You have now learned about the grammatical and structural features of descriptions. To make the writing of your own description easier and more interesting, you have also collected information and increased your knowledge about its topic. The purpose of the following techniques: *brainstorming* and *mind mapping*, is to help you during the next step of your composition work: the *planning* of the writing. You can choose either one of the following *planning* techniques or even use both to organise your thoughts and generate ideas for your writing.

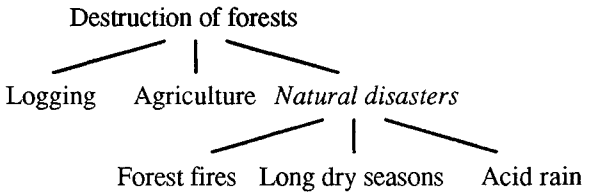
Technique 3 for the planning of the writing task: Brainstorming

Brainstorming gives you a change to begin a bit more goal-directed search for ideas than listing them or fastwriting about them. The goal of brainstorming is to *stimulate* your creative ideas without censoring them.

The first rule of brainstorming is that you should not throw out any idea or phrase that is not quite right. Just write it down. The main point is that you get your idea on the paper so that you can return to it later, and develop it if you want to. The second rule is that you should not concentrate too much on correct grammar and punctuation. You can pay attention to them later, when you already know what you want to write about. The third and last rule is that you must keep an eye on the topic and purpose of the

text. Because the purpose of brainstorming is not to associate freely, you should not worry when the "flow" of your ideas stops. If you feel that you have collected enough ideas for your topic, you can return to the writing task itself.

Technique 4 for the planning of the writing task: Mind maps



A mind map looks like an upside-down tree and its purpose is to help you put your ideas into a *hierarchical* order. In this hierarchical system the "big" concepts are written on the top-level of the tree. The smaller concepts are placed on the lower "branches" to show that they are important parts of the top-level concept.

Mind maps offer you a chance to make a "big plan" out of the ideas you have found during the listing, fastwriting or brainstorming sessions. The map helps you to visualise and organise these ideas. It also allows you to test the relationship between your ideas on paper and see how well they might fit together. It might be a good idea to use the mind map both during the planning and the writing of the text. A quick look at the map every now and then helps to organise your thoughts and reveals the missing links in your thinking. When you find a missing spot, it is easy to brainstorm or freewrite for a while to re-organise your ideas.

It is now time for you to begin the *drafting* of your description. Before starting the actual writing, it might be useful to take a look at a number of points which you need to keep in mind during the entire composition process. These points are discussed in the short section below. You should study the discussion carefully, because it is meant to guide your not only when you draft your description but also during report writing.

Special things to remember during the drafting of the text

The knowledge, needs, and attitudes of your reader play an important part in descriptive writing, too. When you write descriptions or reports, you have a double responsibility for your audience.

Firstly, you should have enough information about your topic to give your reader a good idea of it. Secondly, you should write clearly enough so that the reader understands your description. To achieve these goals, you should tell the reader what you are about to describe as early as possible in the text. Readers will pay a lot more attention to your writing if they can enjoy reading it. To make your text informative and easy to read, you need to use colourful expressions and descriptive language supported by interesting details.

The details you talk about should help the reader to get an idea of the object, person, or scene you are describing. If you choose these details with care, you can almost transport readers to the spot you are describing, or make them see the person or place described in front of them. Do not forget to appeal to the readers' senses: sight, smell, touch, hearing, and taste.

You should use concrete words in both descriptions and reports. Abstract terms are not very effective when you want to produce pictures in the readers' minds. On the other hand, general words are problematic because they often mean many different things to different people. If you absolutely must use abstract or technical terms, support them with concrete ones to help you make them clear for the reader. All in all, you should give readers a full description of your topic so that they feel satisfied at the end of the text.

Before you begin to draft your text, it might be a good idea to fill in the "box" below by briefly describing the features of your target audience. In the box, you should also list the things that, in your view, should be paid specific attention to when writing to that audience.

During the writing, the contents of the box will help you to decide what kind of information you should include in your text.

Specific features of the target audience:	*Specific needs of the target audience:*

You have now written the first version of your text. At this point, you should switch your paper with one of your classmates and begin to *evaluate* the new text with the help of an overall checklist. That list is located at the end of the course materials. When you are ready with the overall list, it might be useful to concentrate on a few points that are especially typical of descriptions. The following list will help you during this task. Please read the questions carefully and remember to give constructive suggestions. The writer can then use your suggestions to improve the quality of his or her writing.

✔ In descriptive texts, people, places, and things are usually portrayed in detail. Do you think that this is done in the text that you are currently evaluating? If not, can you suggest any words that could be changed or added to make the descriptions more accurate?

✔ Descriptions usually have two different parts: *identifying* and *description*. Do you feel that the writer has succeeded in organising the text so that it starts by clearly identifying the persons, places or things that it talks about, and then describes their parts and qualities?

✔ Does the writer repeat the identification-description cycle in the text? Do you think that the cycle should perhaps have been repeated more often to clarify the text? How many times? Please indicate the points where the writing should be broken down to create a separate cycle.

✔ The simple present tense and verbs such as *be* and *have* in all their forms are common in descriptions. Look at the composition and see if you can find these forms in it. Feel free to make specific suggestions if you think such forms could be added in the text.

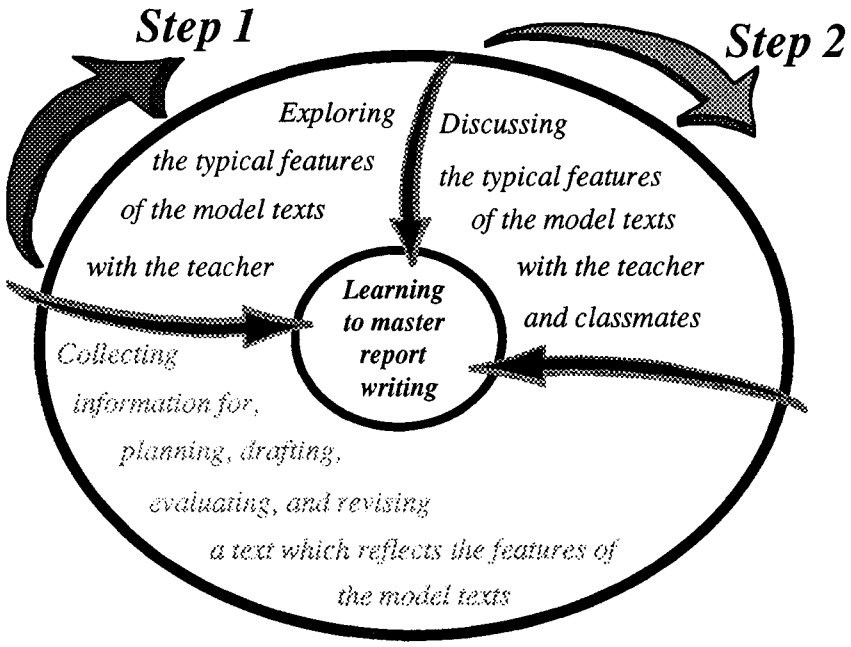
✔ Description often contain descriptive adjectives (eg. *burning*, *radiating*, *erupting*) to construct long nominal groups, for instance: The researchers saw *the smoke of the burning Brazilian rain forest* from the helicopter. Can you find such structures in the text? Do you think that more of them should be added to the text to make it more compact?

You have now reached the last stage of your writing process. With the help of the constructive comments given by your friend, you should take a second look at your text and check that all the main ideas that you wanted to talk about have been expressed clearly. You should also pay attention to the schematic structure of your paper and try to see if it reflects the features of the text type it belongs to. For the last thing, correct any spelling and punctuation errors, and "slips of the pen" that you have left in the first draft.

After finishing the rewriting of your text, refresh your memory a bit and fill in the following box with the typical structural and grammatical features of descriptions. If there is something that you have forgotten about these features, feel free to discuss them with your teacher or with your classmates.

Structural features of descriptions:	*Grammatical features of descriptions:*

REPORT WRITING



The following model texts represent typical *reports*. Their purpose is to help you during your writing task by pointing out the characteristic grammatical and structural features of this text type. They also help you to follow the class discussions about report writing in general.

