Writing for Specific Audiences: A Comparative Study of Teaching Writing in Nepal and the U.S.

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Abstract

This paper explores the disparities in teaching writing and evaluation between the United States and Nepal, focusing on the crucial concept of writing for a specific audience. In the U.S., there's an increasing emphasis on the need for students to tailor their writing to cater to distinct audiences. However, the educational system in Nepal primarily values rigid rules and standards over audience-oriented writing. I argue that teaching students to write for specific audiences is paramount for effective communication and underscores the concept of "learning transfer," where knowledge gained should be applicable across different contexts. While U.S. education standards advocate audience-oriented writing, standardized tests often fail to assess this essential skill. I contend that incorporating audience-specific writing assessments in standardized tests can significantly improve writing education. Some data were collected from 15 secondary-level English language teachers in Nepal. Findings demonstrate that instructors are not aware of the practice of teaching writing for a specific purpose. Ultimately, the paper calls for a shift in writing instruction to prioritize adaptability, context, and the intended audience. It underscores that writing is fundamentally about communication and that understanding the specific audience's needs is vital for effective expression, irrespective of geographical and educational system differences.

Keywords: *Composition, purpose, audience, communication, exam, threshold concept*

Introduction

When Professor Warren drew differences between school literacy, rhetorical literacy and threshold concepts on the blackboard in our Rhetoric and Composition class, I suddenly wanted to pick this issue for Nepal. According to him, "school literacy" is heavily influenced by rigid writing rules, and students are expected to write without audiences and pass an examination, while "rhetorical literacy" stresses writing for communication and the need for a specific audience. So, threshold concepts can serve as possible solutions to bridge the wide gulf between "school literacy" and "rhetorical literacy." "The concept of recursion in writing and its application in revision is the threshold (or double threshold) most essential to writing

reader-based papers" (Todd, 2013, p. 4). When it comes to writing, students must hold the authority to make decisions to fulfil the necessities of their intended audiences. National Council of Teachers of English (NCTE) demands that "Generation Alpha (and Gen Z) should be making important and intentional decisions about writing for authentic audiences" (as cited in Warren, 2022, p. 1). As writing teacher educators, we must encourage our students to learn to customize their writing to meet the individual needs of intended audiences. Prominent professional literacy organizations consistently advocate this principle. For instance, (NCTE) emphasizes the significance of providing students with diverse writing experiences that illustrate how writing can vary based on its intended purpose, audience, and contextual elements. In a statement, the Council of Writing Program Administrators, NCTE, and the National Writing Project (2011) emphasize the need for students to possess the "ability to analyze and act on an understanding of audiences, purposes, and contexts" (p. 1). Additionally, the Conference on College Composition and Communication prioritizes the consideration of real audiences as the second "Principle of Sound Writing Instruction." Ultimately, there is a clear and unanimous consensus in the field that students should be equipped with the necessary competencies to write effectively for target readers.

Regardless of this agreement among teacher organizations and writing centers in the U.S., there are several pieces of evidence to believe that many "state-mandated assessments of writing fail to measure students' ability to adapt their writing to the needs and expectations of specific audiences" (Warren, 2022, p. 1). He adds that in his home state of Texas, the state-administrated standards demand that students exhibit their writing competence for target readers right from standards 3 through 12. In the same way, in Nepal too, curriculum designers and educator trainers do not seem to be aware of it or are not intrigued by the idea of encouraging learners to write for an audience. Learners are just instructed to produce compositions to demonstrate their knowledge, vocabulary, and control over writing mechanics. This reveals that some educators still maintain the notion that writing can be effective without considering real-life audiences.

Need for the Culture of Writing for Specific Audiences

The significance of instructing learners to tailor their composition work to suit particular readers is paramount. To comprehend why this is crucial, we can approach the issue from the standpoint of "learning transfer," a subject that has engaged educational scholarship for many years, as indicated by the work of Perkins and Salomon (1992). The transformation of learning happens when knowledge acquired in one setting is effectively used in another. Unlike apprenticeship or internship models, the formal education system consists of distinct and isolated levels, often distant from the practical environments where knowledge should be applied efficiently.

