

A BRIEF STUDY ON MULTIPLE PERSPECTIVES TO UNDERSTAND WRITING PROCESS.



A project report submitted in partial fulfillment for the award of
MASTER OF ARTS (ENGLISH)

Submitted by

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Under the supervision of

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Dr V S KRISHNA DEGREE & PG COLLEGE

(an autunomous institution affiliated to Andhra University)

Reaccredited by NAAC with 'A' Grade (3RD CYCLE)

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(An Autonomous Institution Affiliated to Andhra University)

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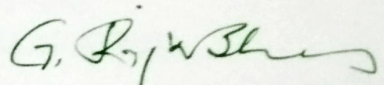
CERTIFICATE

This is to certified that the project entitled “ **A brief study on
MULTIPLE PERSPECTIVE TO UNDERSTAND WRITING PROCESS** ”
submitted by **LOCHALI KALAVATHI** for the award of MASTER OF ARTS
(M.A ENGLISH), Andhra University, Visakhapatnam, during the year 2023
is genuine record of the work done by him my supervision.

Place: Visakhapatnam

Date: 24/04/2023

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ACKNOWLEDGEMENT

A research Project Report is not the result of the sole effort of an individual. The project work has been carried out with the cooperation and contribution of many individuals and institutions to whom I am very much grateful.

Firstly, I acknowledge with a deep sense of gratitude the inspiration, guidance and help I received from my research guide.

Dr. G. RANGA SREERANGAR Faculty of Education of Dr. V. S. KRISHNA DEGREE & PG COLLEGE, Visakhapatnam is the supervisor of my Report.

DECLARATION

I hereby declare that the project entitled "A brief study On MULTIPLE PERSPECTIVE TO UNDERSTAND WRITING PROCESS" is an original work done by me and submitted to the Department of arts, Dr V S KRISHNA DEGREE & PG COLLEGE, Visakhapatnam, for the fulfillment of the 4th Semester end examination. I also declare, that this or part of it has not been submitted to any other college for the award of masters degree.

I, hereby declare that project entitled " **A brief study On MULTIPLE PERSPECTIVE TO UNDERSTAND WRITING PROCESS** " is an original work done by me and submitted to the Department of arts, Dr V S KRISHNA DEGREE & PG COLLEGE, Visakhapatnam, for the fulfillment of the 4th Semester end examination. I also declare, that this or part of it has not been submitted to any other college for the award of masters degree .

Place: Visakhapatnam

Date : 24/04/23

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Dr.G RAJA SHEKHAR Faculty of Master of arts Dr V S KRISHNA DEGREE & PG COLLEGE, Visakhapatnam. Right from the beginning to completion of my Report.

It is my duty to express my thanks to **Dr.I VIJAYA BABU principal,** **Dr V SUDHEER** and other faculty members along with administrative staff at Dr V S KRISHNA DEGREE & PG COLLEGE,

I am also highly thankful to Central library, Dr V S KRISHNA DEGREE & PG COLLEGE for permitting me to go through and collect relevant information from books and research publications.

I extend my thanks to my friends & well wishers for their cooperation.

LOCHALI KALAVATHI

BONAFIDE CERTIFICATE

Certified that this project report "**A BRIEF STUDY ON MULTIPLE PERSPECTIVE TO UNDERSTAND WRITING PROCESS**" Is the bonafide work of **LOCHALI KALAVATHI** who carried out the project work under my supervision.

DEPARTMENT OF ENGLISH

Dr. G RAJA SHEKHAR

INTERNAL EXAMINER

EXTERNAL EXAMINER

Multiple Perspective to Understanding Writing Process

Writing is one of the basic tools of civilization. It teaches us to link words and thoughts in order to express ourselves. It was developed to allow man to communicate across the miles and through the years. It is writing that allows human knowledge to transcend time and space. It has been accepted as an important skill by language users and composition researchers for writing represents an unique mode of learning.

Writing is a thinking process. Different aspects of thinking has been emphasised, since the time of Plato and Aristotle to present day academic reformers like Taba and Schwab. Also, time and again, different ways of teaching these various aspects of thinking has been recommended. The scientific enquiry method in school education was brought in by Dewey (1916, 1956). Bruner (1960) spoke about 'discovery' or "insightful" learning. Teaching of thinking was the core component of every activity in these educationists 'scheme of education.' Further it was felt that in order to stimulate thinking and bring about intellectual growth, one must learn the process of hypothesizing, analysing problems, investigation and inquiry and also to master information through reflection.