During these discussions, feel free to jot down your own notes and comments in the margin of the texts, or on a separate paper. Together with the model texts, your own notes will then help you to write a report of your own. If there is something in the texts that puzzles you (strange words or structures, for instance), do not hesitate to ask your teacher about them.

Model text 1: HURRICANES

Hurricanes are large tropical storms with heavy winds. They contain winds in excess of 74 miles per hour (119 km per hour) and large areas of rainfall. In addition, they have the potential to spawn dangerous tornadoes. The strong winds and excessive

rainfall also can produce abnormal rises in sea levels and flooding.

Christopher Columbus was the first European in modern times to write about the hurricane. The Indians of Guatemala called the god of stormy weather "Hunrakan." Similar names were probably present throughout the Caribbean.

Captain Fernando de Oviedo gave storms their modern name when he wrote "So when the devil wishes to terrify them, he promises them the 'Huracan,' which means 'tempest.' The same storms in other parts of the world are known as typhoons, baqulros, Bengal cyclones and willy-willies.

The ocean-water temperature has to be above 79 degrees Fahrenheit in order for a hurricane to be generated so they normally come in late summer and early fall when the conditions are right. Meteorologists use the term tropical storm when a storm's winds are under 74 miles per hour, and hurricane when the wind speed rises. Hurricanes have a peaceful center called the eye, that are often distinctive in satellite images. The eye stretches from 10 to 30 miles wide and often contains calm winds, warm temperatures and clear skies. Around this tropical bliss is a frenzy of winds gusting at speeds up to 186 miles per hour.

If one percent of the energy in one hurricane could be captured, all the power, fuel, and heating requirements of the United States could be met for an entire year. It takes 500 trillion horsepower to whirl the great core of winds at such tremendous speeds. It is the equivalent of exploding an atomic bomb every 10 seconds.

Adapted from: Lockhart, G 1988. *The Weather Companion*. Wiley & Sons.

Model text 2: TSUNAMIS, WHAT ARE THEY?

Tsunamis (pronounced tsoo-nah-mee), are seismic sea waves, the most powerful and catastrophic of all ocean waves. They are generated by *tectonic displacement* - for example, volcanoes, landslides, or earthquakes - on the bottom of the sea. These cause a sudden displacement of the water above and form small but powerful water waves which have a wavelength equal to the water depth (up to several thousand meters) at the point of origin.

These waves can travel radially outward for thousands of kilometers while retaining a great amount of energy. Their speed is generally about 500 km/h, and their periods range from 5 to 60 minutes. In the open ocean they are usually less than 1 meter high.

Tsunamis often go unnoticed by ships at sea. In very shallow water, however, they undergo the same type of increase in size as a normal wave approaching a beach. The resultant waves can be very dangerous to low-lying coastal areas. The 37-meter waves from the 1883 Krakatoa volcanic eruption, for example, killed 36,000 people. Tsunami-producing earthquakes usually are stronger than 6.5 on the Richter scale. Most tsunamis occur in the Pacific Ocean.

Adapted from: Schutte, Patricia Ann 1996. City and County of Honolulu Building Department for the Oahu Civil Defence Agency.

Model text 3: THE GREENHOUSE EFFECT

The greenhouse effect is a result of certain gases accumulating in the atmosphere because of human activities. The greenhouse gases include water vapour, carbon dioxide, methane, nitrous oxide, and ozone. These gases "capture" warmth in the area called the *troposphere* (from the earth's surface to about 11 km), and cause global warming.

Natural cycles in the atmosphere, land, and ocean, as well as human activities, determine how much greenhouse gases are in the troposphere. During the past century, the pollution from industry and farming have, however, produced a lot of greenhouse gases, including CO^2, CH^4, N_2O, and CFC (from old freezers and spray cans).

The most significant and variable greenhouse gas is water vapour. Uncertainties about water cycle processes, such as evaporation and rainfall, limit our ability to see the long-term causes of the greenhouse effect. For example, it is not clear whether changes in the water cycle will speed up global warming by increasing water vapour concentrations, or counteract the greenhouse effect by protecting the earth with clouds.

Adapted from: Asrar, Ghassem, Michael Lizotte, Kelly Kavanaugh, and Jan P. Timmons 1994. EOS/Mission to Planet Earth Science Support Office.

Model text 4: THE OZONE HOLES

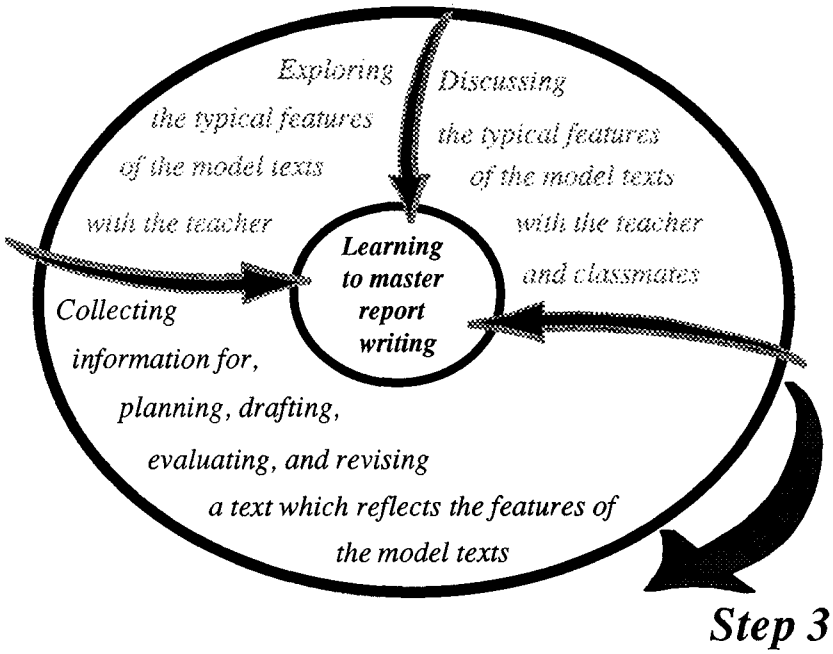
One of the most striking examples of recent global change are the ozone holes that develop each spring. These "holes" are actually different sorts of decreases in the amount of ozone in the stratosphere, the layer of the atmosphere approximately 11 to 48 kilometers above the earth's surface. Since the mid 1970s, the ozone holes have grown in size, and the stratospheric ozone layer has thinned over much of the globe.

The ozone layer protects life on earth from dangerous of solar ultraviolet (UV) radiation. Thinning of the ozone layer increases UV radiation reaching the earth's surface. Increased exposure to UV radiation harms many organisms on land and near the ocean surface. In humans, UV exposure causes skin cancer.

Transfers of chemicals and radiation between the stratosphere and the troposphere influence many atmospheric

processes, including the greenhouse effect and ozone destruction. Whereas greenhouse gases in the troposphere warm the air near the earth's surface, the same gases reaching the stratosphere cool the upper atmosphere by reflecting heat into space. This heating and cooling will change the structure of the atmosphere in the future.

Adapted from: Asrar, Ghassem, Michael Lizotte, Kelly Kavanaugh, and Jan P. Timmons 1994. EOS/Mission to Planet Earth Science Support Office.



Step 3

You have now studied some typical examples of report writing by discussing them with your teacher and your classmates. Your next task will be to think of a subject that you would like to report on yourself. You should try to think of an environmental topic for your writing. You could, for instance, concentrate on some type of natural phenomena, such as assimilation in plants and trees, or on different types of natural disasters, such as thunderstorms, volcanic eruptions, and earthquakes. Another interesting area are those processes that human beings are causing in the earth's ecosystems.

It is important that you know the subject of your report well when you begin to plan, and eventually draft, your writing. Before starting off with a report of your own, it might be a good idea to explore its topic a bit further and collect some additional information about its subject matter. In addition to the

material you can get from the school library, by interviewing someone or by observing the phenomena yourself, you might find the following suggestions useful during your information search:

Technique 4 for collecting information for the writing task: Using public libraries

The main library (or its local branch) of your community offers you a huge amount of material for almost any writing task. In a big library you can find material that perhaps is not available in your school library. For instance, public libraries usually have quite a good selection of foreign geography and biology journals and magazines which contain environmentally oriented articles. Because these articles often are written to ordinary people, they contain pictures and illustrations that make them easier to understand. Although environmental materials often have a department or a shelf of their own, so as to make particular books and magazines easier to find, you can save a lot of time by asking the librarian to show you where you should start your search for the materials that you need.