In this system, one group of students is educated separately from those in the next, and educational stages are often isolated from one another. Formal education itself tends to operate independently of the professional world. This structural setup creates a challenge where knowledge and skills acquired in one educational setting are unlikely to transition seamlessly or be useful at the next level. This challenge underscores why writing teachers invest considerable effort in ensuring "vertical alignment[1]" and establishing standards for higher education and career aspirations.

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[1] Vertical alignment in education involves planning the progression of what students should learn in a content area across different grade levels, connecting concepts to create a cohesive, long-term teaching plan.

Recently, scholars in the field of literacy have shifted their attention to studying learning transfer in the context of writing. Notable researchers such as Beaufort, Driscoll, Wells, Nowacek, Robertson, Taczak, and Yancey have explored this concept. One particular lens through which scholars have scrutinized the issue of learning transfer that relates to writing is the differentiation between "well-structured" and "ill-structured" complications, a framework attributed to King and Kitchener (1994) and Wardle (2013). To simplify, a "well-structured problem" consists of one unequivocal correct answer, akin to the mathematical calculation 5 X 2, where the answer is unequivocally 10. Similarly, in a fill-in-the-gap exercise with a universal truth, "The _____ rises in the east," where the obvious answer is "sun." These answers remain constant regardless of one's educational level or professional expertise.

On the other hand, "ill-structured problems" do not have a single clear-cut solution and can be effectively addressed in multiple ways. Writing tasks almost always fall under the "ill-structured" classification. In layperson's terms, it allows instructors to encourage their students to engage in a rigorous writing process where they feel comfortable making several mistakes before producing an acceptable composition. Focus on students' writing level in the first draft and assess their progress over the stages of writing. And grade their writing improvement, engagement in writing processes, and efforts, which can be more justifiable. Needless to say, this is rarely practised in Nepal, as the product outweighs the process in our classrooms.

Additionally, we can consider two students, both of whom achieve a perfect score of 100% on a math test; it is reasonable to assume that they have arrived at the exact same answers to the same math problems by following almost the same formula or steps. However, when it comes to scoring 100% in an English essay, it is not because they have produced identical essays. Instead, they have each tackled the writing problem in distinct yet equally effective ways. Furthermore, it is essential to recognize that an essay scoring 100% in an English class might receive a lower score in a history class, primarily due to differing purposes and target audiences in these two academic disciplines.

