Approaches to Teaching Writing

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Abstract :

L'enseignement des techniques de l'écrit en langue anglaise a évolué de manière significative lors des cinq dernières décennies. Longtemps considéré comme étant partie intégrante de la grammaire, l'écrit s'est vu obtenir le statut de matière à part entière pouvant être enseignée indépendamment de tout autre aspect de la langue. Ceci lui a valu une place prépondérante dans le cursus d'enseignement de la langue et un intérêt grandissant dans le giron des approches et méthodes d'enseignement. Aujourd'hui, l'enseignant de l'expression écrite se retrouve devant un grand éventail de méthodes d'enseignement parmi lesquelles il doit choisir en fonction des besoins de ses apprenants et des objectifs à atteindre. C'est cet intérêt relativement nouveau pour l'enseignement de l'écrit qui a motivé la rédaction de cet article visant à familiariser le lecteur avec les approches d'enseignement de cet aspect de la langue.

Mots clés : Ecrit, enseignement, approches, méthode.

ملخــــص:

أخذت تقنيات تدريس الكتابة في اللغة الانجليزية بالتطور بشكل ملحوظ خلال العقود الخمس الماضية فلطالما اعتبرت جزءا لا يتجزأ من قواعد اللغة ومنحت مركز مادة معينة والتي يمكن أن تدرس بشكل مستقل عن أي جانب آخر من جوانب اللغة هذا ما اُكسبها مكانة مرموقة في المناهج التعليمية إضافة إلى الاهتمام المتزايد في دراسة مختلف مناهج وطرق التدريس المعقدة

يتميز عمل مدرس الكتابة اليوم بوجود مختلف أساليب التدريس والذي ينبغي عليه أن يختار منها وفقا لاحتياجات التلاميذ ومجموع الأهداف التي يسعى إلى تحقيقها في النهاية إنه هذا الاهتمام المتزايد في تعليم الكتابة الذي أدى إلى هذه المقالة مع هدف تعريف القارئ بالأساليب المحددة للكتابة

Introduction

Teaching writing has seen numerous approaches and methodscrossing its way since the early eighties. The focus has shifted from sentence structure and grammar drills to usage and text organisation. Its understanding and use are largely valued in every discipline, each of which requires a specific method of teaching. Teachers first, students then, have become aware of the fact that writing takes particular conventional forms in different contexts. Consequently, a great number of approaches and methods of teaching have come out. Although none of these approaches can be considered as ideal, they have all proved to be successful in one period or another. The immediate consequence is that today there are several approaches which are competing in writing classrooms and in course books.

The aim of this paper is to outline some of the current innovative strategies and methods of teaching writing to ESL students. The teaching of writing was essentially based on the notion of controlled, or guided, composition. It prevailed from the mid-1940s to the mid-1960s, and in the mid-1960s, however, teachers began to doubt about the efficiency of the controlled composition. This led to a focus on 'rhetorical functions' which stated that the work was not to be done at the sentence level, but at the discourse level. Since then, the focus was on the paragraph and the composition and their types of development such as description, narration, argumentation and exposition. The process approach of the early 1980s brought up new concepts and principles in the field of teaching writing.

1.1 The Controlled-to-Free Method

In the 1950s and 1960s, when the Audio-lingual approach prevailed, writing was taught only to reinforce speech. It was believed that the mastery of grammatical rules could lead to that of the foreign language, especially in its spoken form. This belief encouraged the teaching of grammar in the time allocated to writing. It was in such circumstances that the method known as controlled-to-free emerged. It consists essentially in providing the students with pieces of writing

such as sentences or paragraphs, and asking them to make some grammatical or lexical changes such as using the present tense instead of the past, or the plural instead of the singular etc. to change phrases into clauses or vice versa. This type of exercise makes the learners write frequently and gives them the opportunity to produce their own writings without mistakes because their productions are strictly controlled. Only after having improved this first type of highly controlled-writing can the students move to free compositions in which they express their own ideas. Between extremes, there are exercises where the students are provided with all or some of the language they need. The shift from controlled-to-free writing takes place gradually as the teacher's guidance decreases gradually from the first exercise to the last.

When commenting on this shift J.Abbot and P.Wingard (1992) pointed out that: "The important thing is to adjust the exercise to the class so as to strike the right balance between predictability and unpredictability (228). In other words, when guiding the students in the course of an exercise, we must supply them with substantial amount of information, but not all lest it should lead to dullness, if on the other hand, we do not clarify our expectations in a free work; we run the risk of confusion.