Reading and writing are integral to the process of developing thinking. While reading is a passive process, writing is active. It has a stronger access to the realm of cognition and conceptualisation. In "Thought and Language" (1962) Vygotsky notes that "written speech is a separate linguistic function, differing from oral speech in both structure and mode of functioning." A. R. Luria, Jerome Bruner and Vygotsky also say that higher cognitive functions such as analysis and synthesis, develop most fully only with the support of verbal language particularly of written language. Thus writing is originating and creating an unique verbal construct that is graphically recorded.

Vygotsky (1962) further says that language contributes as much to the development of thinking as thinking contributes to the development of language. He says that, "The relation of thought to word is a process, a continual movement back and forth from thought to word and from word to thought. In that process thought is not merely expressed in words; it comes into existence through them." (p. 125). Studies in child language acquisition tells us that while mastering speech, a child starts from one word. This is because his thought is unclear and undifferentiated. As his thoughts become clearer, differentiated and more focussed, he advances to sentences and then to coherent speech made up of a series of sentences.

In the same way, writing evolves from the "first draft to the final copy reflecting our mental process." (p. 144) This act of composing a text

involves retrieving information from memory, generating new ideas based on partial information in memory, organizing ideational and linguistic structures, reading source materials and the evolving text, and several other operations.

Inspired by the Vygotsian perspective, writing is now viewed as a means of promoting thinking and thus enhancing learning besides being a means of communication. The process of learning to write is a process of learning to think more clearly. Writing is moreover a very complex highly individualized process. In Emig's (1971) formulation it is a "mode of knowing." Widdowson says (1983), "Writing is a provoked activity. It is located in the ongoing social life." Shaughnessy (1977) adds that, "Writing is a social act" and learning to write therefore, is a process of socialization. The nature of writing varies across the social and cultural contexts. The collaborative writing in a business setting, differs in process and product from the creative writing of a cloistered poet. Though their task vary widely, each of these individuals confront the challenge of creating coherent ideas in the private realm of thought and mapping those ideas into the public world of linguistic symbols. In composing a written text, these individuals create meaning for themselves and their readers.

They engage in a special form of thinking - the making of meaning - that defines one of the most unique characteristics, of our species. According

to Bereiter and Scardamalia (1983) "writing becomes for many people the organizing force in their mental development." When thought is written down, ideas can be examined, reconsidered, added to, rearranged and changed.

The historian Arnold Tonybee has summed up the importance of writing:

Man has lived the greater part of his existence on earth, which today is estimated as having lasted between 600,000 and 1 million years as a savage. It was only in the comparatively recent blossoming of civilization in the last six thousand years that the various procedures of dictating and preserving graphic annotations were invented the art of which made man for the first time aware of the "philosophical contemporaneity" of all human evolutions.

Thanks to writing, he realized that there was nothing new under the sun, but that he could also descend into the depths of "unhappy far off-things" and exploit the treasures which countless generations had amassed, guarded and preserved down the ages to grasp at last.... "the splendor and miseries of man." (as cited in Victoria Fromkin and Robert Rodman, 1974:282)

Thus the act of writing exemplifies the very essence of what it means to be human. While writing, we create meaning through the use of symbols and this is an ubiquitous human activity. When we study writing, we try

to view the core of a distinctly human mode of thinking. Writing is also seen as a great humanizing force. It is not the practical mundane, communicative advantage of writing that are celebrated but rather, its power to give form and significance to our lives.

In "Mind and Society: The Development of Higher Psychological Processes," Vygotsky (1978) says that, "Writing has occupied too narrow a place in school practice as compared to the enormous role that it plays in children's cultural development. Children are taught to trace out letters and make words out of them, but they are not taught written language." (p. 105) Vygotsky calls writing second order symbolism, which gradually becomes direct symbolism. This means that "written language consists of a system of signs that designate the sounds and words of the spoken language. This in turns are signs for real entities and relations. Gradually, this intermediate link i.e. the spoken language disappears and written language is now converted into a system of signs that directly symbolize the entities and relations between them." (p. 106)

Research indicates that the development of written speech does not reproduce that of oral speech. Any similarity that exists between the two processes is external and symptomatic rather than essential. Mastering written speech requires more than learning the techniques of

writing.speech. Even the most minimal level of development of written speech requires a high degree of abstraction. Written speech lacks of intonation and expression. It lacks all the aspects of speech that are reflected in sound. Written speech is speech in thought, in representations. It lacks the most basic features of oral speech; it lacks material sound, (p. 202).

