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Teaching students how to write clearly through mediation: task design for tertiary EFL writing

Drawing on the CEFR's conceptualization of mediation (CoE, 2020) and the reader-oriented principles of clarity discussed by Williams and Bizup (2014), this article proposes a task design framework for teaching students how to write clearly in tertiary-level EFL writing instruction. It argues that clarity-focused writing tasks in which the target reader and the communicative situation are not made explicit may not fully support the development of clear writing. In such tasks, students may fail to see clarity as context-dependent, and the associated principles of clarity may appear abstract or weakly connected to the communicative demands of writing. Mediation tasks address this by including the target reader and the communicative gap in the task itself. Instead of asking students to "write clearly" for an imagined audience, they require students to decide what to select, how to formulate it, and how to organize it so that the target reader can (re)construct the intended meaning. In this way, clarity emerges as a product of mediation, since students must resolve a communicative gap through constrained decisions about selection and expression. The article shows how selected CEFR mediation activities (CoE, 2020) can be mapped onto clarity principles (Williams & Bizup, 2014), specifying how different task types may structure different writing decisions. It concludes with illustrative tasks for tertiary-level C1 students, demonstrating how the framework can be operationalized in classroom practice.

Keywords: CEFR, clarity, mediation, writing, tertiary education

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Słowa kluczowe: ESOKJ, przejrzystość, mediacja, pisanie, szkolnictwo wyższe

1. Introduction

"Above all, write to others as you would have others write to you," advise Williams and Bizup (2014: 132) in *Style: The Basics of Clarity and Grace*. Ideally, this reader-oriented approach to writing results in texts that are readily understood by their intended audiences. In academic contexts, this expectation is commonly framed in terms of clarity, a term that often functions as a catch-all for a range of textual features (Nelson, 2013). However, despite its centrality, clarity is frequently treated as "self-evident" (Nelson, 2013) and is rarely taught explicitly (Medzerian, 2010: 186). This creates a pedagogical problem. Students are expected both to demonstrate what they know (McNamara et al., 2018: 18) and to communicate it clearly in writing (Nelson, 2013), but instruction often relies on general guidance that does not reliably translate into concrete linguistic decisions. Even when clarity is addressed explicitly, it is often presented as a set of abstract stylistic principles applied at the level of sentence revision. As a result, students may not know, or fully understand, how to achieve clarity and/or how important it is. The issue is more pronounced in EFL contexts, where clarity is often assumed to develop alongside language proficiency. However, clarity depends not only on linguistic resources but also on an understanding of what counts as clear written communication in English. These expectations are not acquired automatically; rather, they require explicit attention and guidance.

Crucially, clarity is also not a stable or neutral concept. What is seen as "clear" depends on audience, context, and communicative purpose (Thorneycroft, 2025: 349), and appeals to clarity may reflect specific cultural and linguistic norms, as well as "ideological work" (Barnard, 2010: 434). For the present purposes, clarity is understood in a contextually specific way: as the ability to select, organize, and articulate information so that it is accessible to readers that do not share the writer's contextual or background knowledge. The context is a university-level EFL setting in which C1-level English Studies students from diverse linguistic and educational backgrounds are learning to write for different audiences, using English as the sole language of instruction and production. Within this context, clarity in writing is not claimed as a universal good but as a locally defined communicative competence that can be taught through explicit instruction. The article brings together two frameworks to this end. The first is the concept of mediation from the Common European Framework of Reference for Languages (CEFR), which requires

learners to decide what information to include, how to organize it, and how to express it for a specific audience (CoE, 2020: 91). The second is the reader-oriented principles of clarity described by Williams and Bizup (2014), which make those decisions visible and actionable at the level of language.