You have now learned about the grammatical and structural features of reports. To make the writing of your own report easier and more interesting, you have also collected information and increased your knowledge about its topic. The purpose of the following techniques: *journalistics* and *cubing*, is to help you during the next step of your composition work: the *planning* of the writing.

Technique 5 for the planning of the writing task: Journalistics

As a technique for getting started with your writing, journalistics is a more structured activity than listing, fastwriting, brainstorming, or mind mapping. It is a quick and efficient method for getting out objective information about your topic, and it works especially well when you need to report on current or historical events. Journalistics is also called "the reporter's formula" because newspaper and television reporters often use it for discovering the

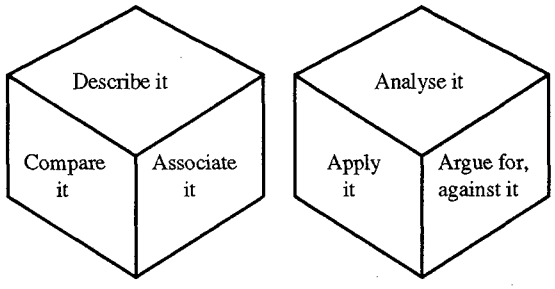
most important things of events they report on. You can use this technique to discover more about the topic of your composition. Like listing, journalistics is a good technique for finding out details and for restarting your writing if for some reason you get "blocked." It works specially well if you must write in a hurry - you might even like to try it in exam situations. Journalistics is also an excellent technique for planning descriptive texts.

When you use journalistics, you think about your topic and both ask and answer the following five questions:

What was done? (act)
Where or *when* was it done? (setting)
Who did it? (agent)
How was it done? (means)
Why was it done? (purpose)

Answering these questions helps you to see a particular part of the subject that you know enough about or are interested in enough, to use for the main idea in your text.

Technique 6 for the planning of the writing task: Cubing



Cubing, too, is a structured technique for the planning of writing. Its purpose is to show you how to look at the topic of your text from different perspectives. During a cubing session you look quickly at the topic of your writing from six different points of view, using no more than 3-5 minutes per each side.

Imagine that you have a solid cube that has something written on each of its 6 sides. One side of the cube tells you to think about the subject of your writing and describe it as accurately as you can. Another one asks you to compare your subject and think of what it is like or not like. The third side

urges you to think of the associations the subject brings to your mind. The fourth side tells you to analyse your subject and tell what it is made of and what are its parts. The fifth side invites you to tell how the subject could be used. Finally, the sixth side asks you to argue for or against the subject. You can simply write down all the reasons you can think of. Even reasons that sound silly can lead to useful new ideas for you to use in your writing.

It is now time for you to begin the *drafting* of your report. At this point, you should quickly review the advise in the "Drafting the text" sections of procedural and descriptive writing. Paying attention to these points will make it easier for you to concentrate on your writing task.

Before you begin to draft your text, it might also be a good idea to fill in the "box" below by briefly describing the features of your target audience. In the box, you should also list the things that, in your view, should be paid specific attention to when writing to that audience. During the writing, the contents of the box will help you to decide what kind of information you should include in your text.

Specific features of the target audience:	***Specific needs of the target audience:***

You have now written the first version of your text. At this point, you should switch your paper with one of your classmates and begin to *evaluate* the new text with the help of an overall checklist. That list is located at the end of the course materials. After you are ready with the overall list, it might be useful to concentrate on a few points that are especially typical of reports. The following list will help you during this task. Please read the questions carefully and remember to give constructive suggestions. The writer can then use your suggestions to improve the quality of his or her text.

✔ In reporting the focus is often on *classes* of individuals. Looking at the entire text, do you think that it meets this criterion? If necessary, how should the composition be changed to achieve this purpose?

✔ Does the writer start off the composition with an informative title and a overall statement which clearly let you know what the composition will be about? If not, how should the title be changed so that it would tell the reader what to expect from the text?

✔ Observe the adjectives used in the essay. Do you find them illustrative? Can you think of any adjectives that would be more effective than those the writer has used when describing the appearance, behaviour, and background of the groups of things and events discussed in the paper?

✔ When you look at the verb-forms used in the text, do you find many instances where the writer has used the simple present tense to indicate the timeless nature of the information? Does the text have many verb forms which do not match this description? If it does, how would you reformulate them?

✔ Long nominal groups (eg. It was difficult to breathe because of *the burning rain forest's thick smoke*) and verbs of being and having are common in reports. Can you find these in the text? Are the places in the essay where these forms could be added to make the writing more colourful and informative?

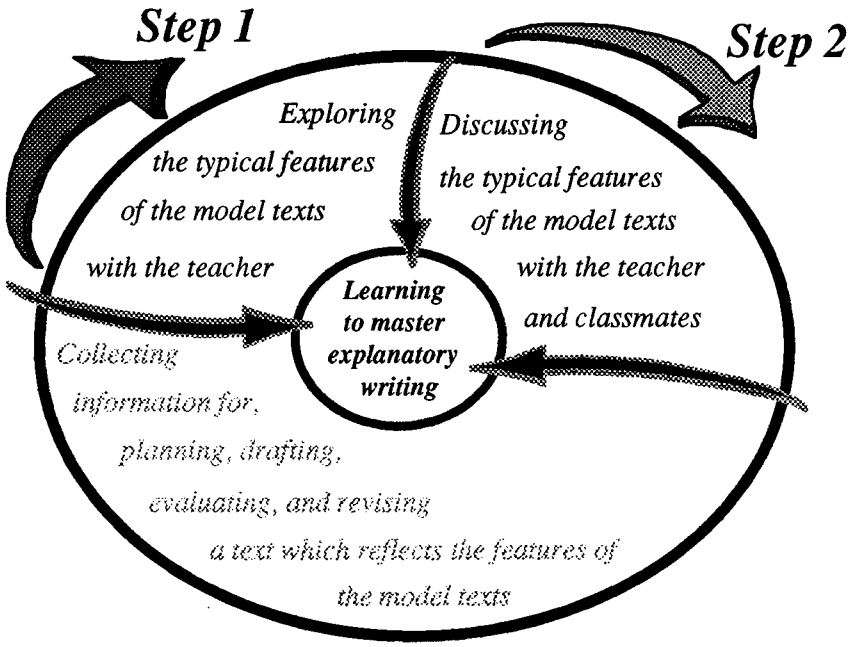
✔ Can you find any technical terms in the essay? Are there such instances in the text where these terms would make the writer's voice more plausible and interesting? Which specific terms do you have in mind?

You have now reached the last stage of your writing process. With the help of the constructive comments given by your friend, you should take a second look at your text and check that all the main ideas that you wanted to talk about have been expressed clearly. You should also pay attention to the schematic structure of your paper and try to see if it reflects the features of the text type it belongs to. For the last thing, correct any spelling and punctuation errors, and "slips of the pen" that you have left in the first draft.

After finishing the rewriting of your text, refresh your memory a bit and fill in the following box with the typical structural and grammatical features of reports. If there is something that you have forgotten about these features, feel free to discuss them with your teacher or with your classmates.

Structural features of reports:	***Grammatical features of reports:***

EXPLANATORY WRITING



The following model texts represent typical *explanations*. Their purpose is to help you during your writing task by pointing out the characteristic grammatical and structural features of this text type. They also help you to follow the class discussions about explanatory writing in general. During these discussions, feel free to jot down your own notes and comments in the margins of the texts, or on a separate paper. Together with the model texts your own notes will then help you to write an explanation of your own. If there is something in the texts that puzzles you (strange words or structures, for instance), do not hesitate to ask your teacher about them.

Model text 1: LOBSTERS SUFFER TOO

Many people feel uncomfortable about cooking and eating lobsters. In fact they do have a good reason to feel bad about what they are doing, because the lobsters they eat do indeed suffer severe and prolonged pain when cut, boiled or broiled alive. Lobsters are sensitive beings who cherish their lives and

struggle against death. Dr. Larry Spencer, a zoologist, says that a lobster has a sophisticated nervous system. That is why it feels pain when cut or cooked.

