

WRITING THEORIES AND WRITING PEDAGOGIES

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Abstract

This paper explores the main approaches to understanding and teaching writing. Making a broad distinction between theories concerned with texts, with writers and with readers, I will show what each approach offers and neglects and what each means for teachers. The categorisation implies no rigid divisions, and, in fact the three approaches respond to, critique, and draw on each other in a variety of ways. I believe, however, this offers a useful way of comparing and evaluating the research each approach has produced and the pedagogic practices they have generated.

Keywords: Teaching writing; Pedagogic practices; Approaches

INTRODUCTION

A number of theories supporting teachers' efforts to understand L2 writing and learning have developed since EFL/ESL writing first emerged as a distinctive area of scholarship in the 1980s. In most cases each has been enthusiastically taken up, translated into appropriate methodologies and put to work in classrooms. Equally however each has typically be seen as another piece in the jigsaw, an additional perspective to illuminate what learners need to learn and teachers need to provide for effective writing instruction. Different approaches are therefore more accurately seen as complementary and overlapping perspectives, representing potentially compatible means of understanding the complex reality of writing.

In this paper I want to offer a brief survey of these frameworks and explore the main approaches to teaching and researching writing. I will break these into the three main aspects of writing (Hyland, 2002):

- The first approach concentrates on *texts* as the products of writing.
- The second focuses on the writer and the *processes* used to create texts.
- The third approach directs learners to the role that *readers* play in writing and how they need to think about an audience in creating texts.

While each focus assumes a different idea about what writing is and implies different ways of teaching it, these approaches have become blurred as teachers have drawn from and combined them, to both learn more about writing and to provide better teaching and learning methods. In any classroom, then, a teacher may use on a combination of these. But I think it is helpful to separate them to see clearly what we are doing when we make teaching decisions. We need to know the theories, assumptions and research which support our teaching practices.

TEXT-ORIENTED RESEARCH AND TEACHING

First, text-oriented approaches consider writing as an outcome, a noun rather than a verb, viewing writing as the words on a page or screen, and here we see texts either as *objects* or as *discourse*.

Texts as Objects

First of all, seeing texts as objects means understanding writing as the application of rules. Writing is a ‘thing’ independent of particular contexts, writers, or readers - and learning to become a good writer is largely a matter of knowing grammar. So this view sees texts as arrangements of words, clauses, and sentences, and those who use it in the classroom believe that students can be taught to say exactly what they mean by learning how to put these together effectively. In the writing classroom teachers emphasise *language structures*, often in these four stages (Hyland, 2003):

- *Familiarisation*: learners study a text to understand its grammar and vocabulary,
- *Controlled writing*: then they manipulate fixed patterns, often from substitution tables
- *Guided writing*: then they imitate model texts – usually filling in gaps, completing texts, creating topic sentences, or writing parallel texts.
- *Free writing*: learners use the patterns they have developed to write an essay, letter, etc.

Texts are often regarded as a series of appropriate grammatical structures, and so instruction may employ ‘slot and filler’ frameworks in which sentences with different meanings can be generated by varying the words in the slots. Writing is rigidly controlled through guided compositions which give learners short texts and ask them to fill-in gaps,

complete sentences, transform tenses or personal pronouns, and complete other exercises which focus students on achieving accuracy and avoiding errors. A common application of this is the substitution table (Table 1) which provides models for students and allows them to generate risk-free sentences.

TABLE 1
 A substitution table

There are The	Y	types kinds classes categories	of X	: A, B and C. . These are A, B and C. are A, B and C.
X	consists of Can be divided into	Y	categories classes kinds types	. The are A, B, and C. : A. B. and C.
A, B and C are		classes kinds types categories	of X.	

(Hamp-Lyons & Heasley, 1987, p. 23)

But while this has been a major classroom approach for many years, it draws on the now discredited belief that meaning is contained in the message, and that we transfer ideas from one mind to another through language. It assumes that a text says everything that needs to be said with no conflicts of interpretations or different understandings, because we all see things in the same way; but this is clearly not a viable position. Accuracy is just one feature of good writing and does not on its own facilitate communication. Even the most explicitly written contracts and legal documents can result in fierce disputes of interpretation. So our goal as writing teachers can never be just training students in accuracy because all texts include what writer's assume their readers will know, and how they will use the text. The writer's problem is not to make everything explicit, but to make it explicit for particular readers, balancing what needs to be said against what can be assumed.