This article argues that the difficulty in teaching students how to write clearly lies not in the absence of useful principles of clear writing, but in the lack of explicit task structures that require students to apply them meaningfully. It proposes that clarity can be more effectively taught when it is treated as the outcome of mediation. Thus, the central claim is that mediation tasks do something that typical clarity-focused writing tasks often do not: they embed communicative constraints that make certain clarity-related decisions necessary. By positioning the student between source material (such as a text, data, or concept) and reader that cannot access it (where access may refer not only to physical availability, but also to cognitive, linguistic, or contextual accessibility), mediation tasks create a structural gap that must be bridged. This gap generates pressure on form, requiring students to make explicit decisions about selection, organization, and formulation.

Although both mediation in the teaching of various skills, including writing (Fischer, 2024; Gadomska, 2024; Liontou and Braidwood, 2021), and the principles of clarity in university-level writing (Medzerian, 2010; Nunan and Choi, 2023) have been widely discussed, they have largely been treated as separate concerns. This article connects the two by proposing a framework that links CEFR mediation activities with Williams and Bizup's (2014) reader-oriented principles of clarity. It shows how different mediation activities may foreground specific writing decisions, and how clarity principles help guide the linguistic choices involved.

2. Mediation and clarity in the CEFR

In the *Common European Framework of Reference for Languages: Learning, Teaching, Assessment – Companion Volume* (2020), mediation is conceptualized as a mode of communication and one of four communicative language activities and strategies, the other three being reception, production, and interaction (CoE, 2020: 32). It refers to the ways in which language users make meaning accessible to others by selecting, organizing, and reformulating information for a particular audience; this is done within or across languages and modalities (CoE, 2020: 90). Unlike production, mediation "involves handling new meaning" for others, moving away from simple "personal expression" (North, 2024: 55), which makes it a useful lens for thinking about teaching how to write clearly.

Before proceeding, it is worth clarifying how mediation in the CEFR is grounded theoretically. It is informed by a range of perspectives, including sociocultural theory, the ecological model, and complexity theories (North and Piccardo, 2016: 11), as well as broader socio-constructivist approaches to learning. Within this "richer model of mediation," particular emphasis is placed on the "co-construction of meaning in interaction" and on the "movement between the individual and social level in language learning" (North and Piccardo, 2016: 5). From this perspective, the learner is understood as a social agent, and mediation "occurs where there is bridging and exchange between different elements and spaces, where the individual and the social interact" (North and Piccardo, 2016: 13).

The emphasis on mediation in the CEFR reflects a broader shift in the understanding of language use and education: instead of treating communication as the exchange of information between similar participants, the CEFR complicates this exchange, highlighting that it often occurs across differences in culture, knowledge, and language (Council of Europe, 2020: 91). While mediation is not new to teaching (Creanga, 2020; Goodier, 2020), its systematic conceptualization and integration within the CEFR mark a significant development in how it is understood and operationalized in language education. As Stathopoulou (2015: 1) notes, contemporary multilingual and multicultural contexts require language users not only to express themselves, but also to make meaning accessible to those that may not share the same background, particularly in conditions of increased cross-border mobility in Europe (Janowska, 2017: 84–85). This shift has important implications for language task design, as students are typically asked to express their own ideas in communicative situations where no asymmetry in understanding is built in. In mediation tasks, by contrast, they engage with an existing source for an intended audience that does not have direct access to it. Crucially, "[w]hen we assume the role of mediator, it is so as to participate in a communicative event, acting as a go-between, an intermediary whose job is to help someone understand the message delivered. We intervene to help the flow of interaction and facilitate the exchange" (Dendrinos, 2013). This creates a dual communicative demand and shows how language use is not the production of isolated messages, but participation in activities where meaning must be adapted across differences in knowledge or perspective. Within this framework, clarity can be understood as the effectiveness of that adaptation.