Lobsters carry their young for nine months and have a long childhood and awkward adolescence. They can live 145 years or longer. Lobsters, like dolphins, use complicated signals to establish social relationships. It is wrong to kill these wonderful animals just for food because that separates and destroys the lobster families. When the adult lobsters die, the little ones die too.

Lobsters are unhealthy to eat, too. They are often highly contaminated with bacteria and pesticides. Eating these animals makes little sense because it contaminates the eater as well. These toxic wastes are very dangerous because they may remain in the human body for several years.

Adapted from: PETA - People for Ethical Treatment of Animals NetNews 1996.

Model text 2: AGAINST ANIMAL TESTING

Each year millions animals are hurt and killed in the name of science, by household product and cosmetics companies. Most of the chemicals that we use every day, such as eye shadow and soap, are tested on rats, rabbits, guinea pigs, dogs, cats, and other animals.

Animals are valuable in and of themselves, not only as living "test-benches." Each animal is an individual whose life is as dear to him or her as yours is to you. We have no right to take the life of a fox for her fur, or a pig for his meat, simply because we want to use those products. We must protest the use of rats, rabbits, chimpanzees for similar purposes. These animals are as capable of suffering pain and psychological anguish as a human beings.

Animal tests should be stopped because they are cruel. Also, animal testing is becoming outdated because many alternatives to animal experiments have been developed. These include, for example, chemical assay tests, tissue culture systems, cell and organ cultures, and audio-visual computer models and simulations. These alternative methods are more reliable and cheaper than animal tests, and they are more humane as well. Furthermore, because of animal testing, human patients with cancer, AIDS and other serious illnesses are often refused the opportunity to volunteer for experimental treatments that may offer some chance of success.

Animal testing is unnecessary also because it is not required by law, and its safety has not been determined. Further, the testing methods are controlled by the same cosmetics and household product manufacturers that should be responsible for their results.

Adapted from: PETA - People for Ethical Treatment of Animals NetNews 1996.

Model text 3: VEGANISM: A WAY OF LIFE

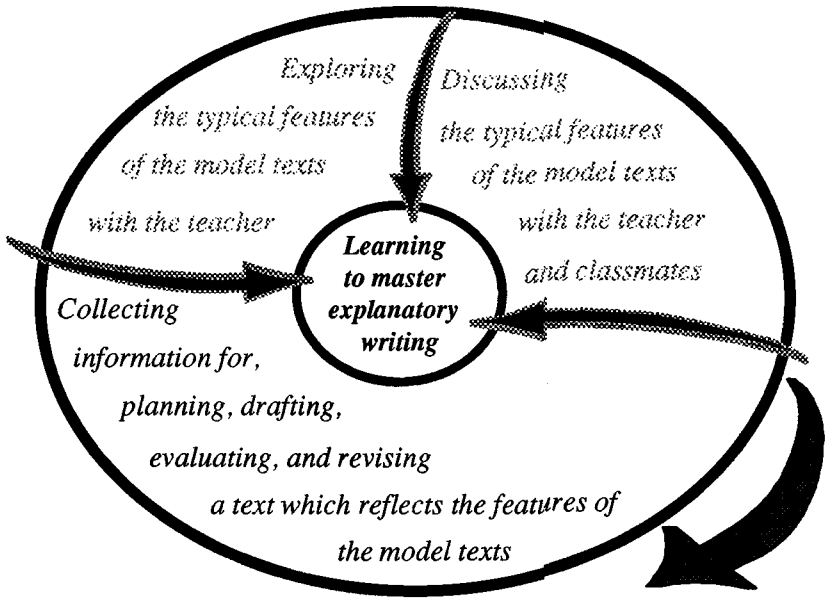
About seven months ago I made a decision that changed my life and how I feel about the world around me. I became a vegan. For all of you unfamiliar with the term, vegan means vegetarian without eggs or dairy products. In the beginning it is hard and I have often made mistakes, but after awhile you begin to realise there is a substitute for almost everything. You reach a point where you no longer miss things and you do not desire them anymore. I can't remember at all what milk tastes like. I will try some vegan ice cream type product and will say sure, it tastes a lot like ice cream, but of course it doesn't. Is this bad? No, not in my opinion, because it makes me feel kind of empowered that I can control what I want. If you can't remember how can you miss it?

I became a vegan because it seemed like the next natural step. At first I did it to see if I could, to test my will power, then I didn't want to stop. At one point I went back to dairy products for two days. It made me sick. I sat up worrying at night, I didn't feel better and I really didn't enjoy the food I was eating. As a vegan I feel very healthy, since I do not get tired and I know I get enough vitamins and protein. It is not always easy to have a good diet and you have to work a little harder, but it certainly is worth it. Becoming a vegan is a smart thing to do because fatty foods such, as burgers and pizzas, clog your arteries, and give you cholesterol.

I do not believe in killing animals and I do not believe in the meat and dairy industries because they are doing nothing productive. There are too many animals, but the way to decrease the number is not by eating more meat, but by diminishing the demand for the meat. We have no right to kill these animals in the inhumane ways that we do. And contrary to popular belief the animals know exactly what is going on, they know when they are about to die.

I am a vegan because I believe it want to protect the environment and animals, not because it has become some trend that we are all apart of. Sometimes it is hard, because you have to bring your own food and you have to be prepared for ridicule, but in the end it is worth it. I appreciate other views and because someone is not a vegan does not make them a bad person. Everyone is entitled to their own views, just as I am entitled to mine.

Adapted from: Peck, Phaela 1996. Santa Cruz High School Trident Magazine.



Step 3

You have now studied some typical examples of explanatory writing by discussing them with your teacher and your classmates. Your next task will be to think of a subject for an explanatory text of your own. You should try to think of an environmental topic for your writing. You might, for instance, want to explain your readers why people should pay special attention to some environmental issue, on the global level, or even in your own community or neighbourhood.

When you begin to write up the explanation, it is important that you have formed a personal opinion about its topic. It is equally important that you have some "hard facts" to support your personal views. Before you start to construct the explanation, you might need to explore its topic a bit further and collect some additional information about its subject matter. In addition to earlier suggestions for getting information for the text, you might find the following tip useful:

Technique 5 for collecting information for the writing task: Using the World Wide Web

Accessing the World Wide Web, or *Internet*, from your school's computer lab, from the school or city library, or even by using a connection at your own or your friend's home, is a very effective way of collecting data for your explanation. You should remember, however, that not all information in the Internet (or any other source, for that matter) is objective. In many cases it

reflects the writer's own opinions, and at times it can even be incorrect. That is why you should be quite critical about any data you get from this source.

You have now learned about the characteristic grammatical and structural features of explanations. To make the writing of your own explanation easier and more interesting, you have also collected information and increased your knowledge about its topic. The purpose of the following techniques: *SPRE/R* and *dramatistics*, is to help you during the next step of your composition work: the *planning* of the writing.

Technique 7 for the planning of the writing task: SPRE/R

The name of the SPRE/R technique comes from the initial letters of the following terms: *situation*, *problem*, *response*, and *evaluation/result*. This organisation is very often used as the "bedrock" of writing tasks that require the writer to observe and interpret different things and events. The SPRE/R is a very powerful technique for structuring your writing because it defines the basic organisation of your thoughts and ideas. Since it is also a very flexible technique, you can use it for the planning of short or long texts. To focus your thoughts, you can break down the terms in the following smaller questions:

Situation	What is the present situation, what are its characteristics, and why/how has it come about ?
Problem	Does the situation cause problems? Which problems?
Response	How can you take care of these problems? Are there any solutions that you can think of? What are the advantages or disadvantages of these solutions?
Evaluation	Which of the solutions would be the best? Why would you recommend it? What would happen if it was used?

If you want to talk about things that happened in the past, you need to modify the questions a bit. You would then ask: "What *was* the situation?" or "*Did* the situation cause problems?"

Technique 8 for the planning of the writing task: Dramatistics

The dramatistic method has been developed from journalistics. However, it offers you an even better opportunity for the planning of you writing task. Dramatistics does not just ask "*Who?*" or "*What?*" but combines these questions to ask "*How does Who affect What?*" This is particularly important in explanations, since they require you to present your personal opinions about your topic, and give reasons for your views as well.