A typical example of gradual shift from controlled to free work can be as follows: at first, we assume that the teacher is dealing with the descriptive type of writing with a focus on the use of transitional expressions like "however", "in addition to", etc. and new vocabulary.
- The first exercise consists in supplying the students with a small paragraph containing some underlined words, in which the author describes his partner.

"Andrew is a very flexible person…"
- After the reading and comprehension sessions, students are given a list of adverbs and adjectives and are invited to use them in four sentences taken from the text.
- After having arranged the sentences, the learners are asked to combine them by means of transitions they will choose from a list given by the teacher (moreover, however, furthermore, but, in addition to, besides …)
- Lastly, the learners are required to produce a paragraph on the basis

of a topic given by the teacher, in which he asks them, for example, to describe their best friend. Students are encouraged to use the adverbs, adjectives and transitions, they have studied.

Perhaps, one of the most outstanding attributes of the controlled-to-free method is that it emphasizes accuracy rather than fluency. As it focuses on the structural aspect of the language and neglects its communicative aspect. A. Raimes (1983) wrote: "This approach stresses three features: grammar, syntax, and mechanics." (p. 76)

The table below drew by Crookes and Chaudron, (1991, p. 52) shows the main differences between controlled and free techniques in the practical stages of a lesson:

CONTROLLED	FREE
Teacher-centred	Student-centred
Manipulative	Communicative
Structured	Open-ended
Predicted- student responses	Unpredicted responses
Pre-planned objectives	Negotiated objectives
Set curriculum	Cooperative curriculum

Table 1:   Controlled and Free Techniques

1.2 The Free-Writing Approach

The Free-writing Approach is essentially based on the belief that when we write freely and frequently, we improve our ability in that language skill. Free writing means that the students write without teacher's interference, and are encouraged to emphasize content and fluency first. Once the ideas are expressed on paper, the teacher intervenes to provide some assistance to improve grammatical accuracy.

For Peyton and Staton (1996), "Learners write for a period of time in class on a topic of interest to them. This writing can take many forms, including quick writings, which are time-limited, done individually, and not always shared; and dialogue journals, written to a teacher, a classmate or another partner who then responds." On the other hand such writings "may be kept in a notebook. From these

pieces, themes may emerge that can act as a facilitator for more extensive writing that is discussed, revised, edited, and published."(p. 16-32)

Free writing is of two types: when it is focused, it answers a question or a topic proposed by the student himself. The teacher's interference is very limited because he gives his instructions at the beginning of the exercise and allows the students to write freely. He usually insists on the freedom to write without worrying about grammar or spelling as they are not of primary concern. In fact, when the teacher reads the students' compositions, he comments on the ideas expressed in the composition without correcting the mistakes. Sometimes, the student is invited to read his writing aloud so as to become involved in writing for an audience. (Raimes, 1983)

Content and audience are seen as the most important parameters in the free-writing approach. As freedom is given to students to choose their own topics, they are motivated to write, and it is highly likely that they believe in what they write.

When free-writing is unfocused, it becomes a personal activity which consists in jotting down on paper any idea that comes to one's mind. Sometimes, we obtain short coherent passages, but generally the students generate incoherent non-unified blocks. However, the advocates of the free-writing argue that despite the risk for the students to produce non-coherent and non-unified passages, this method has the advantage of making them write with more spontaneity. (Raimes, 1983)

So, we notice that the defenders of this method are interested in quantity rather than in quality. Moreover, the freedom that the students have in the choice of their topics can be an important stimulus for motivation. It is much easier for a student to produce successful compositions when he knows about the subject he is developing. It is clear that the free-writing cannot be used successfully with beginners because it requires some basic notions of writing.

Sometimes the free-writing activity results from a reading session. It is called reflective writing because it is practised after reading a short story and reflects on what learners have just read. C. Anderson (1992) writes that free writing allows students to put their thoughts on paper even if they are not "sounding right" or "academic".