Most educators face significant challenges when teaching subjects that revolve around "ill-structured problems." The difficulty becomes even more pronounced if learners must approach these poorly formed problems as if they were "well-structured." This inclination arises from the convenience of teaching students a set of conventional rules and guidelines, as opposed to instilling in them adaptable tactics that are supposed to be tailored to the specific characteristics of each unique issue. For instance, within the domain of English education, writing teachers frequently confront challenges with students who excessively rely on first-person pronouns or employ them incorrectly in their writing. A straightforward approach to address this issue is to treat it as if it were a well-defined problem and implement a rule: students must avoid using first-person pronouns in formal writing environments. While this approach may yield results in the short term, it hampers the transfer of skills. Students who internalize this strict prohibition on the use of first-person pronouns may inappropriately apply this rule to formal writing settings where it does not fit. In this context, Hyland (2002) puts forth his claim very carefully here:
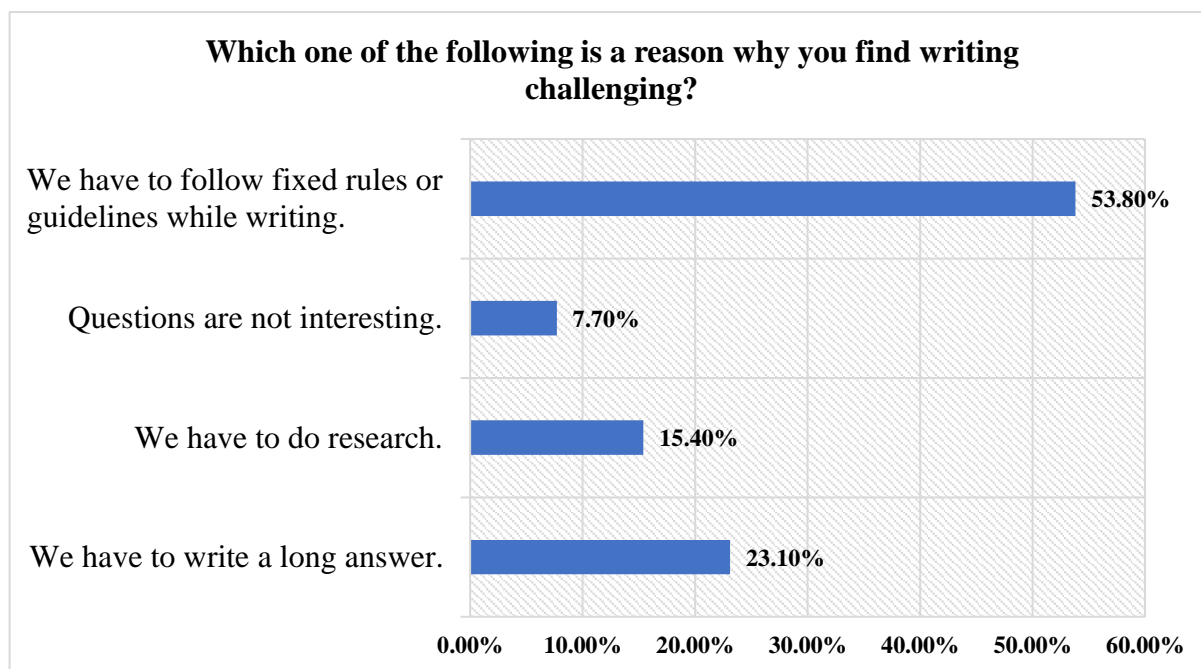
> In this article I briefly explore the most visible expression of a writer's presence in a text: the use of exclusive first person pronouns. I show that not all disciplines follow the same conventions of impersonality, and that in fact there is considerable scope for the negotiation of identity in academic writing. I argue that by treating academic discourse as uniformly impersonal we actually do a disservice to our students, and

that as teachers, we might better assist them by raising their awareness of the options available to them as writers (p. 351).

In relation to Hyland's notion of academic writing conventions and rules, I also claim that students are likely to write better if we do not impose a set of rules in the name of good writing. 53.8% of my participant students admitted that they feared writing tasks because of fixed rules and guidelines, which is further illustrated by the following figure.

Figure 1

Reasons why Nepali students find writing challenging

Which one of the following is a reason why you find writing challenging?

To gather some data with respect to Nepali students' views on conventional rules of writing, I conducted a small survey using Google Forms. A total of 13 students submitted the Google Forms. All the participants graduated from private higher secondary schools situated in Kathmandu, Nepal, where the medium of instruction was English. Based on the data obtained and analyzed, it can be concluded that most students in Nepal do not feel motivated to write, owning to rigid conventional rules and guidelines. Students want to write how they want because writing means expressing one's thoughts. Therefore, fixed rules are a hindrance to students' free expression in writing, and this must be taken into account by educators.

Following up Hyland's claims, it can be argued that the choice of the first-person pronoun has to rely on an author/student. As educators, we cannot impose fixed rules on their writing. As highlighted by Graff and Birkenstein (2018), advanced writing tasks in college often demand students to distinguish their personal viewpoints from those of others. This task becomes unnecessarily difficult when students feel compelled to avoid first-person pronouns entirely. This dilemma asks What students should think when one teacher instructs them to refrain from using first-person pronouns, only for another teacher to encourage their use? For students accustomed to viewing writing as a well-defined problem governed by strict regulations, the logical inference might be that one teacher's approach is correct while the other's is incorrect. However, this confusion stems from the inherent nature of writing itself. In its very essence, writing is an ill-structured problem that does not neatly adhere to a fixed set of rules. Students who perceive it otherwise develop a skewed comprehension of the craft of writing.