When you use dramatistics to plan a text, it might be a good idea to spell out the interaction between what was done? (*act*), where or when it was done? (*setting*), who did it? (*agent*), how was it done? (*means*), and why was it done? (*purpose*), by writing them into complete sentences. For example, if you want to discuss the destruction of forests, you could ask:

- How does the *agent* (acid rain) affect the *purpose* (attempts to save forests)?
- How does the *means* (replacing oil by solar energy) affect the agent?
- How does the means affect the purpose?

You should notice that these alternatives are by far not the only possible ones you can use. By combining the elements of your composition in various different ways, you can easily form more question to assist you during the writing process.

It is now time for you to begin the *drafting* of your explanation. Before starting this task, it might be useful to take a look at a number of points which you need to keep in mind about explanatory writing in general. Studying them will help you when you start drafting an explanation of your own. These points are discussed in the short section below.

Special things to remember during the drafting of the text

Paying attention to the previous knowledge and especially to the attitudes and needs of the readers has an important role in explanatory writing as well. During the drafting of your explanation you should also tell your audience what is the *quality* of the criteria that you base your judgements on. These criteria can be either *external* or *internal*. Judgements that are built on external standards are the ones the reader can check for him or herself. These include, for instance, studies made by well-known scientists. Judgements built on internal criteria are your own personal experience, knowledge, and views.

When you back up your judgements by your own thoughts you need to be very clear and convincing so that your reader will take your words seriously. No matter whether out use judgements based or internal or external criteria, as the basis of your judgements, you should give the reader plenty of detailed information to clarify these ideas.

Before beginning the drafting of your text, you might want to fill in the "box" below by briefly describing the features of your target audience. In the box, you should also list the things that, in your view, should be paid specific attention to when writing to that audience. During the writing, the contents of the box will help you to decide what kind of information you should include in your text.

Specific features of the target audience:	***Specific needs of the target audience:***

You have now written the first version of your text. At this point, you should switch your paper with one of your classmates and begin to *evaluate* the new text with the help of an overall checklist. That list is located at the end of the course materials. After you are ready with the overall list, it might be useful to concentrate on a few points that are especially typical of explanations. The following list will help you during this task. Please read the questions carefully and remember to give constructive suggestions. The writer can then use your suggestions to improve the quality of his or her text.

✔ Please read through the entire text with care. Pay special attention to the writer's way of expressing opinions about the things, events, and people mentioned in the writing. Typical explanations often contain expressions of the writer's personal attitudes. Is this the case in the assignment you are currently studying?

✔ Observe the personal opinions in the text. Are you satisfied with the way the writer's views and judgements are justified? If you feel that the some of the reasons the writer gives for the opinions are not convincing, please ask him or her to clarify them for you.

✔ Do you feel that the writer has explained the presented information clearly enough? Are there such places in the text where the writer has not answered the reader *why* something has happened or been done in a certain way? Please point out these places and say what you think should be done to correct the problems.

✔ In explanations writers usually break the topics they talk about into smaller parts which fluently follow each other. This makes the text easier for the reader to understand. Do you think that the writer has succeeded in doing this? If not, how would you change the structure of the text?

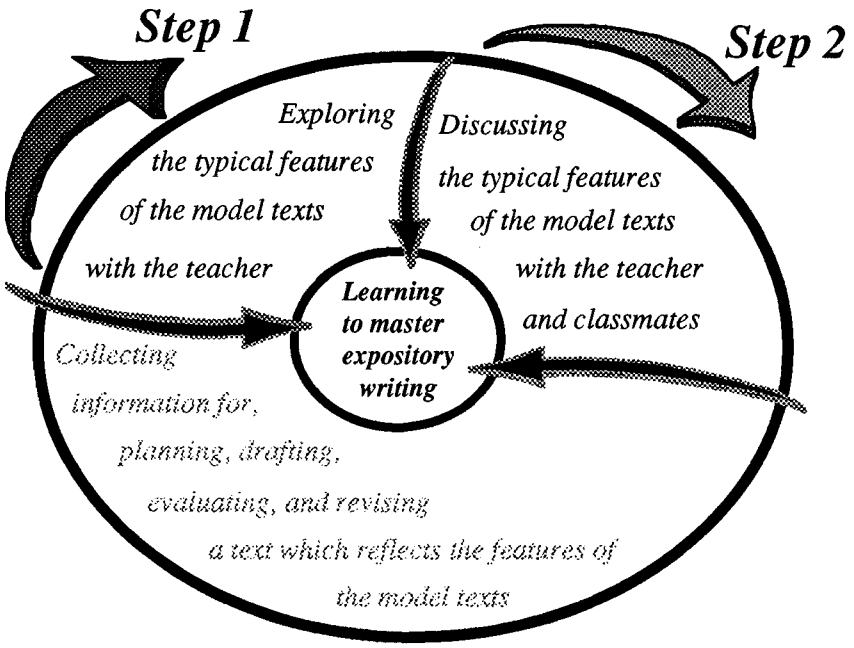
✔ Has the writer used any technical terms in the text? Do you think that they could be added to it to make the reader think that the writer really knows what he or she is talking about? Could these terms be ordered so that the easy ones come first and help to explain the main matter presented at the end of the text?

You have now reached the last stage of your writing process. With the help of the constructive comments given by your friend, you should take a second look at your text and check that all the main ideas that you wanted to talk about have been expressed clearly. You should also pay attention to the schematic structure of your paper and try to see if it reflects the features of the text type it belongs to. For the last thing, correct any spelling and punctuation errors, and "slips of the pen" that you have left in the first draft.

After finishing the rewriting of your text, refresh your memory a bit and fill in the following box with the typical structural and grammatical features of explanations. If there is something that you have forgotten about these features, feel free to discuss them with your teacher, or with your classmates.

Structural features of explanations:	***Grammatical features of explanations:***

EXPOSITORY WRITING



The following model texts represent typical *analytical* and *hortotary expositions*. Their purpose is to help you during your writing task by pointing out the characteristic grammatical and structural features of these text types. They also help you to follow the class discussions about expository writing in general. During these discussions, feel free to jot down your own notes and comments in the margins of the texts, or on a separate paper. Together with the model texts your own notes will then help you to write an exposition of your own. If there is something in the texts that puzzles you (strange words or structures, for instance), do not hesitate to ask your teacher about them.

Model text 1: THE OCEANS ARE DYING
(Analytical exposition)

We, the crew of the *Greenpeace Rainbow Warrior* ship, have stepped up our campaign against the world's vast fishing fleets which are systematically "vacuum-cleaning" the Pacific Ocean

and North Atlantic. But the over-harvesting of its living resources is only one of the critical threats to the world ocean. Others include serious industrial and oil pollution; the dumping of nuclear and toxic wastes; the sea-bed disturbance caused by deep-sea mining; and the destruction of rich coastal ecosystems, from salt march to mangroves and coral reef.

These activities are disrupting the natural life-cycles of several vitally important microscopic organisms in the ocean. The amount of plankton, for instance, is rapidly decreasing. This decrease has serious consequences: because plankton is the main food of whales, and a great number of big and small species of fish, it affects the entire marine ecosystem. As a result, it also affects the human beings.

National and international laws should be enforced in order to brand over-harvesting and the dumping of nuclear and toxic wastes as ecological crimes; but the legislative machinery often grinds exceedingly slowly. That is why non-violent direct action by concerned groups sometimes is the only way to focus public attention on an issue - and so accelerate the political process. We can no longer destroy the world ocean and use it as a dustbin. We must view it as a living ecosystem, a vital and integral part of our planets workings. It will prove a critical testing ground for our emerging planet management skills.

Adapted from: Westlake, Paul, Eero Lehtonen, Eeva-Liisa Pitkänen, and Leena Säteri 1992. *Passwords: Course 7.* WSOY: Porvoo.

Model text 2: THE EARTH IS THREATENED
(Analytical exposition)

The planet's forests are shrinking and the continuing deforestation process now threatens the entire earth. The loss of trees increases soil erosion, diminishes land productivity and causes flooding. Where tree cutting exceeds tree growth, deforestation releases carbon that causes warming of the earth.