Texts as Discourse

A second perspective sees texts as *discourse* – the way we use language to communicate, to achieve purposes in particular situations.

Here the writer is seen as having certain goals and intentions and the ways we write are resources to accomplish these. Teachers working with writing in this way seek to identify the how texts actually work as communication, regarding forms of language as located in social action. A key idea here is that of *genre*, which is a term for grouping texts together. We know immediately, for example, whether a text is a recipe, a joke or an essay and can respond to it and write a similar one if we need to.

We all have a repertoire of these responses we can call on to communicate in familiar situations, and we learn new ones as we need them. Common “factual genres” which students learn at school are:

- *procedure* – tells us how something is done
- *description* – tells us what something is like
- *report* – tells us what a class of things is like
- *explanation* – gives reason why a judgement is made

These are identified not only by their different purpose but by the stages they typically go through to achieve this purpose. So when we write we follow conventions for organising messages because we want our reader to recognise our purpose, and genre approaches describe the stages which help writers to set out their thoughts in ways readers can easily follow. Some examples of the structure of school genres are shown in Figure 1.

Genre	Stages	Purpose
Recount	Orientation Record of Events (Reorientation)	provides information about a situation presents events in temporal sequence brings events into the present
Procedure title or intro sequence	Goal Steps 1-n (Results)	gives information about purpose of the task – in activities needed to achieve the goal in correct states the final ‘look’ of the activity
Narrative solve	Orientation Complication Evaluation Resolution	gives information about a situation sets out one or more problems for the characters to describes the major event sorts out the problems for the characters

Figure 1. Some common school genres and their structures

Thus genre provides a way of distinguishing, say, an *exposition* from a *report* in terms of their different schematic structures. Take the contrast between a simple model of each in figure 2 which are taught to primary school students in Australia:

	1. Exposition (presenting and supporting a point of view)
Thesis	A good teacher needs to be understanding to all children.
Argument	He or she must be fair and reasonable. The teacher must work at a sensible pace. The teacher also needs to speak with a clear voice so the children can understand.
Conclusion	That's what I think a good teacher should be like.
	2. Report (tells us what something is like)
Classification	The bat is a nocturnal animal
Description	It lives in the dark. There are long-nosed bats and mouse eared bats and also lettuce winged bats. Bats hunt at night. They sleep in the day and are very shy.

Figure 2. Examples of two primary school genres

(Butt et al., 2000)

In addition to describing the stages of the genres students are often asked to write, teachers also focus on the typical features of these texts. So, for example, when teaching simple recounts and descriptions, teachers may find it useful to highlight the key grammatical differences between these two genres as:

- Descriptions tend to use present tense and recounts past simple tense.
- Descriptions make use of 'be' and 'have' while recounts usually contain more action verbs.

In more complex factual genres which students write at high school or university, such as reports or explanations, the features used attempt to remove texts from the here-and-now to more conceptual levels of expression. This is mainly achieved by:

- a high use of abstractions rather than more personal and concrete nouns.
- an increase in 'lexical density', or more content words over grammar words.
- a higher frequency of conditionals such as *unless*, *if*, and *because*.

- A greater use of nominalization, where actions are presented as nouns, so that '*atoms bond rapidly*', for example, can be presented as an object: '*Rapid atom bonding*'.

So while genre teaching means attending to grammar, this is not the old disembodied grammar of the writing-as-object approach but a resource for producing texts. A knowledge of grammar shifts writing from the implicit and hidden to the conscious and explicit to allow students to effectively manipulate language (Hyland, 2004). This means getting students to notice, reflect on, and then use the conventions to help them produce well-formed and appropriate texts. One approach is the teaching-learning cycle (Figure 3).