Rigid rules for writing should be replaced with the idea of flexibility to allow students to customize their compositions to the particular demands of varying readers (Beaufort, 2012). To illustrate this adaptability, take into account the practical applications of a writing assignment akin to one featured on the tenth-grade State of Texas Assessments of Academic Readiness (STAAR) test in 2017. Emphasizing this point, Warren (2022) underscores that tenth-grade students were tasked with the following prompt: "Compose an essay expressing your viewpoint on whether an individual can elect to pursue happiness." Similarly, tenth-graders were presented with the following prompt in the English paper of the Secondary Education Examination (SEE), the board examination in the secondary school system of Nepal which the National Examination Board is conducting: "Write an essay giving your views on "Use of Cell phone in school life" (Poudel, 2022). The problem here is the context. A series of questions arise here: Who is the reader? Should students write in formal or informal language? Do students and their possible audiences need to follow a certain writing convention? Can students use first-person pronouns in the assigned essay? These STAAR and SEE questions can be labeled as ambiguous.

When composing a message to console a friend who has lately lost her or his grandparent, it is entirely appropriate to employ an informal style, replete with colloquial language and personal anecdotes, and to address the recipient directly. However, when it comes to drafting a research paper for school or college, it becomes imperative to adopt a more objective persona, adhere to a formal writing style, and integrate academic citations to cater to a broader academic readership. Conversely, when crafting a farewell speech for the final day of school, it is appropriate to draw upon personal experiences within the school, maintain a tone that resonates with the occasion, adjust the text/script for effective oral delivery, and make a direct appeal to the school's educational values and memorable moments. Importantly, neither of these approaches holds inherent superiority or inferiority over the other, as the guidelines for each are contingent upon the specific context. However, students addressing those essay questions in the STAAR test and the SEE were not provided with a particular audience or scenario; instead, the tasks were given to them as a well-defined problem, inadvertently declaring a single "correct" approach to essay composition.

The Culture of Writing without an Audience at School

The tendency to push students to write without considering a specific target audience has a deep-rooted history that predates standardized tests in both the United States and Nepal. Despite its origins in the rhetoric dating back to Aristotle, who notably underscored the importance of considering the audience in public discourse, stating that in public speaking, the "someone addressed" is the "objective of the speech" (Warren, 2022), this Aristotelian tradition began to fade during the Enlightenment era with the emergence of the concept of the "autonomous text" (Olson, 1977).

The notion of the autonomous text embodies an idea where meaning is solely and obviously conveyed through the written words on any sheets of paper, making the interpretation equally accessible to everyone and rendering the consideration of the intended audience inappropriate. Olson (1977) argues that the concept of the autonomous text gained prominence during the Enlightenment for two main intentions. Firstly, the advent of the printing press facilitated the dissemination of texts to a "more diverse readership than ever before," prompting writers to adopt a template/style that didn't rely on readers with similar background knowledge. Secondly, the rise of scientific inquiry in the seventeenth century necessitated a mode "of writing that could establish and preserve objective scientific knowledge," making it universally comprehensible to all readers. As a result, the original form of academic conventions reflected a deliberate attempt to produce texts that were

completely obvious, neglecting culture-laden judgments and appeals directed toward specific readers.