He adds, "'Free' suggests the need to forget the rules and just go." Therefore, when adopting this method, one should not feel concerned with grammar, punctuation, spelling or style. "You should think about the thinking." Anderson (1992) strongly encourages that "while free-writing, you (the writer) should not reread what you have already written. Rather, if stuck on what to write next, just continue to write anything that comes to mind or rewrite the last word until another idea comes to mind. You should incorporate your thoughts and not summarize or retell the story. To facilitate this type of writing, you might implement "reading with and against the grain" while reading. You can then reflect on this experience in your free write." (p. 198)

The act of free-writing allows the students to think about the text being written without the pressure of having an audience. While revising, he/she can decide what ideas are usable, what sentences need to be rewritten and which should be thrown out. Free-writing does not always produce "interesting" or good material. However, as Anderson (1992) has written, "Free-writing makes a mess, but in that mess is the material you need to make a good paper or memo or report."(p. 200)

1.3 The Power Writing Approach

The origin of this approach draws back to 1989 when J. E. Sparks (1989) of the University of Southern California published his book entitled "Power Writing". He studied many non-fiction writers from Aristotle to contemporary authors and concluded that all these authors presented a main idea and supported it with appropriate details. From this observation, J.E. Sparks developed the concept of "Power Writing", a method of writing which assigns numerical values to main idea, major and minor details. One of the components of Power Writing as presented originally is a method of simple paragraph construction called the "Powergraph". This method not only includes a formula for writing paragraphs, but also aids students in the identification of main idea and supporting details.

Traditional Power Writing, according to Sparks, is based on a numerical approach to the structure of writing. It erases and replaces the complex and ambiguous abstract terminology with a numbered structure that students can easily keep in mind. This numerical structure can be used in all types of development: expository,

argumentative, narrative and descriptive; and for all forms of writing such as paragraph and composition. In fact, it consists in teaching students how to organize their thoughts before they engage in the act of writing. Structured writing is always preceded by structured thinking. These concepts are taught with an emphasis on types of exercises which are gradually complex and which contribute to develop the students' skills to expand complexity in their thinking and writing. The first formula is the 1-2-2. This formula will construct a basic three-sentence paragraph in which Power 1 refers to the main idea of the paragraph, and Power 2 to major detail. The 1-2-2 formula trains a student to differentiate between general and specific terms. Once the students have mastered the 1-2-2 formula, the teacher may extend to power 3 sentences. This one would be 1-2-3-2-3 formula. A third power sentence tells more about the second power sentence that precedes it as well as relating to the main idea.

In 2004, Shirley Poulton integrated other numbers in the formula referring to specific traits of effective writing such as sentence fluency, ideas and content, organizational structure, and conventions. She also presented each power in a specific colour within the chart.

Below is an introduction to the numerical structure of Power Writing as proposed initially by S.Poulton (2004):

Power 1	Focus, main idea, topic sentence or thesis statement
Power 2	Major supporting ideas to power 1
Power 3	Details, elaboration, examples about power 2
Power Zero	Voice and extra information

Table 2:   Numerical Structure of Power Writing

Poulton (2004) sees that once the structure is mastered, all writers can elaborate, vary and create competent writing. "Stronger writers will bend and rearrange the format to allow their skills and creativity to blossom. Weaker writers will compose a well-thought-out, well organized piece of writing that includes sentence variation, elevated word choice, and voice. No longer will you have students who have quantity but no quality, and students who have neither quantity nor quality. All students will become proficient in each type

of writing."

1.4 The Product-Oriented Approach

Broadly speaking, a product-oriented approach, as the title indicates, is concerned with the final result of the writing process. It gives precedence to classroom activities which require from the learner to be engaged in imitating and transforming model texts. In other words, the product approach has its origin in the traditions of rhetoric and focuses its study on model texts in order to make students aware of the text features. It consists in analysing the students' writing in order to identify and quantify their strengths and weaknesses. It is clear that when such an approach is adopted it leads to accuracy. In fact, it attempts to make the student familiarized with the conventions of writing through a model, before he gets his final draft.

Before the advent of the communicative approach, language teaching was concerned with pre-specified objectives for the learners. Their needs were carefully identified, and the syllabus designers had to provide the means that would enable these needs to be realised. The product approach was a means-to–an-end, and the teaching of writing was language focused. Since the far past, writing was viewed as secondary and priority was given to speaking. The emphasis was on correctness and copying models.

The model text is always taken as the starting point. It is studied and analysed from all points of view: structures of grammar, content, sentences organisation, and rhetorical patterns. After manipulating these features, student are given a new topic and invited for a parallel writing task.