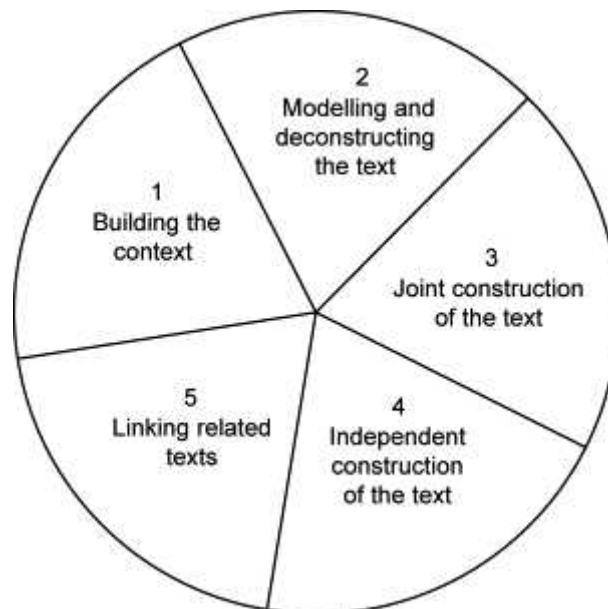


Figure 3. The teaching learning cycle

The cycle helps us plan classroom activities by showing genre learning as a series of linked stages which scaffold, or support, learners towards understanding texts. The key stages are:

- First understanding the purpose of the genre and the settings where it is used: So, how it fits into target academic situations. Who writes it, with whom, who for, why, etc? What is the relationship between the writer

and reader? What degree of formality is involved? This might involve presenting the context through films, site visits, guest speakers, etc. or using simulations, role plays or case studies to bring the context to life.

- The second stage involves modelling the genre and analysing it to reveal its stages and key features (what are the main tenses, themes, vocabulary, and so on). Possible activities here are getting students to sequence, re-arrange and label text stages, asking them to re-organise scrambled paragraphs or re-write unfinished ones, or getting them to complete gapped sentences or write an entire cloze from formatting clues
- The third stage involves the joint construction of the genre with students, either in groups or individually, supporting students in their writing as they collect information through library or internet research and interviews, as they create a parallel text following a given model or as they work in small groups to construct texts for presentation to the whole class.
- Fourth is independent writing, with students working alone or in groups while monitored by the teacher. Possible activities are outlining and drafting a text based on pre-writing activities, rewriting a text for another purpose by changing the genre from an essay into a news article or notes to a report, or revising a draft in response to others' comments
- Finally the teacher relates what has been learnt to other genres and contexts. This can be done by showing how a genre fits into a chain to achieve a purpose such as the interview which follows a job advert, application letter, etc., or comparing written and speech genres in the same context.

Each stage therefore has a different purpose and so draws on different classroom activities. The main features of the cycle are that students can enter it at any stage depending on what they know about the genre, and genres can be recycled at more advanced levels of expression. Perhaps more importantly though, it provides scaffolded learning for students. As Figure 4 shows, the kind of scaffolding provided by the cycle supports students through what Vygotsky called the "the zone of proximal development", or the gap between student's current and potential performance. As we move round the circle, direct teacher instruction is reduced and students gradually get more confidence and learn to write the genre on their own.

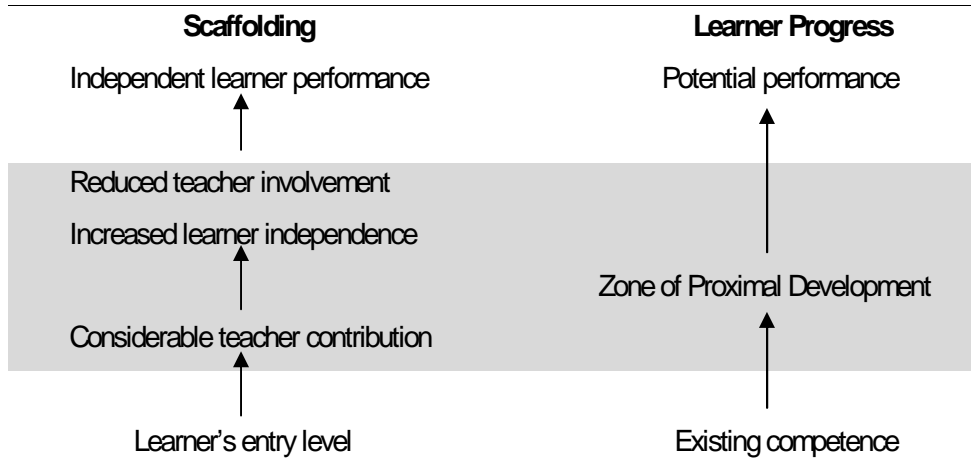


Figure 4. Teacher-learner collaboration

(Based on Feez, 1998, p. 27)