The CEFR operationalizes mediation through a set of mediation activities and strategies (CoE, 2020: 90; see Fig. 1). For the purposes of this article, the most relevant are text mediation activities, such as relaying specific information, explaining data, processing texts, and note-taking. These

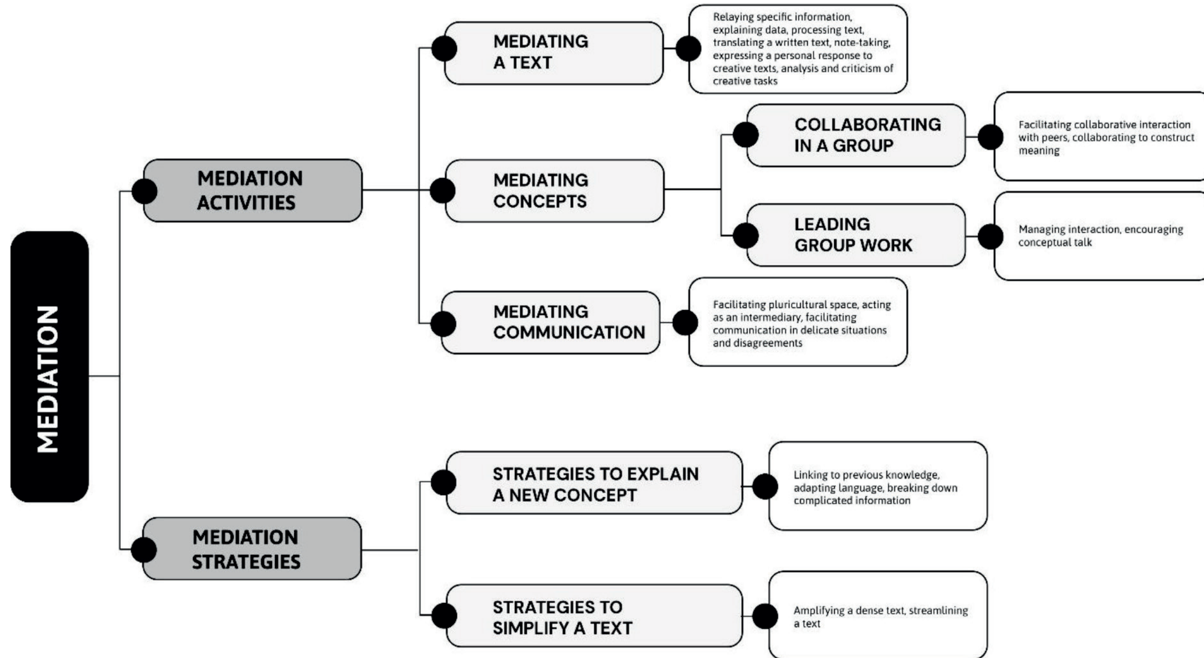

Figure 1. The CEFR model of mediation

Source: CoE, 2020: 90.

activities share a common structure: each requires the learner participating in a communicative event to transform source content for a particular recipient. Mediation strategies explain how this works; they include adapting language to the recipient and breaking down complex ideas into more accessible forms. Together, these activity types and strategies offer a practical guide for task design that can be aligned with clarity principles, a connection developed in the following sections.

Clarity itself is not defined as a separate construct in the CEFR. However, it appears consistently as a criterion of successful performance. In written production, for example, learners are expected to produce "*clear*, detailed texts" at B2 and "*clear*, well-structured texts" at C1 (CoE, 2020: 66; emphasis added). In mediation, clarity is more directly tied to transformation: learners are expected to "convey *clearly*" the key ideas of complex texts at C1 or to "explain in *clear*, fluent, well-structured language" how information is structured for others at C2 (CoE, 2020: 91; emphasis added). This pattern points to a gap: the CEFR characterizes successful performance as "clear," but not how it is achieved. The present article addresses this gap.

3. A mediation-oriented approach to teaching clear writing

If clarity is understood as an outcome of successful mediation, then writing instruction should foreground the decisions through which such mediation is achieved. Reader-oriented approaches in writing pedagogy already emphasize anticipating audience needs (Hartley, 1994; Kroll, 1984; Lingard, 2022; Môcová, 2024). However, they typically conceptualize the reader as an external cognitive construct that writers are expected to keep in mind during composition. In practice, this awareness does not consistently lead to expected textual or linguistic choices: students may recognize the importance of audience without systematically adjusting sentence-level structure, information selection, or discourse organization.