Furthermore written speech is more abstract than oral speech in other respects as well. Vygotsky says that it is speech without an interlocutor. "Written speech is speech-monologue. It is a conversation with a white sheet of paper, with an imaginary or conceptualised interlocutor." (p.202)

Therefore unlike the teaching of spoken language, into which children grow of their own accord, teaching of written language which is a mastery of a complex sign system, cannot be accomplished in a purely mechanical and external manner; rather it is the culmination of a long process of development of complex behavioural functions in the child. An effective, scientific procedure for teaching children written language needs to be developed.

Reading and writing must be something the child needs ■ Vygotsky (1978) elaborately speaks about the development of writing skills in a child and says that writing is generally taught as a motor skill and not as a

complex cultural activity. If the writing classes purely depends on what the teacher thinks up, then the exercise will be mechanical and may soon bore the child. His activity will not be manifest in his writing and his budding personality will not grow. Therefore, the issue of teaching writing necessarily entails a second requirement i.e. writing must be 'relevant to life.' It should be meaningful for children and an intrinsic need should be aroused in the children. Writing should be "cultivated" rather than 'imposed.' A child should approach writing as a natural movement in his/her development, and not as a training from without.

Natural methods of teaching reading and writing involve appropriate operations on the child's environment. Both the skills have to be taught in a play situation. It is necessary to bring the child to an inner understanding of writing and to arrange that writing will be organized development rather than learning. Drawing and play should necessarily be preparatory stages in the child's written language. Only then we can be certain that it will develop not as a matter of hand and finger habits but as a really new and complex form of speech.

Writing is thus a "learned behaviour" (Emig, 1977). It usually requires, formal, organized, explicit instructions. Since it helps in enhancing analytical thinking and sharpening communication skills, developing of writing skills is a matter of great importance in education. Writing is also a challenging and difficult skill to acquire. Developing ones writing skills is not only important for study purposes but it is also essential for intellectual growth. Moreover, it is often argued that writing brings a change in the writer. The person who has command over both the spoken and the written mode of a language has certain advantage over the person who has command only on the spoken mode. Mastery of these two modes confers power and effectiveness in different domain and in different ways.

Moreover, learning to write in English, whether it is one's first language, or a second or third, continues to be a major educational undertaking throughout the world. In a second language contexts, as in this study, the difficulties involved in learning to write are compounded: for, to all the difficulties in learning to write one's own language at a level beyond that of minimal literacy are added all the further complexities inherent in trying to master a second language. It is no longer only a matter of trying to master a different medium and learning how to handle its special exigencies; it is also a matter of learning how to express oneself appropriately in a different language and in a different culture.

Theory Development in ESL Composition

The process approach in the history of writing which is now widely recognized as the major impetus for the emerging field of composition research and also for composition studies as a graduate field of study, was introduced due to dissatisfaction with controlled composition. Guided composition or controlled composition was based on the notion that language is speech (from structural linguistics) and learning is habit formation (from behaviourist psychology) Due to these notions writing was regarded as secondary concern, essentially as reinforcement for oral habits.

Erazmus (1960) and Briere (1966) believed that writing exercises should be in the form of **free composition** i.e., writer originated discourse. This helps in extending the language control of the students and promotes fluency in writing. However, Pincas (1962) rejected this view, because she felt that it is in direct opposition to scientific habit- forming teaching methods. She felt that the use of language is manipulation of fixed patterns. These patterns are learned by imitation; not until they have been learned can originality occur in the manipulation of patterns or in the choice of variables within the pattern.

Pincas was voicing the majority opinion that focussed primarily on formal accuracy and correctness, of employing rigidly controlled programmes of systematic habit formation designed to avoid errors caused by first language interference and to reinforce appropriate second language behaviour. Thus learning to write in a second language was seen as an exercise in habit formation.

In the mid sixties there was an increased awareness of ESL students needs. This awareness led to suggestions that -

1. Controlled composition was not enough
2. There was more to writing than building grammatical sentences.
3. What was needed was a bridge between controlled and free writing.

This vacuum was filled by the ESL version of current traditional rhetoric. This combined the basic principles of the current traditional paradigm from native speakers composition instruction and Kaplan's theory of contrastive rhetoric.