It may come as no surprise to experts in literacy that scholars have long regarded the concept of the autonomous text as "a compelling myth" (Geisler, 1994, p. 26), an idealized objective that remains unattainable, even for researchers who rely on an extensive reservoir of "contextual knowledge in their reading and writing" (Cazden, 1989). Nevertheless, even if the notion of the autonomous text is fictional, it has been widely accepted as a valuable construct within conventional teaching and writing. For example, scholars have observed that writings prepared to instruct academic subjects for school-level education serve as autonomous entities (Haas, 1994). Because the primary objective of these writings is to convey "the approved representation of society's validated knowledge" (Olson, p. 108), they adopt a writing style that appears to "emanate from a source beyond human limitations" (p. 109). This default mode of formal writing proved to be something that students aspire to emulate, rendering the requirement of a target reader seemingly unnecessary.

The Need for a Particular Reader in Inflexible Exams

The combination of the traditional approach of treating texts as standalone entities and the prevalence of large-scale, high-stakes writing assessments creates a situation where students may not develop the essential skill of writing for specific audiences despite the inclusion of this skill in content standards. Research indicates that inflexible parameters drastically shape how writing educators instruct writing in their classrooms (McCarthey & Woodard, 2018). For example, in a study conducted by McCarthey and Woodard (2018), where 20 instructors from 4 districts in the same state were interviewed and observed, only four teachers deviated from the "district-mandated curricula based on state standards." This suggests that when state standards advocate effective approaches, such as the importance of teaching students to write for a target reader, educators are inclined to adjust their teaching methodologies accordingly.

Education standards should not be considered as a separate entity, especially when we desire to couple them with evaluations designed to gauge their effectiveness. At least, in theory, a standards-based education system evidently delineates the specific knowledge and performance levels that students should attain within a given year. Board or summative examinations should work in conjunction with these parameters, thus serving as a reliable indicator of each student's academic progress. In this framework, parameters play a central role in shaping curriculum and instructional practices, and summative assessments naturally reflect what students have learned throughout the year. However, America's model of stand-based education introduces challenges to this framework. While "students spend over 1,000 hours in school" annually (U.S. Department of Education, 2008), only about 10-15 hours are allocated for state and federal accountability assessments (Council of the Great City Schools, 2015). In Nepal, as "per the government rules, schools need to open for 220 days in a year and classes need to be conducted at least 1,064 hours (for 190 days) every year" (Ghimire, 2020). However, there is no fixed amount of time allocated for learning assessments. Comparatively, small assessments are tasked with measuring a substantial amount of student achievement. It is logical to infer that, in certain academic subjects, state standards may encompass so much course material that it cannot reasonably be assessed within these limited timeframes. In such scenarios, even the most exemplary content standards can fail to be sufficient to assert that students acquire all the necessary subject-specific information.

A question arises to be pondered upon. What happens if educational parameters are not evaluated through assessments and the syllabi that instructors are expected to deliver fail to feature on the tests? A substantial body of scholarship indicates that, especially in

composition cases, parameters that are not examined may tend to be disregarded or underemphasized in composition classes (McCarthey, 2008). For instance, a survey involving over 600 instructors representing three different states, conducted by O'Neill, Murphy, Huot, and Williamson (2006), revealed that the major portion of writing instructors had adjusted their approaches to align with the explicit requirements of state-administered examinations. The degree of these adjustments and teachers' dissatisfaction with them became evident through their answers to unstructured survey questions. A teacher in California, for example, expressed concerns about the state-administered examination, saying, "Oh yes, it's caused panic. Soon we'll be teaching directly to the test, I'm afraid" (p. 99). A teacher from Georgia noted that the test "compels us to focus on practising the five-paragraph essay to better prepare our students for the test" (p. 101). These responses suggest that the test content influences the curriculum and directs instructional approaches, even if writing instructors perceive mismatches between the test content and what they should teach. Rather than curricula determining assessment measures, it appears that assessments are driving the curriculum. In this context, merely being part of state evaluations and examinations might not ensure that content is course material; it must also feature in exams.

Results

According to Warren (2022), for the school year 2020/2021 in the U.S., a total of 12 states, which accounts for 24% of the states, had plans to conduct composition assessments that necessitated learners to compose their essays for a particular target reader. Since some states examine learners in several high school grade levels and/or demand students compose different essays as part of a single evaluation, a total of 69 essay writing examinations were planned to be conducted. Out of these 69 essays, 14, or approximately 20%, required learners to write with a specific reader in mind. Further details about these 69 essays are provided below.