The CEFR mediation construct offers a complementary perspective by embedding the reader within the task itself. In mediation-based activities designed to develop the ability to write clearly, learners not only are prompted to consider an audience, but are required to transform content for specific recipients that do not have direct access to the source, while applying particular principles of clarity. This introduces a structurally defined communicative gap between source, writer, and reader; it also creates opportunities for learners to operationalize principles of clarity. Within this configuration, meaning does not merely get expressed; it must be reconstructed

for a particular interpretive context. As a result, textual decisions become conditions for task completion.

Within the scope of this article, mediation is treated as a task-based framework, with its pedagogical relevance residing in the fact that it makes key writing decisions visible and meaningful. In particular, mediation tasks involve three interrelated decision types: selection of relevant information, organization of that information for a specific recipient, and linguistic formulation that ensures accessibility. This focus on decision-making aligns with research in reader-oriented writing, which shows that perceived clarity depends not only on lexical or grammatical correctness but on how information is structured for processing (Lingard, 2022; Môcová, 2024). Clarity, in this sense, emerges from the alignment between textual structure and reader expectations, rather than from isolated stylistic features. Mediation tasks make this alignment operational by requiring writers to resolve a defined communicative problem: what must be conveyed, how it should be ordered, and how it can be expressed for a reader without access to the source.

A related emphasis on decision-making is evident in CEFR-informed discussions of mediation task design. Janowska (2023; 2024) highlights the need to specify participants, barriers to communication, and purposes as key parameters of mediation. These parameters do not simply provide context; they shape the conditions under which particular decisions must be made. When adapted to intralingual writing tasks, they involve specifying who the reader is, what knowledge or contextual access they lack, and what the text must enable them to understand or do. Under such conditions, choices about agency, information flow, concision, or emphasis cannot be treated as optional refinements. In this sense, the proposed mappings are best understood not as fixed correspondences, but as analytically motivated alignments between types of mediation activity and the clarity-related decisions that they are likely to foreground.

It is important to emphasize that this article does not propose a direct one-to-one mapping between specific mediation activities and individual clarity principles. Instead, it outlines a set of pedagogical correspondences that are analytically useful for task design (see Fig. 2). Different mediation tasks may prioritize different kinds of decisions, which, in turn, highlight particular aspects of clarity. Therefore, these correspondences should be understood as heuristic. To operationalize this relationship, the article draws on Williams and Bizup's (2014) principles of clarity as descriptive tools for identifying recurrent textual decisions. These principles are not treated as normative rules but as ways of making visible how clarity is constructed in writing, for example, through explicit agency, controlled information flow,

concision, or sentence-level emphasis. Thus, their function is diagnostic and pedagogical rather than prescriptive.

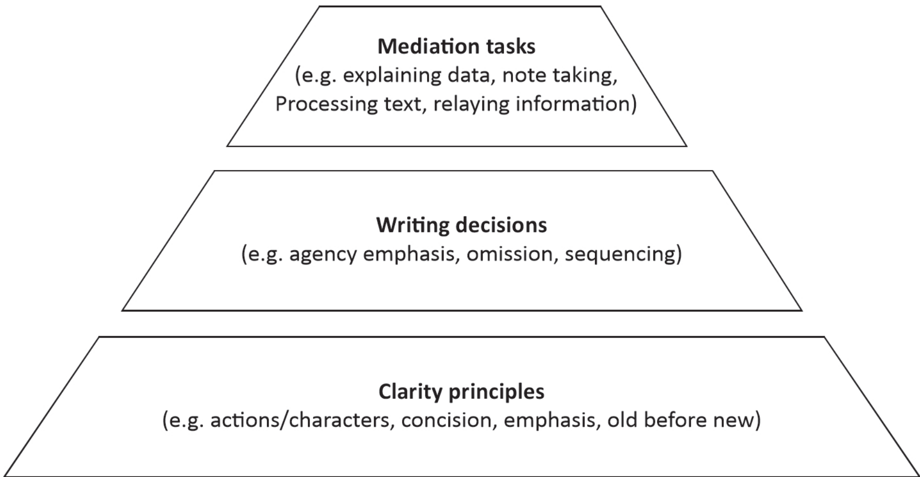

Figure 2. The relationships among mediation tasks, writing decisions, and clarity principles

Source: own work.