R.V. White (1988) points out that "such a model-based approach remains popular in EAP for one very good reason – much EAP writing is very product-oriented, since the conventions governing the organization and expression of ideas are very tight." (p. 6) Thus, the learner has to become thoroughly familiarized with these conventions and must learn to operate within them. It would seem to make sense, therefore, to adopt a model-based tradition when teaching students such conventions.

The interest of such an approach is in the correct use of form. Naturally, the role of the model is important in the sense that it leads the students from a point of departure to an end with a task to

replicate. The model then comes first and shows a competed text as well. "What the model does not demonstrate", says White (1988), "is how the original writer arrived at that particular product. In other words, it gives no indication of process." (p.6)

In the product approach the model comes at the beginning, and the product comes at the end—both are, in fact, final drafts: the model is final before becoming first. White (1988) outs more emphasis on such a model by saying:

> Not only does the model come first in the teaching sequence, it also shows a finished text. In other words, the focus right from the start is on the product, which is, of course, someone else's writing. What the model does not demonstrate is how the original writer arrived at that particular product. In other words, it gives no indication of process. (p.7)

Another explicit description of the product approach is proposed by Pincas (1984) who sees writing as being primarily about linguistic knowledge, with attention focused on the appropriate use of vocabulary, syntax, and cohesive devices. She identifies four stages in the approach: familiarization, controlled writing, guided writing and freewriting. She explains that the teacher introduces a topic or usesguides provided by a textbook, discusses them and maybe provokes a little class discussion and then explains howstudents are going to write a composition based on them. Then, the students would be invited to write before handing their writings to the teacher. The teacher grades the compositionand makes some comments on the paper focusing on form rather than on content.Such an approach is thoroughly teacher-centred. (p. 5)

We cannot deny the advantages of the product approach, because of the linguistic knowledge it supplies the learners with. It recognizes and satisfies the students' needs in terms of rules and structures. A model text gives a clear idea about the organisation of words and sentences. After all, imitation is one efficient way among others through which we can learn, and under some particular circumstances there is no other way except imitation to communicate some special structures.

The Algerian educational system has long been dominated by the product approach, focusing on the students' final piece of writing rather than on how it was produced. Today we have come to realise that writing was evaluated on the basis of the final product and on grammatical accuracy, while very little attention was given to the whole process of writing. Actually, neither teachers nor students were interested in the process of generating ideas. From this observation, some scholars started debating on the failure of the product approach which emphasises the form and neglects the content. By content is meant process skills and all knowledge about texts and the way these texts are organised.

Escholz (1980) criticized the model-based approach pointing out that "models tend to be too long and too remote from the students' own writing problems". He argued that such detailed analytical work encourages students to see form as a mould into which content is somehow poured. In general, Escholz views the imitation of models as being "stultifying and inhibiting writers rather than empowering them or liberating them."(p. 232)

1.5 The Process Approach

The past forty five years brought significant changes in writing research and in the approaches to teaching writing. Earliest work in the teaching of writing was based on the notion of controlled or guided composition. In the 1960s, however, teachers began to feel that controlled composition was not enough. Until the 1970s, most studies of writing were about the written product. During this decade, the focus shifted from product to process, and the main reason for this change was the new awareness that each piece of writing had its own history and followed its own developmental path. The process approach was not, however, universally accepted by teachers with writers such as Reid (1984) arguing that "it did not address issues such as the requirements of particular writing tasks. This led to a focus on examining what is expected of students in academic and professional settings and the kinds of genres they need to have control of to succeed in these settings." (p. 29)

Before engaging in the presentation of the process approach to writing, one should bear in mind that the act of writing is a complex

individualized process. Before the implementation of the process pedagogy, writing classes generally ignored the writing process. Teachers assigned papers, graded them, and then handed them back. They devoted all their time to the product - its clarity, originality, and correctness - but they paid no attention to the writing process. Traditional approaches to the teaching of writing focused on the product: in other words, the production of neat, grammatically correct pieces of writing (Mahon, 1992). As explained previously, product approach centred on "one-shot correct writing for the purpose of language practice" (Cheung and Chan, 1999, p. 16) and a "one-shot effort by the teacher to evaluate the students' attempts" (Pennington and Cheung 1993, p.5).