Among the 55 state-administered essay writing examinations that discourage learners from writing for any intended readers, 23 tests, constituting 42%, require learners to read course material and craft an essay investigating it. Roughly 29% of state-administered essay writing examinations that do not particularize any readers are classified as "non-source-based essays" (Warren, 2022, p.9). In such assessments, learners are tasked with composing informational or persuasive essays based on their existing knowledge rather than information presented within the test itself. Warren adds that approximately "20% of essay tests that do not" define a target reader prompt learners to create essays that draw on external sources included in the "testing materials" (p. 10). For instance, students receive two sources and corresponding instructions in a sample test from the Maryland Comprehensive Assessment Program. Finally, about "9% of state-mandated essay tests that do not specify a specific audience" require learners to create short works of creativity like stories, fiction, etc. (p. 10). For instance, the Louisiana Educational Assessment Program instructs high school students to complete tasks of this nature. "Of the 12 states that administer high school writing tests that" necessitate learners to write for an intended reader, 8 of them (Arizona, California, Hawai'i, Idaho, Oregon, South Dakota, Vermont, and Washington) employ the examination developed by the Smarter Balanced Assessment Consortium (SBAC) (p. 10). This consortium was established to construct standardised tests that complied with the Common Core State Standards (CCSS).

Discussion

The most promising finding in the research undertaken by Warren (2022) and his team is "that all 50 states and the District of Columbia have adopted content standards that require students to write for specific audiences" in mind (p. 12). Regrettably, he states, "only 24% of

states actually test this skill" (p. 12). Given the widely recognized status of examinations that can influence a writing curriculum, we may be encouraged to deduce that many writing instructors are training future teachers for a where learners are not tasked with producing writing tailored to intended readers.

In the U.S., when high-stakes assessments disregard the National Council of Teachers of English (NCTE, 2016) recommendation that writing is evaluated "over a substantial period of time" (para. 4) and "from initial through to final drafts" (Applications section, para. 3) students learn that writing does not entail complicated composition procedures across several revisions. But in Nepal, "[v]arious classroom activities and techniques should be used to help the learners to learn more. The following techniques/activities can be used as tools for formative assessment . . . portfolios, written samples" (Secondary Education Curriculum 2077, 2020, p. 56). The problem is that there is no specific mark allocation for writing processes or portfolios. Of 25 formative evaluations, tentatively, an English teacher may allot 2/3 marks for students' written work, which means Nepali students earn points based on their final products during the year-end exams, not for their revisions.

While evaluations require student writers to "form and articulate opinions about some important issue . . . without time to . . . read on the subject "(Guiding Principle 1, para. 2) learners feel that their understanding of a chapter or course does not weigh as much as producing well-structured prose. Additionally, when evaluations do not prompt student writers to compose "for a range of audiences," (Guiding Principle 2) they get the impression that the objective of writing is to create graded but not genuinely read documents. Standardized examinations inadequately assess authentic writing mainly because they neglect to provoke student writers to produce a composition with an intended reader in mind, which could be their most significant flaw. While it may be generous to suggest that writing tasks (essays, stories, dialogue, paragraphs, news articles, reports, character sketches, summaries, press releases, descriptions, biographies, etc.) must align with authentic writing tasks, it is challenging to envision real-world writing contexts outside educational environments where we instruct our students to write without the existence of any particular audience in mind, which happens to resemble the idea of shooting without aiming.