Genre teaching has been criticised for stifling creativity by imposing models on students. Obviously teachers might teach genres as recipes so students get the idea that they just need to pour content into ready made moulds. But there is no reason why providing students with an understanding of discourse should be any more prescriptive than providing them with a description of parts of a sentence or the steps in a writing process. The key point is that genres *do* constrain us. Once we accept that our goals are best achieved by, say, writing a postcard or an essay, then we will write within certain expected patterns. The genre doesn't 'dictate' that we write in a certain way nor determine what we write; it enables choices to be made to create meaning. Genre theories suggest that a teacher who understands how texts are typically structured, understood, and used is in a better position to intervene successfully in the writing development of his or her students

WRITER-ORIENTED RESEARCH AND TEACHING

The second broad approach focuses on the writer, rather than the text. Again, there are two broad classroom approaches here: expressivist and cognitivist.

Writers and Creative Expression

Following L1 composition theorists such as Elbow (1998) and Murray (1985), many writing teachers see their classroom goals as developing L2 students' expressive abilities, encouraging them to find their own voices to produce writing that is fresh and spontaneous. These classrooms are organised around students' personal experiences and opinions and writing is seen as a creative act of self-discovery. This can help generate self-awareness of the writer's position and to facilitate "clear thinking, effective relating, and satisfying self-expression" (Moffett, 1982: 235).

Teachers here see their role as to provide students with the space to make their own meanings within a positive and co-operative environment. Because writing is a developmental process, they try to avoid imposing their views, offering models, or suggesting responses to topics beforehand. Instead, they seek to stimulate the writer's ideas through pre-writing tasks, such as journal writing and parallel texts. This orientation urges teachers to respond to the ideas that learners produce, rather than dwell on formal errors (Murray, 1985), and to give students plenty of opportunities for writing. In contrast to the rigid practice of a more form-oriented approach, writers are urged to be creative and to take chances through free writing. Typical writing tasks ask students to read stories, discuss them, and then to use them as a stimulus to writing about their own experiences:

In his article, Green tells us that Bob Love was saved because "some kind and caring people" helped him to get speech therapy. Is there any example of "kind and caring people" you have witnessed in your life or in the lives of those around you? Tell who these people are and exactly what they did that showed their kindness.

Violet's aunt died for her country even though she never wore a uniform or fired a bullet. Write about what values or people you would sacrifice your life for if you were pushed to do so.

Figure 5. Essay topics from an expressivist textbook

(O'Keefe, 2000, pp. 99 & 141)

This approach, however, leans heavily on an asocial view of the writer and on an ideology of individualism which may disadvantage second language students from cultures that place a different value on 'self expression'. In addition, it is difficult to extract from the approach any clear principles from which to teach and evaluate 'good writing'. It simply

assumes that all writers have a similar innate creative potential and can learn to express themselves through writing if their originality and spontaneity is allowed to flourish. Writing is seen as springing from self-discovery guided by writing on topics of potential interest to writers and, as a result, the approach is likely to be most successful in the hands of teachers who themselves write creatively. So despite its influence in L1 writing classrooms, expressivism has been treated cautiously in L2 contexts. While many L2 students have learnt successfully through this approach, others may experience difficulties as it tends to neglect the cultural backgrounds of learners, the social consequences of writing, and the purposes of communication in the real-world where writing matters.

Writers and Writing Processes

Interest here is on what good writers do when they write so that these methods can be taught to L2 students. Most teachers are familiar with process writing techniques and make use of brainstorming, peer and teacher feedback, multiple drafts, and so on. Writing is seen as a process through which writers discover and reformulate their ideas as they attempt to create meaning. It is more of a problem solving activity than an act of communication - how people approach a writing task as the solution to a series of problems. Essentially, process theorists explain writing using the tools and models of cognitive psychology and Artificial Intelligence. In the model there is a memory, Central Processing Unit, problem-solving programs, and flow charts. The flow chart in Figure 6 is well known to teachers. It shows that writers don't create texts by thinking → writing → editing, but keep jumping between these stages:



Figure 6. A Floww chart of the writing process

Process research tells us that writing is about discovering and formulating ideas as we create personal meanings. The flow chart shows us that:

- writers have goals and plan extensively
- writing is constantly revised, often even before any text has been produced.
- planning, drafting, revising, and editing are recursive and potentially simultaneous.
- plans and text are constantly evaluated by the writer in a feedback loop.