Another of the earth's vital indicators, the amount of carbon dioxide and other greenhouse gases in the atmosphere, can be measures rather precisely. Since 1958, careful recordings have shown that there is more CO_2 in the atmosphere each year. This increase may be warming the earth more rapidly than had been anticipated. It seems that the earth's temperature will rise over the next few decades. Two of the most serious effects of this warming would be the impact on agriculture and sea level. Meteorologists say that two of the world's major food producing regions - North America and Russia - will not be able to produce as much food as today because of increased evaporation.

Another result of a hotter earth is a rise in sea level. This would hurt most in Asia, where rice is produced on low-lying river deltas and flood-plains. Without new dikes and sea-walls to protect the rice fields from saltwater, even a one-meter rise would seriously reduce harvests.

Energy trends are an important indicator of the worlds economical and ecological health as well. The trends since 1986 point to a growth in world oil consumption, and continued growth in coal use. This energy growth will add to the pollution in the earth's atmosphere. Lakes, forests, humans, and the atmosphere itself are now at risk.

New medicines have led to a dramatic growth of population. This is, however, also threatening the health of our world. The annual increase of births over deaths climbed from 70 million in 1970 to 83 million in 1987. During the 1990's, it will probably surpass 90 million. Most of the annual increase has been from the Third World, where human demands often overtax local food resources already.

As forests disappear, as soils erode, acidify and become polluted, the number of plant and animal species decreases. This reduction in the diversity of life on earth may have unexpected long-term consequences.

Many of the world's problems cannot be solved without international action. In these areas, any one country's efforts would be overwhelmed without global co-operation.

Adapted from: Lang, Ian, Erkki Ertola, Kaija Komsi, Seppo Leivo, Raili Saarinen, Marjatta Sarimo, Pekka Savontaus, Solveig Jungner, and Christina Långbacka 1995. *Guys 'n Gals: Course 7.* 2nd edition. Keuruu: Otava.

Model text 3: FAMILY PLANNING - THE KEY TO A BETTER TOMORROW
(Analytical exposition)

Millions of women across the world are without the family planning that they desperately need. As a result over ten thousand women die every week.

These women suffer and die because they are too young to have children, their pregnancies are too close together, or simply because they have had too many pregnancies altogether. The denial of the right to adequate family planning - which should be a basic human right - continues as the worlds population increases by 97 million people a year.

The lack of family planning is dangerous not only to women themselves. It has also caused a rapid growth in the population of many developing countries. The population explosion is, in turn, causing a severe economical crisis and environmental destruction in the Third World. As long as the populations in these countries grow at the present rate, any attempts to build up the economy or the social infrastructure are doomed to fail.

Conversely, the high levels of child mortality caused by the poor economical situation of Third World countries, and the absence of social "safety nets" for the sick and elderly people, force the families to have as many children as possible. This is the only way for the parents to secure their own future.

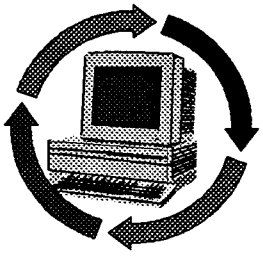
This vicious circle can be broken only giving the people in the developing countries an opportunity to guide the life of their own families. The tragedy today is, however, that we have not kept pace with the demand for family planning services. Answering the health needs of individual men and women, making family planning universally accessible, educating our youth on family life, and improving gender equality, are essentially important as we face the human development challenge of the new millennium.

Answering women's needs for family planning throughout the world will bring more benefits to more people at less cost than any other single "technology."

Adapted from: *Geographical.* June 1995.

Model text 1:
RECYCLE YOUR COMPUTER!
(Hortotary exposition)

Dear computer user,



Technology is advancing at an amazing speed. Because of the speed of this development, older computers seem like dinosaurs when compared to new models, and the old machines are becoming less and less useful as the months go by. We are writing to you because we believe that the old computer you no longer need can, however, still be very usable and can serve organisations which cannot afford to buy brand new machines. Our problem is that we need to collect the computers *now.* We must recycle them before they are completely out of date, even for simple computer work.

Today these machines can still function as training stations to introduce beginners to computer technology and teach them basic computer skills. Learning to use a computer is getting more and more important because employers today require that people who apply for a job must have some computers experience. Rural schools, museums, youth groups, and organisations which serve the disabled could use the donated machines in their programs today to make sure that everyone gains this experience.

If you have old computer equipment stored away and not being used, why not consider giving it to a local school or youth organisation? There's really no reason to keep it if it isn't being used and won't ever be used again. You can do a good deed, and as a result, gain some valuable space and at the same time!

We have hundreds of requests from schools and public organisations. The school you walk past every day might be in desperate need of computers and the machine you have collecting dust in your storeroom could be just what they need! Why wait while until the machines are completely obsolete? Studies estimate that millions of computer will be taken out of service over the next few years. If not recycled, they sit in storage until nobody wants them, or end up in landfills to add their toxins to our ground water. We urge you to give your unused machines away today! Think about it. Your donation could make a difference!

Adapted from: New Jersey's *Share the Technology* computer recycling project leaflet.

Model text 2:
LOOK AFTER THIS PLANET !
(Hortotary exposition)

An appeal from WWF President HRH The Duke of Edinburgh

Acid rain. The pollution of soils, lakes and rivers. The destruction of tropical forests. All these have been headline news for many years. But they're only the top of the iceberg. Put them all together and add in all the stories which never make the news, and you begin to see the hammering the world is taking from its huge and ever growing human population.

This hammering is cumulative. Every new case is added to the damage that has already been done, so that we are constantly accelerating the process of destruction. This process must be stopped.

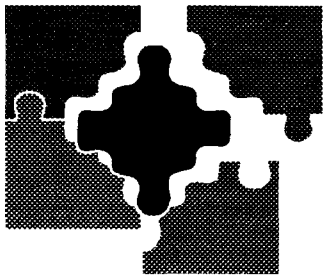
Because all life on earth is inter-connected, we are dependent on the physical processes taking place in the atmosphere and in the oceans. This natural system is our life-support system, and if we destroy it we destroy ourselves as well.

The purpose of WWF - the World Wide Fund for Nature - and all other nature conservation organisations is to limit any further serious damage and to restore the balance between man and his natural environment. To do this we need your money, but because money alone is not enough, we also need people. We need people to make a personal contribution by taking a responsible attitude towards nature in their daily lives.

We must get the politicians to take into account the needs of nature in their decisions, and international aid agencies to make sure that development plans respect nature. Please take an interest in the health of our planet; it is the only one we have. Help us help the earth. Tomorrow may be too late!

Adapted from: Westlake, Paul, Eero Lehtonen, Eeva-Liisa Pitkänen, and Leena Säteri 1992. *Passwords: Course 7.* WSOY: Porvoo.

Model text 3:
DO NOT LET THE RAIN FOREST GO TO PIECES!
(Hortotary exposition)



We are writing to you because we are would like you to save the Choco-Andean Rain Forest Corridor in Ecuador, South America. Protecting this threatened link between the rain forests of South America is extremely important, because it is the home of a great number of endangered species, many of which are found nowhere else on earth. Because of the rarity of these species, the area has already been declared one of the world's "ecological hotspots."

The endangered species include pumas, ocelots, agoutis, peccaries, mountain tapir, and the rare spectacled bear. In the reserve alone we have already identified over 300 species of plants, and further studies may double this number. It would be very important to continue these studies because the potential to find plants for new medicines is enormous.

With your support this corridor can help to connect the cloud forests of the West Andes to the mangrove forests of the Pacific coast. This would ensure the continuity of forest between three natural parks, which are threatened by the deforestation around them.

Biological corridors must be saved from logging and burning because they are an effective method of connecting existing protected areas which would otherwise be isolated and destroyed. They are essential to maintain population levels and to ensure migration of species from one natural park to another.

Our first task is to buy and area of rain forest which lies between the 11,000 acre Maquipucana Cloud Forest and Los

Cedros natural parks. This is a critical link in the Forest Corridor.

Please help us now. You can make a difference and there is still time if we act decisively! By sponsoring an acre or more of the Forest Corridor you will be protecting one of the most important ecological areas on earth."

Adapted from: *Geographical.* February 1997.

Model text 4:

MEASLES KILLS 5,000 CHILDREN EVERY DAY.

THE CURE IS IN YOUR POCKET !