Figure 2
The culture of teaching writing for a specific audience in Nepal

Teaching writing for a specific audience
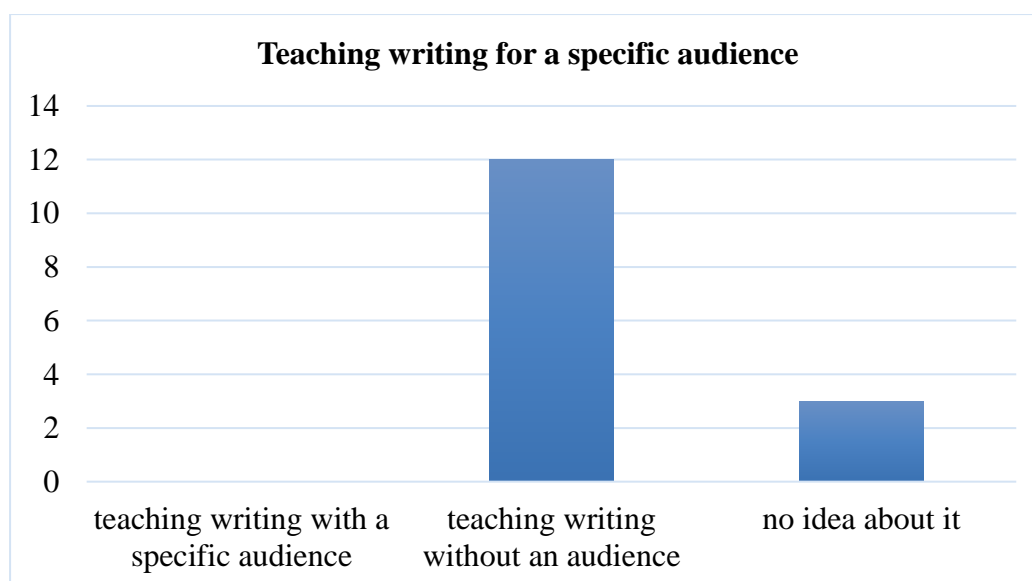
A survey was conducted, and data was collected from a total of 15 secondary-level English language teachers in Nepal using Google Forms. 80% said that they teach writing by adopting different teaching prompts, brainstorming, sample answers, guidelines, rules, etc. They concentrate their attention on helping students generate ideas and produce a well-crafted composition. They also admit that they still allow a certain amount of grammar and writing mechanics points. 20% of the respondents confess that they have never thought about it. They just instruct students to follow the given instructions and write creatively, critically, and proficiently. They have mentioned that it does not matter who the audience is. Unfortunately, none of the respondents teach writing in class for a specific audience. This small size sampling does not endorse the idea of generalizing teaching writing culture in Nepal; nevertheless, it hints that in our writing classes, students are still bound to follow certain writing conventions and stick to the same structure, tone, style, language, etc. In other words, these students are writing to meet the "objectives" of passing a test rather than cater to the needs of an audience.

Despite the persistence of standardized testing, we must not be discouraged from our efforts to advocate for improved assessments. Each state in the U.S. has implemented benchmarks requiring students to compose texts for particular readers. Those teachers working in one of the 38 states lacking evaluation of this standard should advocate for incorporating assessments that do so. Although the exam's validity may still be inadequate, developing a new culture of adopting the notion of writing for a particular group of audiences tends to increase the chances of teaching this vital skill. Meanwhile, teacher trainers or master trainers in writing should equip future teachers to navigate curricula for teaching writing that may conflict with the best teaching strategies in composition classes across the world.

Implications for Nepali Teachers and American Teachers

For Nepali teachers who teach English, the implications are manifold. The paper indicates that the prevailing culture in Nepali classrooms tends to prioritize the final product over the writing process. The emphasis on adhering to fixed writing rules, rather than encouraging adaptability and flexibility in writing strategies, deters students from experimenting with stream-of-consciousness writing, allowing their thoughts to flow freely without the constraints of structure or interruption. Writing should be treated as a process because in the words of Silva (1990), a process-based approach is important to facilitate "a positive, encouraging, and collaborative workshop environment within which students, with ample time and minimal interference, can work through their composing processes. The teacher's role is redefined as a coach to help and provide strategies in different stages of writing" (p.15). Nepali educators may need to reconsider their approach, moving away from the inclination to treat writing as a well-structured problem governed by strict regulations. The need for a specific audience in writing is highlighted, emphasizing the importance of contextualizing writing tasks. Teachers in Nepal might benefit from incorporating real-world equivalents of writing tasks, acknowledging the diverse contexts in which writing is applied, and fostering a more audience-centric writing culture.