Teachers may need to help learners acquire the appropriate cognitive *schema* or knowledge of topics and vocabulary they will need to create an effective text. Schema development exercises usually include reading for ideas in parallel texts, reacting to photographs, and various brainstorming tasks to generate ideas for writing and organising texts. Figure 7 shows a spidergram or mind map used to stimulate ideas for an account of a personal experience. This kind of activity is useful for not only building a list of issues, but also for identifying relationships between them and prioritising what it will be important to write about.

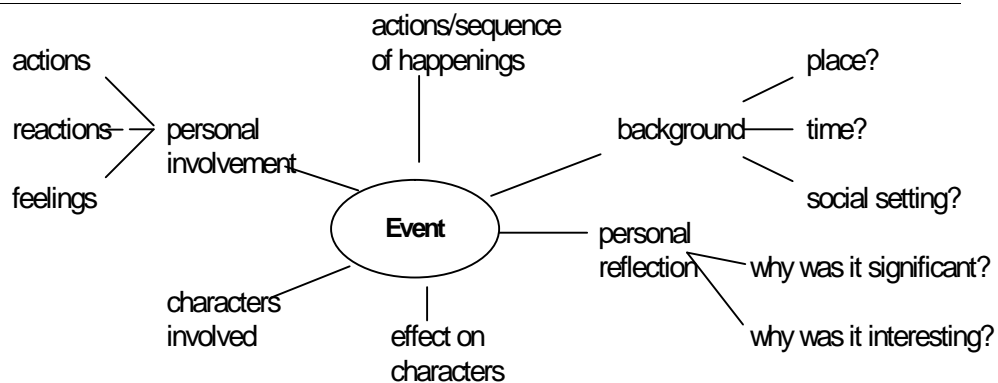


Figure 7. A spidergram brainstorming a writing task

(White & Arndt, 1991, p. 63)

For some teachers the model helps explain the difficulties their L2 students sometimes have because of the writing task and their lack of topic knowledge and we cannot deny that the quantity and impact of the research into the writing process has been enormous. This advises teachers to:

- set pre-writing activities to generate ideas about content and structure
- encourage brainstorming and outlining,
- give students a variety of challenging writing tasks
- require multiple drafts
- give feedback on drafts and encourage peer response
- delay surface corrections until the final editing.

Writer-oriented approaches are influenced by cognitive psychology rather than applied linguistics, emphasizing what people think about when they write rather than the language they need to do it. For me this creates some serious problems for teaching writing (Hyland, 2003).

First of all, by over-emphasising psychological factors it neglects the importance of how context influences writing. Process tends to represent writing as a decontextualised skill as it focuses on the writer as an isolated individual struggling to express personal meanings. There is little understanding of the ways language is used in particular domains or what it means to communicate in writing. In fact, we don't just write, we write for a purpose in a particular context, and this involves variation in the ways we use language, not universal rules.

Second, this is a discovery-based approach which doesn't make the language students need explicit when they need it. Feedback is withheld until towards the end of the process and even then teachers are often concerned about much intervention. Students are not taught the language structures of the genre they are writing but are expected to discover them in the process of writing itself or through the teacher's feedback on drafts. This might be sufficient for L1 students, but L2 writers find themselves in an invisible curriculum as Delpit (1988, p. 287) points out:

Adherents to process approaches to writing create situations in which students ultimately find themselves held accountable for knowing a set of rules about which no one has ever directly informed them. Teachers do students no service to suggest, even implicitly, that 'product' is not important. They will be judged on their product regardless of the process they utilized to achieve it. And that product, based as it is on the specific codes of a particular culture, is more readily produced when the directives of how to produce it are made explicit.

Third, it assumes that making the processes of expert writers explicit will make novices better writers. But not all writing is the same; it doesn't always depend on an ability to use universal, context-independent revision and editing practices. Exam writing doesn't involve multi-drafting and

revision for instance, and academic and professional writing is often collaborative and time constrained. Different kinds of writing involve different skills.