In this theory Kaplan defined rhetoric, as the "method of organizing syntactic units into larger patterns" (1967:15).

According to him, writing is basically a matter of arrangement, of

fitting sentences and paragraphs into prescribed patterns. One of

the most commonly cited characterization of the current

traditional paradigm is that of Richard Young.

Thus in this approach, the central concern was the logical construction and arrangement of discourse forms. The paragraph was of primary interest. Many felt that neither approach adequately fostered thought or expression – that controlled composition was largely irrelevant to this goal and the linearity and prescriptivism of controlled traditional rhetoric discouraged creative thinking and writing.

William Grabe and Robert B. Kaplan in "Theory and Practice of Writing: An Applied Linguistic Perspective" say that:

In the 1960 's, a number of factors coalesced to generate a strong reaction to the traditional instructional profile mentioned above:

1. US tertiary institutions, during the 1960's underwent a period of extraordinary expansion,

and as a result of a liberalising movement many schools adopted a policy of 'open enrolment'; that is, they admitted any student who applied and, in many cases, used 'gate keeping' courses — such as composition - to eliminate students from the institution.

2. As a result of open enrolment policies and equal-educational-opportunity demands, many more minority students were admitted into tertiary institutions; the minority students were often eventually those who were screened out.
3. The concern among some tertiary institutions over the high minority drop-out rate, as well as the growth in the number of two-year community colleges throughout the USA, led to an increasing focus on remedial/basic writing classes for high-risk students. Many institutions began to test students writing abilities on arrival and to place lower-ability students in remedial writing classes before permitting them to enrol in the required 'normal' first-year composition classes.

3. Teachers in remedial writing and Freshman composition, classes became dissatisfied with traditional approaches which may have been acceptable in a system of education designed for the culturally homogenous elite and middle classes but were now essentially irrelevant for students with vastly different life experiences. Instructors in tertiary level institutions began to move away from a focus on ;purely expository essay writing and literary criticism as the context (or non context) of writing courses.

The Process Approach can be divided into a set of three stages from 1960's to the present.

- The Expressive Stage
- The Cognitive Stage
- The Social Stage

... identifies three stages in the Process camp the expressive

All of these trends, together, have led teachers, researchers and evaluators to reassess the nature of writing and the written medium, and the ways in which writing is learned and taught. While the outcomes of this reassessment are many, the focus is specifically on the rise of what has been popularly designated as the writing as a process movement. This approach became so popular that Maxine Hairston (1982) hailed "the move to a process centered theory of teaching writing" as the first sign of a paradigm shift in composition theory. The composing process was seen as a "non-linear, exploratory and generative process whereby writers discover and reformulate their ideas as they attempt the approximate meaning." (Zamel, 1983a: 165) "Composing meant expressing ideas, conveying meaning. Composing meant thinking." (Raimes, 1983a: 261)

The **Process Approach** can be divided into a set of three stages from 1960's to the present.

- **The Expressive Stage**
- **The Cognitive Stage**
- **The Social Stage**

Faigley (1986) identifies three groups in the Process camp the **expressive view**, the cognitive view and the social view. These three views or

theories put forth different definitions of the writing process. The conception of writing as a process varies from theorist to theorist. Faigley observes that according to the commentators on the process movement, there are two major perspectives on composing, an expressive view and a cognitive view. The expressive view includes the work of the proponents such as Peter Elbow, Ken Macrorie and Donald Stewart and the **cognitive view** includes the work of Linda Flower, Barry Kroll and Andrea Lunsford. The third perspective on composing is one which contends that the process of writing is social in character instead of originating within the individual writer. This perspective is called the **social view** which emerged from the work of Patrican Bizzel, Kenneth Brufee, Marilyn Cooper, Shirley Brice Heath, James Reither and the authors of several essays collected in "writing in non-academic settings" edited by Lee Odell and Dixie Goswamy. In the following section, the different approaches to writing will be discussed.