(Hortotary exposition)

In the developing world, over 4,000 children die from measles every year. This figure is only the tip of the iceberg, because not all children who catch measles, die of measles. It can lead to child malnutrition and vitamin A deficiency, which cause over 100,000 deaths a year. These diseases are the biggest child killers in the world. But this does not have to be the case; all we need to do is to give a single vaccination to immunise a child. Not only will it prevent measles and the possible malnutrition but it will also stop diarrhoea and pneumonia. Both killers in their own right. And the vaccine for all this would cost us only seventeen cents a child!

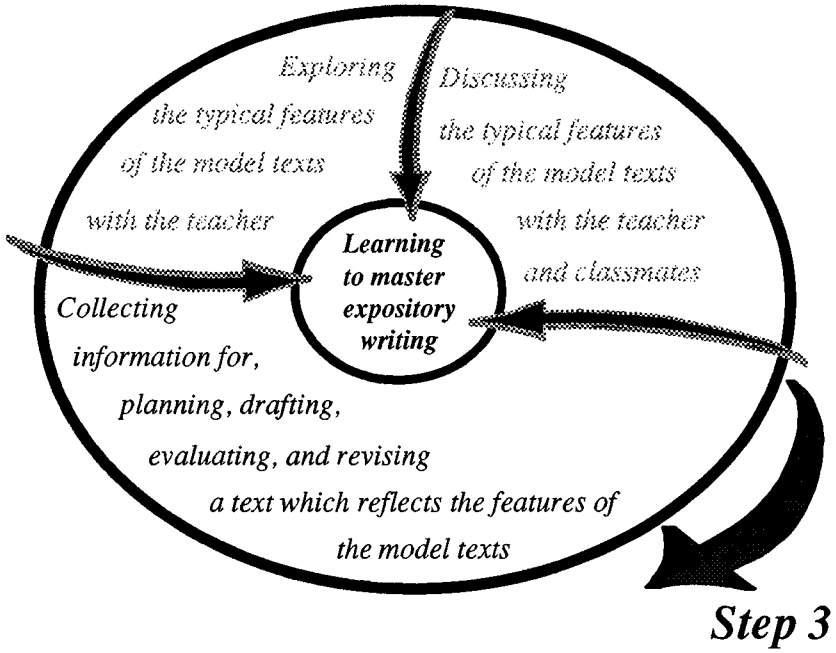
But this is not the only example of how cheap it is to save a child in the developing world. Some diseases cost even less to treat. The capsules which will save the eyesight of a child suffering from the lack of vitamin A are only seven cents.

So far UNICEF has helped to vaccinate about 750,000 children in the developing world, saving two million young lives every year. But we have to do more than concentrate on saving children in the short term only. We must know our responsibilities and spend money on education, on nutrition, and

on supplying fresh drinking water to children and adults alike in the future as well.

An important part of UNICEF's support comes from voluntary contributions. Because the public funding programs have been cut down during the 1990s, every donated cent counts. So we are appealing to you to give what you can to help us save a child's life.

Adapted from: *Geographical.* July 1994.



Step 3

You have now studied some typical examples of both analytical and hortotary expository writing by discussing them with your teacher and your classmates. Your next task will be to select a subject for an exposition of your own. You should try to think of a subject that reflects the environmental theme of this writing course.

After you have chosen the topic for your exposition, you need to think whether it would lead to an analytical argument (a text that persuades the reader that something is the case), or to a hortotary one (that the persuades the reader to actually get up and take action on some matter).

Topics that could make effective expositions could, for instance, be ones that try to make people to notice how a certain activity pollutes the environment, or to make them realise how important it would be to support

international aid organisations in foreign countries, in your own country, and even in your own community.

When you begin to build the exposition, it is important that you have a clear idea of what you want to achieve by writing it. It is also important that you know enough about your topic.

Before you start to construct the exposition, you might need to explore its topic a bit further and collect some additional information about its subject matter. In addition to earlier ideas for getting this information, you might find the following suggestion useful:

Technique 6 for collecting information for the writing task: Consulting environmental or humanitarian organisations

A good way of getting up-to-date information for an exposition with an environmental or humanitarian topic would be to consult a local office or branch of WWF, Greenpeace, UNICEF, Red Cross, Amnesty International, or some other environmental or humanitarian organisation.

These organisations often print different sorts of information sheets, brochures, pamphlets, and even their own journals. These would be an excellent information source for your writing.

It would, of course be even better if you could also discuss with or interview someone who works for such an organisation. It might even be worth a try to arrange such an interview over the telephone, in case the branch of your target organisation is located too far for you to reach by any other means.

You have now learned about the characteristic grammatical and structural features of expositions. To make the writing of your own exposition easier and more interesting, you have also collected information and increased your knowledge about its topic.

The purpose of the following techniques: *role play* and *classical invention*, is to help you during the next step of your composition work: the *planning* of the writing. You can choose either one of the techniques or use both to organise your thoughts and generate ideas for your writing.

Technique 9 for the planning of the writing task: Role-play

Engaging in a face-to-face conversation with the listener is a powerful way of inventing ideas and arguments. When planning your exposition, you can give yourself the same advantage by *role-playing* such a discussion inside your own mind. Role-play lets you communicate with a "live audience" in a realistic situation. Because you surely have no time to hesitate before a group of impatient listeners, this techniques effectively concentrates your attention to the central points you need to say to influence their views.

Role-playing works especially well if you change parts with your audience during the conversation. For example, you can imagine yourself giving a speech to a group of hearers whom you want to persuade to recycle their domestic waste. Your task would then be to think of convincing arguments to get the audience's attention. Next, imagine yourself sitting in the very same audience listening to a speaker who wants to persuade *you* to recycle *your* waste.

Of course, you should be a critical listener. You might even want to interrupt the speaker every now and then to ask him or her to clarify the argument presented.

To make role playing even more effective, you should give yourself a variety of audiences with different expectations, attitudes, and prejudices. Some of these audiences might, for instance, be enthusiastic and anxious to hear what you tell them, others might be more thoughtful or even sceptical and pessimistic.

Technique 10 for the planning of the writing task: Classical invention

Classical invention, the last technique to guide your writing processes during this course, encourages you to systematically think about the topic of your text. It is an efficient tool for the planning of writing because it is quite comprehensive and easy to use. Classical invention offers you a way of building up your argument by observing your subject through four different "topics." These are *definition*, *comparison and contrast*, *cause and effect*, and *support from evidence*.

For instance, if you would like to write about the effects of acid rain on forests, you could begin by defining the meaning of that technical term:

> *Acid rain is rain that damages plants, trees and other parts of the environment. It is caused by the burning of fossil fuels.*

For the next thing, you could compare acid rain topic with normal rain:

> *Acid rain contains a large amount of sulphur and nitrogen dioxide and it often has a pH of less than 3. Normal rain contains almost no sulphur or nitrogen at all, and it always has a pH of more than 6.*

After that, you can think of the cause and effect that exist between your topic and its context:

> *Acid rain turns lakes and the soil acid as well. As a result, it becomes impossible for farmers to grow food. Fishermen will also loose their jobs because fish cannot live in acid water.*

Finally, you can support your argument by using statistics and studies which show your audience the dangers of acid rain:

> *Many studies have shown that acid rain is the biggest threat to the earth's forests today. For example, Jane Jones and John James have proven that it turns 15, 000 acres of forest into desert each year.*

It is now time for you to begin the *drafting* of your exposition. Before starting this task, it might be useful to take a look at a number of points which you need to keep in mind about expository writing in general. Studying them will help you when you start to draft your text. These points are discussed in the following short section.

Special things to remember during the drafting of the text

As you know by now, the task of expository writing is to convince the reader that what you say is true or that the reader ought to do as you say. When you draft your exposition, the most important thing is that you back up all your assertions and suggestions with as "watertight" arguments as you can. In explanations you had two types of arguments to choose from: those that are

based on you personal experiences and views, and those that are based on research and examples. In expositions, the latter ones are more efficient that the first mentioned. As you begin the drafting of the exposition, remember to clearly tell your readers what is your main argument - your *thesis* - that you want to present in the text. After doing that, let your proof follow quickly to support the thesis.