During the early 1980s, an important shift from the product approach to the process approach occurred. This new trend in the teaching of writing consists mainly in stressing writing as a process and de-emphasising writing as a product. With the rise of the process approach, the central focus is no longer on the finished text, but on the steps that make up the act of writing. Some of these steps have yet to be identified; the most used in the literature are setting goals, generating ideas, organising information, selecting appropriate language, drafting, revising, writing, editing and publishing. At first glance, these steps seem to be complex activities, but one should always remember that the student must inevitably go through them in order to produce a good paragraph. Most instructional models of the writing process are based on Hayes and Flower's (1980) original description of the process, which consists of three sub-processes: planning, translating, and reviewing. The objective of the process approach is to make the student aware of, and gain control over, the cognitive strategies involved in writing. It operates at the level of the individual's specific needs. In this context, T. Caudery (2003) explained:

> In the early seventies, communicative teaching methodology and work on functional/notional syllabuses directed our attention more firmly towards the specific needs of the individual learner. These needs were viewed not only in terms of particular language items but also of particular types of communication, and the resulting

realization that different learners actually had different requirements with respect to language skills meant that new attention was given to, among other things, the teaching of writing. In this context, the process approach arrived on the scene at a very opportune moment.

For many scholars, this teaching approach concludes with editing as a final stage in text creation, rather than an initial one as in a product oriented approach. The process oriented approach, according to them, may include identified stages of the writing process such as: pre-writing, writing and re-writing. Once the rough draft has been created, it is polished into subsequent drafts with the assistance of peer and teacher conferencing. Final editing and publication can follow if the author chooses to publish their writing (Murray, 1992). To reinforce the definition of the process-based approach, we will quote Murray (1992):

"The process-oriented approach refers to a teaching approach that focuses on the process a writer engages in when constructing meaning. This teaching approach concludes with editing as a final stage in text creation, rather than an initial one as in a product-oriented approach. The process-oriented approach may include identified stages of the writing process such as: pre-writing, writing and re-writing. Once the rough draft has been created, it is polished into subsequent drafts with the assistance of peer and teacher conferencing. Final editing and publication can follow if the author chooses to publish their writing (p. 16).

If it is right that there is no total consent on the definite number of stages within the writing process, scholars recognise that the following are the most recursive ones:

Prewriting: The writer gathers information and plays with ideas during the prewriting stage. Prewriting activities may include drawing, talking, thinking, reading, listening to tapes

and records, discussion, role playing, interviews, problem-solving and decision making activities, conducting library research, and so on.

Drafting: The writer develops his/her topic on paper during the drafting stage. Beginning may be painful and difficult, producing false starts and frustration in the writer. In the process-oriented approach, the focus is on content, not the mechanics of writing.

Revising: During this stage, the writer makes whatever changes he/she feels are necessary. Revision may involve additions and deletions; changes in syntax, sentence structure, and organization; and in some cases, starting over completely.

Editing: Polishing of the draft takes place in the editing stage. The writer gives attention to mechanics such as spelling, punctuation, grammar, and handwriting, and may also make minor lexical and syntactic changes.

Publishing: Publication refers to the delivery of the writing to its intended audience.

The major aim of the process approach is to train students how to generate ideas for writing, plan these ideas, take into account the type of audience, draft and redraft in order to produce a final written paper that is likely to communicate their own ideas. Teachers who use this approach give students time to get ideas and feedback on the content of what they write in their drafts. As such, "writing becomes a process of discovery for the students as they discover new ideas and new language forms to express them" (Raimes 1983, p. 76). "Furthermore, learning to write is seen as a developmental process that helps students write as professional authors do, choosing their own topics and genres, and writing from their own experiences or observations" (Raimes, p. 78). A writing process approach requires that teachers give students greater responsibility for their own learning. Students make decisions about genre and choice of topics, and collaborate as they write.

With the process approach, the student needs to realise that what he/she considers as a final product is just a beginning in the

process of writing. In fact, he/she must always keep in mind that it is possible to improve his/her writing; and to do so, he/she needs to go through different stages like finding new ideas, new words or new sentences, and revising before writing. Besides, with the process approach, the learner is not expected to write on a given topic in a restricted time, and wait for the teacher to correct his paper. He/she rather writes a first draft, shows it to the teacher or to another student, reads it again, enriches it, and revises it before writing the final draft. So, when adopting this approach, the teacher gives his students enough time to not only get more ideas but to express them in new language forms as well. We notice that this approach places the tasks of revision on the students through making them read and rewrite.