Moreover, addressing the disconnect between teaching fixed rules and the inherently ill-structured nature of writing problems is crucial. It calls for a shift in mindset, recognizing that writing, by its nature, requires adaptable strategies tailored to the uniqueness of each problem. Combining process-based writing and iterative revisions with a specific audience in mind, wherein, as Barthes elucidated in 1977 (as cited in Sommers, 1980), these revisions reshape their thoughts to construct a coherent argument. It also tends to build students' confidence to write with an uninterrupted flow. In their own words, the students have moved beyond the primary purpose of writing, "to express myself" or "to tell myself what I've

learned." Moreover, students hone their ability to reflect on their writing drafts, as described by Flower in 1979, which he termed "reader-based."

Conversely, the paper draws attention to the challenge of high-stakes assessments shaping curriculum and instructional methods for U.S. writing teachers. While content standards advocate for teaching learners to write for intended readers, the mismatch between standards and assessments creates a gap. Teachers may find themselves compelled to match their teaching methods to the requirements for standardized tests, possibly compromising the improvement of essential writing skills. The need for learners to craft writing tailored to specific readers is underscored, yet the reality of assessments often overlooks this critical aspect. U.S. teachers should advocate for assessments that truly reflect the nuanced nature of writing, emphasizing the importance of evaluating writing over a substantial period and across multiple drafts. This is because, as Cheung (2016) contends, writing instructors need to deepen their understanding of the cursive tendency "of the writing process as well as know what constitutes good writing." He further argues that students, when mindful of the objective, readers, and situation in their composition pieces, are likely to employ academic writing elements and stages, such as paraphrasing, work citation, word choice, judicious use of first-person pronouns, choice of voice, strategic thinking, and argument structuring. The discrepancy between what standards endorse and what assessments prioritize may necessitate a careful balance for educators, ensuring that the demands of standardized testing do not overshadow authentic writing processes. U.S. teacher educators must also significantly contribute to preparing future writing educators to navigate these challenges and champion effective writing instruction, even within the constraints of standardized education systems.

Conclusion

In summary, the idea of writing for a specific audience has developed as a response to changes in media, technology, and communication theory. It is a recognition that effective communication requires understanding addressing the unique needs, interests, and preferences of different audience groups. This approach is essential for successful marketing, persuasive writing, and effective communication in a variety of contexts. It is imperative to realize that writing does not mean meeting "objectives" to pass exams but " communicating oneself." To communicate one's ideas and feelings, he or she must know the rhetorical context or a specific audience. Communicating ideas without an audience in mind resembles the idea of a shot in the dark. Hence, it is high time for instructors to familiarize themselves with the threshold concepts of teaching writing and imbue their students to write for intended audiences. Writing something without an intended audience is similar to shooting without aiming at anything.

Someone might argue that there are several differences between Nepal and the U.S. in terms of writing cultures, education systems and assessment administration. Nevertheless, the point I am making here is that regardless of different geographical places, education systems, and mediums of instruction, when it comes to writing, we, writing instructors, must instil in our students the idea of a specific audience for effective communication. To put it more straightforwardly, at the conclusion of the semester or academic year, pupils are composing papers to transform their ideas and evidence into others effectively. English language teachers (Nepali or American) can realize this accomplishment only through a series of iterative revisions conducted with a specific audience in mind. During these revisions, students transform as their thoughts are reshaped to form a coherent argument. In other words, we can assert that students have progressed beyond the primary goal of writing for self-expression or personal reflection. Furthermore, they demonstrate the ability to reflect on the writing process itself, often described as a "reader-based" approach.

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