Finally, process models disempower teachers. This is a model of learning based on personal freedom, self-expression and learner responsibility, all of which might be stifled by too much teacher intervention. This reduces us to well-meaning bystanders who just assign tasks and give feedback. Because language and text organisation tend to be tacked on to the end of the process as "editing," rather than the central resources for constructing meanings, students are given no way of seeing how different texts are written for particular purposes and audience. So while a process approach will help novice writers to become more effective at generating texts, this cannot help them understand what their readers expect to find in those texts.

READER-ORIENTED RESEARCH AND TEACHING

Writer-oriented view see context as the site of writing, where the writer is, what he or she is thinking of, and so on, but a final approach expands the idea of context beyond the local writing situation to the reader's context and what writers do to address the reader. Simply, when we write we choose our words to connect with others and present our ideas in ways that make most sense to their them. We try and draw readers in, to influence, persuade, inform or entertain them by a text that sees the world in similar ways to them, and we do this by using the words, structures and kinds of argument they will accept and understand.

So a reader-oriented view of writing emphasizes the *interaction* between writers and readers: The process of writing involves creating a text that the writer assumes the reader will recognise and expect. And the process of reading involves drawing on assumptions about what the writer is trying to do. Hoey (2001) says this is like dancers following each other's steps, each building sense from a text by anticipating what the other is likely to do. This is one of the reasons why writing in English so difficult for speakers of other languages because what is seen as logical, engaging, relevant or well-organised in writing, and what counts as evidence, irony, conciseness and coherence, are likely to differ across cultures.

It is the unfamiliarity of these expectations that often makes writing in a foreign language so difficult. Some cultures favour deductive forms of writing, setting out the main point then adding support, while other prefer an inductive approach, getting to the point eventually; some are more formal than others, some more impersonal. Culture isn't the only explanation of course - we can't simply read off the ways students are

likely to write on the basis of assumed cultural preferences or vice versa – we can't, for example, identify a Japanese writer by his or her linguistics choices in English. But it is clear there are different ways of organising ideas and structuring arguments in different languages and this can have implications for teachers of English as a foreign language.

Research suggests, for instance, that compared with many languages, texts in English tend to:

- be more explicit about structure and purposes (previewing and reviewing constantly)
- employ more, and more recent, citations
- use fewer rhetorical questions
- be less tolerant of digressions
- be more cautious in making claims (hedges dominate a lot of academic writing)
- use more sentence connectors (such as *therefore* and *however*)

One reason given for this is that English is said to make the writer rather than the reader responsible for clarity (Clyne, 1987). This contrasts with some traditions of writing such as German, Korean, Finnish and Chinese where the reader is expected to dig out the meaning and the writer compliments the reader by not spelling everything out. But in English it is the writer who must set things out so they can be easily understood.

Considering readers means looking at the ways writing is used by social groups and the concept of a *discourse community* is important here as a way of joining writers, texts and readers together. Discourse communities have been defined in different ways, so that Swales (1990), for instance, sees them as having collective goals, while Johns (1997) suggests they have common interests, rather than goals. Barton (1994) takes a middle way and sees them as loose-knit groups engaged in either producing or receiving texts:

A discourse community is a group of people who have texts and practices in common, whether it is a group of academics, or the readers of teenage magazines. In fact, *discourse community* can refer to the people the text is aimed at; it can be the people who read a text; or it can refer to the people who participate in a set of discourse practices both by reading and writing.

Discourse community continues to be a problematic idea, often laying too much stress on what people share rather than the disputes and

differences that occur in all communities. People have different commitments, stakes and statuses in a community and these are not accounted for, nor is it clear how 'local' such communities are. Are all writing teachers a community? All teachers? Members of a university department, a discipline, or just a specialism? But discourse community has been very influential in researching and teaching writing, particularly in EAP and ESP, showing us how writing works in different disciplines and why, for example, the kinds of essays we need to teach physics students look very different from those needed by students in history.

For teachers this means that different groups value different kinds of writing. In EAP contexts, for example, it suggests that different disciplines use different ways of arguing and set different writing tasks. In the social sciences, for instance, synthesising multiple sources is important, while in science, describing procedures, defining objects, and planning solutions are required. The implications of this for teachers is that we need to be clear about the purposes, genres and readers that our students will need to communicate with before we begin to teach them. A reader-oriented approach, therefore suggests that instead of basing teaching on our impressions of writing, we need to study texts carefully and look for what features are used to talk to different readers, helping students to understand how writing works in target contexts. This is called rhetorical consciousness raising, and I will mention just three ways which have potential for achieving these goals.