Two potential issues should be addressed. First, clarity is not a neutral or universally stable construct. As Barnard (2010: 434) and Thorneycroft (2025: 349) note, appeals to clarity can reflect disciplinary and ideological assumptions about what counts as "good" writing. In response, the present framework does not define clarity as an inherent textual property but as a context-dependent communicative outcome negotiated within specific task conditions. Mediation tasks make this negotiation explicit, thereby opening clarity to pedagogical discussion, rather than treating it as an unexamined norm. Second, the applicability of reader-oriented stylistic principles in EFL contexts requires caution, given cross-linguistic variation in rhetorical conventions (Matsuda, 2015: 140). Nevertheless, the framework does not assume that such principles are naturally acquired, or universally intuitive. On the contrary, it treats them as explicit analytical tools that may help students notice how English discourse distributes information and constructs readability. Their pedagogical value lies precisely in their explicitness, which allows students to reflect on, rather than implicitly reproduce, discourse conventions.

Overall, mediation is used here not as a theoretical replacement for existing writing pedagogy, but as a task-design principle that structures communicative constraints in ways that make writing decisions more visible,

accountable, and discussable. In this sense, clarity is not treated as an abstract writing ideal, but as the emergent result of successfully finding a solution to the constraints built into mediated communicative activity.

4. Mapping mediation activities to clarity principles

The task design in this article pairs selected mediation activities with specific clarity principles, with each pairing based on the type of communicative constraint that the activity introduces and the point at which a lapse in clarity would most directly affect the reader's ability to reconstruct meaning. Also, while writing tasks may engage several aspects of clarity at once, the purpose here is to make the underlying decisions more visible and easier to discuss, without suggesting that they operate in isolation in actual writing. In practice, clarity in texts may depend on the coordination of multiple clarity principles, often applied simultaneously; however, breaking them down can benefit students, as it allows them to see more clearly how different principles operate when considered separately.

In relaying specific information, the main challenge lies in reconstructing meaning for a reader. Here, unclear agency quickly becomes a problem: if the reader cannot identify who did what, the message is hard to interpret. This is why the activity is used to practice the actions/characters principle. Explaining data, by contrast, is seen as constrained less by ambiguity than by density. When space and attention are limited, the risk is that peripheral detail will obscure the main finding. Therefore, the relevant decision is what to omit, which makes concision the most useful principle to assign.

Processing a text shifts the difficulty again. As students must reorganize content, rather than follow the source, the task depends on how information is sequenced for a new reader. The old-before-new principle offers a way of managing this progression at sentence level, helping ideas unfold in a predictable and accessible order. Finally, in note-taking for a peer, the issue is not simply selection or sequencing, but sentence-level processing. Without access to the original lecture, the reader depends entirely on the notes. Sentences that delay the main point, or open with heavy, abstract material, become harder to follow. The principle of emphasis addresses this by encouraging writers to place key information where readers expect it: toward the end.

5. Sample tasks for developing clear writing through selected mediation scales

The argument so far has been that clarity can be taught by drawing students' attention to why and how they adapt information for a reader. The next step is to show what this may look like in practice. Each sample task combines a CEFR mediation activity with one of Williams and Bizup's (2014) principles of clarity. The aim is not to test their effectiveness empirically, but to illustrate how task constraints can be designed so that specific clarity-related decisions become necessary in the process of writing. Instructors can further adapt these tasks using existing CEFR guidance on mediation task design (CoE, n.d.), which provides practical tools for specifying audience, purpose, and conditions of use.