In the class discussions you also learnt that expositions usually contain some *cause-and-effect relationships*. To build strong cause-effect relations, you first of all need to make sure that there really is such a relationship between the things you are about to discuss. Do not simply "jump to conclusions," take your time and clarify the cause-effect chain to yourself from start to finish. Secondly, you should *identify* the person or thing that will cause something. Thirdly, you need to *show* the reader exactly how it all happened. Good examples and colourful details are a good way to support your thesis even further. Be careful to select only the ones that you think are most important to your argument. There is no need to describe everything at once.

Before you begin to draft your text, it might be useful to fill in the "box" below by briefly describing the features of your target audience. In the box, you should also list the things that, in your view, should be paid specific attention to when writing to that audience. During the writing, the contents of the box will help you to decide what kind of information you should include in your text.

Specific features of the target audience:	***Specific needs of the target audience:***

You have now written the first version of your text. At this point you should switch your paper with one of your classmates and begin to *evaluate* the new text with the help of an overall checklist. That list is located at the end of the course materials. After you are ready with the overall list, it might be useful to concentrate on a few points that are especially typical of analytical and hortotary expositions. The following list will help you during this task. Please read the questions carefully and remember to give constructive suggestions. The writer can then use your suggestions to improve the quality of his or her text.

✔ Expositions usually have three different parts. First the writer tells the audience what is the thesis of the text, then why the reader should take it seriously. Finally, the writer sums up the reasons why the reader should pay attention to the thesis. Do you think that the text you are reading has this structure?

✔ Can you tell what the *thesis* or the main point of the text is? In expositions the writer commonly gives the audience several reasons to support the thesis. Do you think that the writer has succeeded in making sure that his or her thesis is believable? If not, which points would, in your view, need to be motivated better?

✔ Do you think that there are too few, enough, or perhaps even too many reasons in the text to support the thesis? If you feel there are too few of them, could you think of some additional ones? Or maybe you would like to leave out some of the arguments that you think are not needed?

✔ Do you think that the writer has forgotten something that you think should absolutely have been mentioned in the text? If you have some reason or argument in mind that would really make the audience to take the text seriously, please let the writer know about it.

✔ Expositions often include cause-effect relationships. This means that the writer uses *conjunctions* (for example, *because*) and *prepositional phrases* (for example, *because of*) to show how some things make other things happen. Has the writer used cause-effect relationships effectively in the text? Please point out specific examples.

Remember to pay special attention to the following points when you evaluate analytical expositions:

✔ To make the reader believe in what they say, analytical expositions often use words that try to make you agree with the writer, for example, *professional* and *clearly* in "*Professional* biologists Jane Smith and Lisa Jones are *clearly* the best authorities in the field of biochemistry." Can you find such words in the text? Can you think of any such words that could perhaps be added into the text?

✔ Words such as *firstly*, *furthermore*, *therefore*, *thus*, and *also* make it easier for the reader to follow the writer's thoughts in the text. Has the writer used these in the composition?

✔ In analytical expositions the writer can influence the audience also by the modality of the words that are used. Observe, for example, the words *can* and *should* in "It *can* be clearly seen that polluting cars *should* be banned." Has the writer used modality in the text to make the reader listen to what he or she has to say?

Remember to pay special attention to the following points when you evaluate hortotary expositions:

✔ To make the reader do something, hortotary expositions often talk directly about the people or things they want to influence. For instance: "*I* appeal to *you*, as Prime Minister, to ban the burning of rain forests." Has this been done in the text? If not, do you think that it could be used to make the text more effective?

✔ In this text type the writer also often appeals to larger groups of people and things to make sure that the reader understands the importance of the writer's words. For example, "If *rain forests* are destroyed, *environmentalists* have failed." Has this been done in the text? If not, do you think that it could be used to make the text more powerful?

✔ Strong modality, eg. "We *have to* understand that rain forests *must* be saved," is common in hortotary expositions because it is very effective in telling the readers what the writer thinks they should do.

Has the writer used this way of influencing the audience? If not, point out the places where it could be used to effectively persuade the reader.

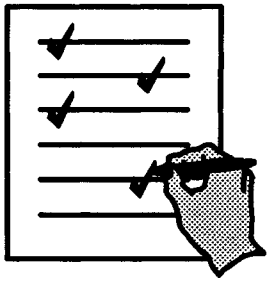
You have now reached the last stage of your writing process. With the help of the constructive comments given by your friend, you should take a second look at your text and check that all the main ideas that you wanted to talk about have been expressed clearly.

You should also pay attention to the schematic structure of your paper and try to see if it reflects the features of the text type it belongs to. For the last thing, correct any spelling and punctuation errors, and "slips of the pen" that you have left in the first draft.

After finishing the rewriting of your text, refresh your memory a bit and fill in the box below with the typical structural and grammatical features of analytical and hortotary expositions. If there is something that you have forgotten about these features, feel free to discuss them with your teacher or with your classmates.

Structural features of analytical expositions:	*Grammatical features of analytical expositions:*
Structural features of hortotary expositions:	*Grammatical features of hortotary expositions:*

GENERAL CHECKLIST FOR PEER EVALUATION



You have now finished writing the first version of your text, but there is still some work to be done. It is now time to pause for a moment and take a closer look at the result of your work. To do this effectively, you should exchange texts with one of your classmates to *evaluate* the text he or she has written with the help of the checklist below. The purpose of the list is to help you focus your attention to the overall grammatical and schematic structures of the text.

Before taking a look at the questions in the checklist, please read carefully the entire text that you have been asked to comment on. Because your job is to make the rewriting of the text easier for the writer, you should try to be as specific and constructive in your comments as possible. You should therefore avoid simple "yes" or "no" answers and instead answer the questions with full sentences if you can.

You can write your comments and suggestions in the margins of your friend's text, or use a separate piece of paper instead. If you find something in the text that you are not quite sure you can correct (errors in spelling, for instance), it might be a good idea to ask your teacher to help you a bit.

Focusing on the subject, audience, and purpose of the writing

✓ Evaluate the beginning of the composition. Does it draw the readers attention? Does it tell the reader what the subject of the text is and what the most important thing is that the writer wants to say about it? Why does the writer think that the subject is important?

✓ Does the text give you an impression of who it is written for? If not, why? Do you think that the writer has been too casual or perhaps too formal?


What is the writer's attitude toward the audience? Is the writer's status lower than, equal to, or higher than the readers'?


Does the writer tell the audience why his or her subject is worth writing and reading for?


What would the reader already know about the subject of the paper before reading it? What do you think the reader would want to know about the subject before reading the composition?


It is sometimes easy to influence the readers by letting them know that they and the writer know something the others know very little about. Has the writer used this "trick" in the text? Do you think that the writer should have left out something from the text because the readers are sure to already have heard about it?


What verb would you use to explain what the writer is trying to do in this paper? You can, for example, use verbs such as *describe*, *tell*, *report*, *explain*, and *argue*.

Focusing on the organisation of the text


Do you think that the writer has left out some points that should have been discussed in the text?


Do you think that the writer has used too many paragraphs to talk about some points in the paper?


Do you think that the writer has talked about the points he or she made in the right order? If not, how should the order be changed?

✓ Does the writer's viewpoint remain the same throughout the text? If not, at which point does the change occur?

Focusing on the individual paragraphs of the text
(you should ask these questions of every paragraph)

✓ What is the task of this paragraph and how does it relate to the paragraph before and after it?

✓ What is the main idea of the paragraph?

✓ Could the examples or details that the writer uses to develop the main point be replaced by better ones?

✓ How well does the paragraph hold together? When you read it out loud, does it flow smoothly? If not, why?

Focusing on the individual sentences of the text
(you should ask these questions of every sentence)

✓ Which sentences in the paper do you like the most, and which the least? Why?

✓ Do you think that the reader can "see" what the writer is saying? Are there any particular words that the writer should substitute to make the ideas in the text easier to understand?

✓ Are there any sentences in the text that the writer should combine with other ones to make the text easier to follow?

✓ Do you think that the writer should add adjectives and adverbs or find more lively verbs that could be used in the text?

Things to check last


Has the writer checked spelling and punctuation? What kind of words does the writer usually misspell? Are there any specific punctuation problems in the paper that should be pointed out?


How does the paper end? Does the writer keep the promises that are made to the reader at the beginning of the paper?


Read the text quickly through once more. Are there any problems that you might have missed? Which ones?


What do you like best in the paper? What do you think the writer should work on in the final version of the text?