Writing Frames

An important way of assisting students to become familiar with the structures of different genres is to encourage them to read and use examples of target texts in the classroom. Discussing children's writing, Meek (1988, p. 12) observes that:

The most important single lesson the children learn from texts is the nature and variety of written discourse, the different ways that language lets a writer tell, and the many different ways a writer reads.

Writing frames is one way of structuring writing for different readers. A frame is simply an outline to scaffold and prompt students' writing. It gives them a genre template to help them to start, connect, and develop their texts appropriately while concentrating on what they want to say. Frames provide a structure for writing which can be revised to suit different circumstances and can take many different forms depending on

the genre, the purpose of the writing, and the proficiency of the students. Figure 8 shows a frame for an essay draft, providing students with both a skeleton of the genre and ways of connecting ideas to achieve a logical and coherent text.

There is a lot of discussion about whether *Smoking should be allowed in public buildings*

The people who agree with this idea claim that *people have rights and should be allowed to enjoy themselves*

They also argue that *there are too many laws stopping people to do what they like*

A further point they make is *Smoking is an addiction and people cannot stop easily*

However there are also strong arguments against this point of view. *Most of our class* believe that *people shouldn't be allowed to smoke anywhere they like.*

They say that *smoking is dangerous even for people who do not smoke*

Furthermore they claim that *it is a bad influence to children and creates pollution and litter.*

After looking at the different points of view and the evidence for them I think *smoking should be banned in public* Because *it is dangerous and dirty.*

Figure 8 A writing frame for first draft of a discussion (Based on Wray and Lewis, 1997).

Genre Portfolios

It is also important that students study a number of text examples to encourage reflection on similarities and differences. Johns (1997) advocates using 'genre portfolios' which require students to write a range of genres and then collect them together in a folder for assessment. Essentially, the purpose of portfolios is to get a more accurate picture of students' writing, what they can do and how they can vary their language for particular purposes and readers. But they have a consciousness raising function by getting students to think about similarities and differences between genres as learners can be asked to write a reflection on the texts and on what they learnt. Figure 9 shows a mixed-genre portfolio for secondary school students in Singapore.

An argumentative essay.

'Why did you organise the essay in this way? What phrases or parts of the essay do you particularly like? Are you satisfied with this? Why or why not?

A research-based library project. (All notes, drafts and materials leading to the final paper).

What difficulties did you encounter writing this? What did you learn from writing it?

A summary

Why did you select this particular summary? How is it organised? Why is it organised like this? What are the basic elements of all the summaries you have written?

A writer's choice.

What is this? When did you write it? Why did you choose it? What does it say about you?

An overall reflection of the portfolio. (A letter to the teacher integrating the entries)

Figure 9. A genre portfolio with reflective questions

Audience Analysis

Finally, students can be encouraged to study real readers, interviewing proficient users of a genre about their own writing. Perhaps more practically in many situations, we can encourage them to think about who their readers are and what they need from a text. White and Ardnt (1991) in Figure 10 suggest a simple checklist to sensitize students to the importance of attending to shared knowledge with an example response to a letter of complaint.

A	B	C	D
What do I know about the topic?	What does my reader Already know about it?	What does my reader not know?	What is my reader's attitude likely to be?
Customer bought probably some biscuits. There was something hard in one of them.	As for A	What the company will do about it, eg. apologise, refund the price.	Customer is very annoyed. She will expect compensation.

Figure 10. An audience awareness prompt a letter of adjustment

CONCLUSION

I have tried to introduce, discuss and critique the major frameworks that are used to understand writing and which support different teaching approaches in the classroom. At the same time, I have tried to present a view of writing which doesn't see it as just words on a page or the activity of isolated individuals creating personal meanings. It is *always* a social practice, influenced by cultural and institutional contexts. What this means for writing teachers is that we need to become researchers of the texts our students will need and the contexts in which are likely to need them. And then, through our classroom activities, to make the features and stages of these texts as explicit as we possibly can.

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