In each task, the student is positioned as a mediator working with source material and producing a text for readers that are unable to access it. This creates a concrete communicative problem that must be resolved through decisions about selection, organization, and expression. It also creates a task-based communicative scenario in assessment terms that is more "relevant, authentic and valid," which Fischer (2024: 87) identifies as key advantages of "meaningful mediation tasks." Therefore, clarity is embedded in the task structure: each task foregrounds a single clarity principle to make it more visible and teachable, even though multiple principles typically operate simultaneously in practice. The focus is not on teaching clarity as an abstract skill, but on task design that structures mediation in ways that make clarity necessary for successful communication.

These tasks are also designed as collaborative mediation events. Students' written work is read by their peers, who act as the intended audience. This creates an immediate feedback loop in which readers respond to the mediated text by, for example, commenting on choices and requesting clarification. Thus, students are not only practicing intralingual mediation and clear writing but also receiving immediate evidence, in real time, of how effectively their communication decisions bridge the communicative gap.

Peer feedback is intended to remain intralingual, taking place entirely in English, particularly in a diverse cohort where English may be the only shared language. However, depending on the group, it may also become cross-linguistic if students can draw on other shared languages, such as Polish, to negotiate meaning. Depending on task design, this mediation work happens in speech or in writing, through discussions, annotations, or comments, and may involve either individual responses or group interaction.

5.1. Relaying specific information in writing: practicing the actions/characters principle

Relaying specific information requires the learner to extract what is relevant from a source and reformulate it for a particular purpose (CoE, 2020: 93). Unlike processing a text (see 5.3), it is selective from the outset: what matters is not the whole text, but what a given reader needs to know. This selectivity brings sentence-level decisions into focus. When information is removed from its original context, references become less obvious, and the reader depends more heavily on explicit cues. This makes the actions/characters principle particularly relevant: key actions need to be expressed as verbs, and their agents need to be clearly identifiable as subjects. The task in Table 1 is designed so that students cannot rely on context or other content. To make the message usable, they must make "who did what" explicit in their sentences. The source material includes nominalized structures, as these are typical of academic input, but they often obscure agency.

Table 1. Task 1: Relaying seminar content to an absent peer

Mediation focus	Relaying specific information in writing
Clarity principle	Actions/characters
Source material	Seminar notes written in a nominalized, impersonal academic register
Level	C1
Communicative scenario	Your English-speaking peer missed last week's seminar on visual narratives and has asked you to send a short message (40–60 words) explaining the role of music in one of the films discussed during the seminar. Read your notes, and select the most relevant points.
Instruction	Write a short message to your peer in which you explain those points clearly. Remember that she will be reading this without access to the slides or any other materials. For each key point, make sure she can tell who did what. Avoid nominalizations, which obscure agency (for example, "consideration was given to…"). Instead, use verbs, and make the responsible person or group the subject of the sentence.
Mediation criterion	The student can select information relevant to a peer's specific communicative need and reformulate content in a form accessible to the reader.
Clarity criterion	The student can produce clear sentences in which key actions are expressed as verbs and the agents (characters) of those actions are realized as grammatical subjects.
Feedback	During peer review, readers underline any sentence in which they cannot immediately identify who performed the key action. Writers then revise those sentences.

Source: own work.

To relay the information effectively, the student needs to unpack nominalized structures. Therefore, the task does not instruct them to "avoid nominalizations" in the abstract; it places them in a situation where unclear agency makes the message harder to use. The C1 specification is met by the combination of an academically demanding source text, the requirement to transform register appropriately for a peer context, and the word limit, which requires selection, rather than extraction. The peer review stage, which is optional, reinforces this by tying revision to reader response: when a reader cannot identify the agent, the sentence requires reformulation.

5.2. Explaining data in writing: practicing concision

Explaining data involves making visual or numerical information accessible to readers that do not have specialist knowledge. This requires identifying what is relevant, translating it into clear language, and avoiding unnecessary elaboration. In this context, concision is not simply about brevity; it is about ensuring that every element contributes to the reader's understanding, under conditions (limited display space and limited reading time) that make redundancy problematic. The task in Table 2 introduces concision through a two-stage process.