The Expressive Approach to the Writing Process

Expressivism developed in the first decade of the 20th century. It reached its zenith in the early 1960's and 1970s, when the individual expression of honest and personal thought became a popular trend in teaching writing. Writing was considered "an art, a creating act in which the process - the discovery of the

true self- is as important as the product - the self discovered and expressed.'⁷ (Berlin, 1988: 484)

Leaders of the expressivist movement have published widely advocating classroom techniques that encourage students to take power over their own prose. Elbow speaks of writing as a kind of "magic" that can be performed by anyone who is involved in and believes in his or her "tale." (1981b: 369)

Teachers who advocate the expressivist views are non-directive; they facilitate classroom activities designed to promote writing fluency. They encourage journal writing and personal essays, through which students can "first write freely and uncritically so that they can get down as many words as possible." (Elbow, 1981b: 7)

The idea was that the writers should be able to express themselves freely as they looked for their authentic voices. Grabe and Kaplan note the views of Berlin (1987) and Faigley (1986) to explain the expressive approach. They explain that the goal of writing is a romantic one and the expressive view defines good writing as that which includes the essential qualities of integrity, spontaneity and originality.

Writers should say what they really think; they should be creative and take chances. Writers should let their natural voices speak out.

(Grabe and Kaplan, 1996: 117)

Much of our current discussion of the use of journals, especially to produce topics for essays (Sullivan and Van Becker, 1982, Urzua, 1986) stems from the contributions of the expressivists. Raimes (1979) in "Anguish as a second language? Remedies for Composition Teachers", warns that grammatical accuracy and rhetorical formulae have little force if the piece of writing does not express the writers' ideas clearly and forcefully with an involved imagination. Since composing involves thinking, Raimes recommends tasks which provide second language learners with the opportunity to use the new language to form concepts to "look and see freshly" for themselves. They should express their ideas as clearly as possible to a real and responsive reader.

Raimes says that, "when we deal with ESL composition, we are dealing not just with ESL on one hand and with composition on the other, but with TSL, thinking in a second language. If one can succeed in doing that much one has surely taught something." (Raimes. 1979:272).

The Cognitive Approach to the Writing Process

Cognitivist defined writing as problem-solving. The two key words in cognitivists discussion is **thinking** and **process**. The writer's mental processes are of central importance to cognitivists. The writer became all important as one who discovered (Zamel, 1983) or constructed (Flower & Hayes, 1980) meaning through the dynamic process of writing. A host of research studies, interviews, surveys and protocol analysis revealed the complex, recursive and non-linear nature of writing (e.g. Applebee, 1981, Faigley & Witte, 1981; Witte & Faigley, 1983. Flower & Hayes, 1977, 1981; Kroll, 1978, Bereiter & Scardamalia, 1987; Scardamalia, Bereiter & Goelman, 1982).

Janet Emig's (1971) pioneering efforts in case study research and protocol analysis represented a break through for writing research - a more scientific way to study the writing process, and to see what writers were actually doing, at least on the surface, when they were writing. She legitimised the case study approach the 'think aloud' methodology, the study of pauses, the role of rereading in revision, and the amount and type of revision among writers (Faigley, 1986:532).

Hairston (1982) also explained that Sandra Perl, Linda Flower and John Hayes were tape-recording students' oral reports of the thoughts that came to them as they wrote and of the choices they made. This investigation was called 'protocol analysis' and this was supplemented with interviews and questionnaires. These techniques gave insight into what goes on in the writers' mind as they write, what constraints they face, what physical behaviours are involved while writing and how they are different among different groups of writers. Thus 'think aloud protocol' captured a detailed record of what is going on in the writers mind during the act of composing itself. It is extraordinarily rich in data and together with the writer's notes and manuscript, it gives us a very detailed picture of the writers' composing process. It lets us see not only the development of the written product but many of the intellectual processes which produced it.

Thus personal expression and discovery and conveying meaning become more important than the final product focussing on grammar and usage that the process theory would help teachers to teach writing as cognitive

research provides an insight and understanding to the teachers on student's writing.

The model divides the composing processes of a writer into three major components:

- **the task environment**
- **the writer's long term memory**
- **the writing processes or the composing processor.**

The **task environment** includes all of those things outside the writer's skin, starting with the rhetorical problem or assignment and eventually including the growing text itself. The second element is the writer's **long term memory**, in which the writer has stored knowledge, not only of the topic, but of the audience and of various writing plans. The third element in our model contains writing processes themselves, specifically the basic processes of **Planning, Translating** and **Reviewing**. These three processes are managed by an executive control called a **monitor**. Finally, in the planning process, there are three sub components - generating ideas, organizing information and setting goals. In the actual generation of text, the ideas in planning are translated into language on the page, which is then reviewed and revised.