Moreover, it gives them opportunities to review, clarify and reorganise what they have written on their own. In contrast with the product-based approach, the process-based approach encourages students to write as much as possible without worrying about mistakes. Thus, the focus is on fluency rather than accuracy.

1.6 The Genre Approach

Since the 1980s, the 'genre approach' to teaching writing has taken place under different forms in different parts of the world. It has also had different underlying goals as well as focused on different teaching situations. In Britain and the United States, for example, teachers have been mostly concerned with the use of the genre approach in ESL classes

The genre approach to teaching writing is mainly concerned, as the name indicates, on teaching particular genres that students need control of in order to succeed in particular situations. This might include an emphasis on the content of text as well as the context in which the text is produced.

The fundamental principle that underlies the genre-based approach is that language is functional; that is, it is through language that we achieve certain goals. Another important aspect of this view is the one that sees language as occurring in particular cultural and social contexts, and thus, cannot be understood outside its context. Particular genres are used to fulfil particular social functions in particular contexts. Language, then, is not to be separated from the social and

cultural context in which it appears. The objective of adopting genre approach is to enable students to use appropriate registers which are important for them.

In the field of second language writing, 'The RoutledgeEncyclopedia of Language Teaching and Learning' has defined the genre approach as "a framework for language instruction" (Byram, 2004) "It is based on examples of a particular genre. By framework is meant guiding students. The genre framework supports students' writing with guiding principles about how to produce meaningful passages." (p. 234)

But first, what is a genre? Swales (1990) referred to genre as "a class of communicative events, the members of which share some set of communicative purposes" (p. 58). His definition offers the basic idea that there are certain conventions or rules which are generally associated with a writer's purpose. For example, personal letters tell us about their writers' private stories. Most genres use conventions related to communicative purposes; a personal letter starts with a cordial question in a friendly mood because its purpose is to maintain good relationships with friends, and an argument essay emphasizes its thesis since it aims at making an argument.

Traditionally, genres were seen as fixed types of development classified into categories and subcategories. For example, exposition, argument, description, and narratives were considered as the large categories, with sub-types such as definition, cause and contrast, business letter etc (Freedman & Medway, 1994). Thus, in the traditional view of genres, teaching genres means teaching textual regularities in form and content of each genre; i.e. teaching the rules that govern each type of development.

The positive sides of the genre approach are that it acknowledges that writing takes place in a social situation and is a reflection of a particular purpose, and it understands that learning can happen consciously through imitation and analysis. It is important for writing teachers to connect these two elements in order to help students understand how and why linguistic conventions are used for particular rhetorical effects. Moreover, because genres reflect a cultural ideology, the study of genres additionally opens for students

an awareness of the assumption of groups who use specific genres for specific ends.

Conclusion

Most of the approaches we have attempted to present in this paper are relatively new because the teaching of writing was included in that of grammar till the 1950s. The paragraph-pattern approach, for example, did not last for a long period; while the grammar-syntax organisation approach stressed on simultaneous work on more than one composition feature, mainly grammar. Another approach that did not last was the communicative one. It focused on the purpose of writing and the audience for, but it did not distinguish the stages within the process of writing.

The major general finding from the research on teaching writing, since this latter is considered as a skill on its own, is that student achievement is higher when the teaching approach emphasizes writing as a process rather than writing as a product (Parson 1985). Nowadays when teaching writing, the teacher should not consider himself as the sole reader of his students' writings. Students are no longer left alone on their writing assignments, and if they fail to get it right the first time, they have many other opportunities to edit their papers. Moreover, the teacher does not need to paint in red ink the students' papers. His critical comments take, now, the form of a negotiation with the students until they get convinced about the right way to say it.

Parson (1985) identified several reasons for the failure of the traditional approaches:

- Emphasis form and mechanics before, and often at the expense of, ideas and meaning.
- Focus on the product rather than the process.
- Serious neglect of the earliest stages of the writing process.
- Offer of too many artificial contexts for writing.
- Isolation of mechanical skills from the context of writing.
- Rather than being an outgrowth of research and experimentation, the traditional approaches are based on sheer historical momentum of outmoded theoretical assumptions (p. 9)

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