Table 2. Task 2: Explaining a graph for a reader

Mediation focus	Explaining data
Clarity principle	Concision
Source material	A bar chart showing five-year graduate employment rates for a specific program, expressed as percentages and accompanied by a legend and methodological information
Level	C1
Communicative scenario	You are a student assistant helping to produce materials for an open day aimed at prospective international students. You have been asked to write a short explanation (50–100 words) of a graph showing graduate employment rates to be displayed alongside the graph on an information board. Visitors will have approximately one minute to read your explanation.
Instruction	• Stage 1: Draft a full explanation of the graph, covering everything that a prospective student might need to know to interpret it correctly. Do not worry about length at this stage. • Stage 2: Revise your explanation to meet the 50–100 word limit. Retain all information that a reader needs to understand the graph's main finding and its relevance to their decision. Remove anything that does not contribute to this purpose. When revising each sentence, follow the principles of concision discussed in class.

Mediation focus	Explaining data
Mediation criterion	The student can identify the information in a visual source that is relevant to a non-specialist reader's decision-making needs and make it accessible within a defined format and word limit.
Clarity criterion	The student can clearly explain a visual source to a non-specialist audience, using concise sentences.
Feedback	Pairs exchange Stage 2 and Stage 1 originals. They identify any point in the shortened version where they felt information was missing, or where a sentence still contained redundant material or was wordy. Writers then justify or further revise their choices.

Source: own work.

The first stage allows students to externalize their initial understanding of the data, without constraint. The second stage introduces limits that require them to decide what the reader actually needs, and what can be removed without loss. The requirement to justify revisions prevents concision from being treated as mechanical compression: the student must articulate why each removed element is dispensable for this reader in this context. The C1 level is reflected in the specificity of the communicative scenario: the need to interpret data and the requirement to decide what a non-specialist reader needs to understand the visual source.

5.3. Processing a text in writing: practicing the old-before-new principle

Processing a text requires the learner to understand a source as a whole and reorganize it for a new purpose (CoE, 2020: 98). Unlike relaying, it does not require preservation of the original structure: the learner may construct an independent sequence suited to the recipient's level of prior knowledge. This makes the old-before-new principle, which requires each sentence to begin with information already familiar to the reader and develop toward what is new, particularly useful. When the learner must build a coherent sequence from scratch, sequencing decisions that might otherwise remain implicit become unavoidable. The source material for this task (see Table 3), a podcast, does not consistently follow the old-before-new sequence; this is a deliberate feature of the design.

The student cannot simply extract and reproduce the sequence of the source; they must construct their own. The read-aloud and annotation stages make disruptions in information flow experientially noticeable, rather than abstractly identifiable. At C1, the task requires not only comprehension of a complex spoken source, but also the construction of a coherent

written reformulation for a non-specialist academic audience, with independent decisions about genre, register, and sequencing.

Table 3. Task 3: Writing a student blog post from a video

Mediation focus	Processing a text in writing
Clarity principle	Old-before-new principle
Source material	A podcast/transcript of a podcast
Level	C1
Communicative scenario	You write occasional posts for your university's student blog, which is aimed at English-speaking undergraduates across all disciplines. You have been asked to write a short blog post (150–200 words) explaining the key ideas from a podcast for readers that have not listened to it and have no background in cultural studies.
Instruction	1. Listen to the podcast or read the transcript, and identify two or three ideas most relevant and accessible to a general student reader. Decide on the order in which to present them; you do not need to follow the structure of the original. 2. As you draft, apply the following principle: each sentence should begin with information that will already be familiar to your reader and move towards new information. If a sentence begins with unfamiliar material, revise it so that familiar information comes first. 3. After drafting, read your post aloud and identify any sentences that do not follow this pattern. Revise them so that each begins with familiar information and develops towards what is new.
Mediation criterion	The student can identify the ideas most relevant to a non-specialist audience, independently determine a sequence appropriate to that audience's level of prior knowledge, and clearly reformulate the content in a genre and register suited to the communicative context.
Clarity criterion	The student can write clear paragraphs in which sentences begin with previously introduced information and move toward new information, supporting a clear progression of ideas.
Feedback	Readers mark the draft at any point where a sentence opening felt abrupt or unfamiliar, indicating what information they felt was out of place. Writers use this feedback to identify where the given-new chain breaks down and revise accordingly.