The three basic processes of Planning, Translating, Reviewing and the executive control called Monitor are explained as follows:

1.Planning:

In the planning process writers form an internal representation of the knowledge that will be used in writing. This internal representation is likely to be more abstract than the writer's prose representation will eventually be. (Flowers and Hayes, 1981: 372). This act of building up internal representation or planning, involves a number of sub-processes. The most significant is the act of **generating ideas**, which includes retrieving relevant information from long-term memory. **Organization**, another sub process of planning helps in grouping of ideas and forming new concepts. All rhetorical decisions and plans for reaching the audience affects the process of organizing ideas at all level. **Goal-setting** is the third major aspect of the planning process. According to Flower & Hayes (1981) "goals lead a writer to generate ideas, those ideas lead to new, more complex goals which can then integrate context and purpose."

2.Translating:

Flower & Hayes describe translating as the 2nd sub process involved in the act of writing. This is the process of putting ideas into visible language (Flower and Hayes. 1981: 73). OTvlalley and Chamot (1990) have given a similar meaning to 'transformation/ the second stage of writing. This process requires

the writer to juggle all the special demands of written English, from generic and formal demands through syntactic and lexical ones down to the motor tasks of forming letters.

3. Reviewing:

It is another sub process involved in the act of writing. It depends on two sub processes: evaluating and revising. 'Reviewing' may be a conscious process in which writers choose to read what they have written either as a spring board to further translation or with an eye to systematically evaluating and or revising the text.¹¹

(Flower & Hayes. 1981: 374)

Planned reviewing leads to new cycles of planning and translating. It can also occur as an unplanned action triggered by an evaluation of either the text or one's own planning i.e. people revise written or unwritten thoughts or statements. The sub-processes of revising and evaluating, along with generating, share the special distinction of being able to interrupt any other process and occur at anytime in the act of writing.

4. The Monitor

According to Flower & Hayes, this is an important aspect involved in the act of writing. They observed that the writers monitor their progress as they write. It functions as a writing strategist which determines when this writer moves from one process to the next.^{1'}

(Flower & Hayes, 1981: 374)

Donald Murray (1985) further points out that in the writing process the writer follows the three stages of rehearsing, drafting and revising. He says that during the process of rehearsing, drafting and revising, there are four primary forces that interact during the process of writing. These forces are collecting, connecting, writing and reading. Writing begins when anyone of these forces combine with the other; but once writing has started, all these forces begin to interact with each other and when the four forces are in balance, drafting takes place. Murray, further cautions that there is no clear line of differentiation between the three stages of rehearsing, drafting and revising.

Murray quotes Sandra Perl (1979: 18) to explain the writing process: "Composing does not occur in a straightforward, linear fashion. The process is one of accumulating discrete words or phrases down on the paper and then

making from these bits to reflect upon structure, and then further develop! what one means to say. It can be thought of as kind of retrospective structuring; movement forward occurs only after one has reached back, which in turn occurs only after one has some sense of where one wants to go. Both aspects of the reading back and the sensing forward, have as clarifying effect.

Re-reading or backward movements become a way of assessing whether or not the words on the page adequately capture the original sense intended. But constructing simultaneously involves discovery. "Writers know more fully what they mean only after having written it. In this way the explicit written form serves as a window on the implicit sense with which one began." (Murray, 1985: 8-9)

Thus Murray concludes saying, "we should teach our students to write by allowing them to experience the process of writing. That is a process of discovery, of using written language to find out what we have to say. We believe this process can be adapted by our students to whatever writing tasks face them."

(Murray. 1985:20)

A Social Context Approach to the Writing Process

In the above two sections we have discussed two roles of the writer: the writer as a creator, whose cognitive processes are the focus of theory and practice, and the writer as an interactant, who dialogues with the reader. The social constructionist literature gives the third role of the writer. They consider the written product as a social act that can take place only within and for a specific context and audience (Coe, 1987). For the proponents of social constructionist views, the language focus, and form of a text stem from the community for which it is written. Inspired more than 70 years ago by Kuhn's Structure of Scientific Revolution (1970), social constructionists have argued that "reality, knowledge, thoughts, facts, texts, selves and so on are constructs generated by communities of like minded peers." (Bruffee, 1986: 774)

The social constructionists are most closely allied to Ele and Lunsford's (1989) concept of "audience addressed" in which "knowledge of this audience's attitudes, beliefs, and expectations is not only possible.. .but essential," (p. 156)