Source: own work.

5.4. Note-taking in writing: practicing emphasis and sentence structure

Note-taking typically involves selecting and recording key information for later use (CoE, 2020: 105). When notes are written for others, they must be

self-contained: the reader cannot rely on shared memory or contextual access to reconstruct meaning. This shifts attention to the internal structure of individual sentences. If the sentence opens with a long, abstract subject, or key information is buried in the middle of a sentence, the reader must work harder to identify the point. The emphasis principle addresses this: sentences should begin with a short, familiar subject and place more complex or important information toward the end, where it is most easily retained. This is illustrated in Table 4.

Table 4. Task 4: Taking lecture notes for a peer

Mediation focus	Note-taking
Clarity principle	Emphasis
Source material	A recorded lecture segment on a topic relevant to the student's discipline, delivered in a style that does not follow the emphasis principle (simplicity to complexity), for example, by using long, abstract subjects with technical terminology and placing simple or less important information at the end of sentences
Level	C1
Communicative scenario	Your English-speaking friend has asked whether you could share your notes from an upcoming lecture, as he will need to leave early. He will use your notes to revise independently and will not have access to the recording or the slides. The lecture is approximately 10 minutes long.
Instruction	As you listen, take notes that your friend can use to revise the lecture content without any additional support. Select the key points, and do not transcribe everything. For each sentence, apply the following principle: begin with a short, familiar subject, and place the longer, more complex, or most important information toward the end of the sentence. When you have finished, review your notes, and identify the three sentences where the most important information appears. Check in each case whether key and complex information is positioned toward the end of the sentence, not in the middle, or placed at the start.
Mediation criterion	The student can select the information most essential for independent revision from a sustained spoken input, reformulate it in complete, self-contained sentences that do not rely on contextual knowledge, and organize it in a way that supports the recipient's use of the notes without further assistance.
Clarity criterion	The student can produce clear written notes in which sentences begin with short subjects and place more complex or more important information toward the end of the sentence.
Feedback	Peers read the notes and mark any sentence where they had to re-read the opening before the sentence made sense. Writers identify whether these cases involved a long or abstract sentence opening and revise accordingly.

Source: own work.

The lecture segment used as source material in this task is chosen or constructed so that it does not consistently follow the emphasis principle: it contains long, abstract subjects and places less important information at the end. This means the student cannot simply transcribe or paraphrase; they must transform. The feedback stage links structural choices directly to reader experience: sentences that require re-reading signal a problem in how information is organized, not merely in what it contains. At C1, the task requires sustained attention to a complex spoken input, selection of key points, and reformulation in self-contained sentences that serve the reader.

6. Conclusion

This article has proposed a framework for designing intralingual mediation-based writing tasks and has argued that clarity in writing can be taught by focusing on the decisions writers make when shaping information for a reader in a more defined way. By combining the CEFR's concept of mediation and the reader-oriented principles of clarity proposed by Williams and Bizup (2014), it has proposed a way of making these decisions explicit and teachable in EFL contexts. The central claim is that clarity can be understood as the outcome of mediational processes: selecting relevant information, organizing it for a particular reader, and expressing it in accessible language. The tasks in Section 4 illustrate how this framework can be translated into communicative scenarios. They are not intended as fixed teaching materials but as adaptable models that instructors can modify for different contexts and source types. What the framework offers is a rationale for such adaptation: a set of design principles based on the idea that clarity in writing may be better supported when it emerges from solving structured communicative problems, rather than being treated as a general instructional goal, paired with a specific principle of clarity to make linguistic decisions more informed.

Further research is needed to examine how learners engage with this approach, how it interacts with different proficiency levels, and how the mediation-clarity mappings proposed here hold up in practice. Even so, the approach suggests a practical way forward. When learners act as mediators, the requirement to make meaning accessible is built into the task itself, and clarity emerges from meeting that communicative demand.

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