Thus the social view of writing moves beyond the expressionists* contention that the individual discovers the self through language

and beyond the cognitivist view that an individual constructs reality through language. In social view, "any effect to write about the self or reality always comes in relation to previous text." (Faigley, 1986: 536)

This social stage appeared in the 1980's when studies in sociolinguistics, Halliday's functional linguistics and educational ethnography led to criticism that the above approaches to the writing process omitted the crucial dimension of social context. Educational movements in America* such as writing across the curriculum (with writing being taught in content, not language classes) and the British primary level National Writing Project have emphasized that writers do not operate as solitary individuals, but as members of a social cultural group. This influences what and how they write and also how their writing is perceived. These developments led to investigations in the role that language plays in enabling individuals to position themselves with respect to specific social situations and discourse communities.

The above view of writing as a social activity gave rise to the discourse communities stage. The notion of audience and genre are fundamental here. It demands that students produce writing acceptable to the academic community.

For social constructionists, knowledge, language and the nature of discourse are determined for the writer by the 'discourse community' for whom the writer is producing text. An extended definition of discourse community put forward by Swales (1990) is given below:

1. A discourse community has a broadly agreed upon set of common public goals.
2. A discourse community has mechanisms for intercommunication among its members. These can include meetings e.g. TESOL, news letters and journals, letters to the editor or to other members of the community.
3. A discourse community uses its participatory mechanisms primarily to provide information and feedback. Journals for example are created for these purposes.
4. A discourse community utilizes and hence possesses one or more genres in the communicative furtherance of

its aims. Genre can vary considerably, from letters and journal articles to posters and memos. For ESL writers at the undergraduate level these genres become increasingly important; for undergraduates and students in primary and secondary schools 'school-based writing' e.g. for essay examinations is more common.

5. The discourse community has some specific vocabulary. Prominent members of the community can or do add to the vocabulary.
6. A discourse community has a threshold level of members with a suitable degree of relevant content and discursual expertise.

Bizzell further suggests two approaches for teaching writers who are 'outsiders.' The first is based on the premise that students should not be forced to acquire academic literacy and become part of the academic discourse community. Instead, it is the academy that must change to adopt the different culture that the students represent. The other approach which seem more realistic is that the teachers and researchers attempt to understand both what academic literacy means and how best to introduce it into English for academic purposes (EAP) classes.

There are a number of distinct perspectives within a social view of the writing process:

1. From the perspective of educational ethnography (more educationally oriented).
2. From the perspective of sociological linguistics (more socio-linguistically oriented).
3. From the perspective of discourse communities (more theoretically oriented).
4. In order to gain a proper understanding of the social view of writing, a brief discussion of the three perspectives are given below.

Ethnography in Educational Context

Ethnographic research in education, particularly in writing (a distinct perspective within a social view of the writing process), emerged in the past twenty years. It has developed from endo-methodology and participant observations research in sociology, socio-linguistics, and anthropology (e.g. Cazden, 1988, Heath, 1983, 1986a; Spindler and Spindler, 1987b). In this case a researcher observes what is actually occurring without imposing an *a priori* framework on the observation.

The observer participates in the community over a period of time so that the community becomes familiar to the researcher. The ethnographic approach makes an effort not to be biased by self-fulfilling theoretical models, which may distort the observed reality. The idea is to collect naturally occurring data in its social context rather than create and control data artificially.

Writing from an ethnographic perspective, much like speaking, loses its purpose outside the naturally occurring contexts. To know how and why people write, it is important to observe them in a normal, natural conditions. Similarly to see how children, and basic writers develop writing skills, it is necessary to observe them in the process of their development without interfering. (Graves, 1984, North, 1987).

Ethnography applied to educational contexts and literacy instruction:

- a) recognizes and studies the social contexts in which language occurs.
- b) assumes that different language uses occur in different context.
- c) attempts to interpret/bridge the uses of different languages in their context, including, the usual rigid demands imposed on all students by the formal educational system (e.g. Boggs. 1985)

Tharp and Gallimore, 1988) and it investigates language on the basis of these assumptions.

The first group of ethnographic studies focuses specifically on the writing tasks of students in classes as they occur during the course of the day. Researchers such as Calkins (1986), Graves (1983, 1984) and Hars te et al (1984) are all representative of this line of investigation.

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