AUDIENCE ANALYSIS TECHNIQUES: TEACHING TECHNICAL WRITING STUDENTS HOW TO APPLY THESE TECHNIQUES TO THEIR WRITING

By

HARVEY HAROLD HARRY HOMSEY II

Bachelor of Arts in Arts and Sciences

Oklahoma State University

Stillwater, Oklahoma

1982

Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
in partial fulfillment of
the requirements for
the Degree of
MASTER OF ARTS
December, 1984

AUDIENCE ANALYSIS TECHNIQUES: TEACHING TECHNICAL WRITING STUDENTS HOW TO APPLY THESE TECHNIQUES TO THEIR WRITING

Thesis Approved:

Thesis Advisor

Dean of the Graduate College

PREFACE

Audience analysis is a consideration of the person or people to whom a piece of technical writing is directed and who will either be informed by, act upon, or use the information presented by the author. Technical writing teachers can use this definition as a beginning to teaching their students about audience analysis. Researchers offer teachers much information about audience analysis techniques. However, little information is available about how to teach students how to apply audience analysis techniques to their writing. The goal of my thesis is to present exercises that teachers can use to teach their students how to apply audience analysis techniques. In my thesis, I present a literature review of the recent and relevant information published about audience analysis within the last twenty years; a methodology that teachers can use to teach their students audience analysis techniques; and exercises that will help students understand how to apply audience analysis techniques to their writing.

I thank Dr. Sherry Southard, my thesis advisor, for her constant support and help. She guided me through the good and bad times of my thesis and was always available to help me. I also thank Dr. Thomas Warren and

Dr. Edward Walkiewicz, my thesis committee members, for their constant support and help. These three people have made attaining my master's degree a reality, and for that I thank them.

I dedicate my thesis to Harry and Yevonne Homsey, my parents, and to Toni, Tina, Annette, and Nanette, my sisters. My family is very dear to me, and I thank them all for their love and support. It is because of my family that I am able to call myself a very lucky person.

And last, but definitely not least, a special thanks to Sally Gray for typing my thesis.

TABLE OF CONTENTS

FIGURE

CHAPTER I

INTRODUCTION

Technical writing involves writing factual information in a clear and concise manner to a specific audience. Explicating specific words in this definition can clarify what technical writing is. Factual information is simply that: information that can be verified. Papers that are understandable by and promote no questions from the reader are written in a clear manner. A concise manner is brief, but writing that contains enough information so the reader understands the message. Finally, technical papers are always directed toward a specific group--the audience.

In c. 450 B.C., Aristotle argued that speakers should analyze their audience before addressing them.[1] Ryan says that Aristotle's Rhetoric still ranks as one of the best and most comprehensive manuals on the subject of public speaking.[2] In the 1980's, college students are still hearing lectures about Aristotle's Rhetoric. What Aristotle began 2000 years ago is now being expanded by twentieth-century technical writers.

Douglas B. Park discusses some of the many varied views, or definitions, of audience in "The Meanings of 'Audience.'" He first asks the question, "How does

audience manifest itself to writers writing?"[3] Researchers have answered it with a simple statement: if a writer has no audience, there is no reason to write. Park further asks, "What are the different kinds of meanings 'audience' can have for writers writing in different kinds of rhetorical situations?"[4] Park does not respond to this question but instead leaves it up to his reader to answer.

The definition of audience involves two groups: the actual people to whom a writer is writing and the implied reader to whom a writer is writing. Writers who are writing to actual people know who their audience is and what the audience needs. Writers writing to an implied reader do not know specifically whom they are writing to nor the needs of their audience. Writing to a specific reader is different from writing to an implied reader. When authors write to specific readers, they can learn specifics about these people, maybe not always physical or personal ones, but general characteristics. Knowing readers answers many questions for writers. For example, writers can determine what the reader does and does not know. They know what information they must elaborate upon and what information can be left out. This type of audience can be defined as the known readers.

Implied readers are unknown readers. Writers cannot acquire specific facts to determine what the implied readers know or do not know. They do not know what information must be included nor what information can be left out. If

writers include too much, they may bore the reader. If writers do not include enough information, they may not express the full meaning of the message. Writing to an implied reader can be very difficult.

Information about analyzing an audience is increasing. In fact, over the past few years, more and more authors of technical writing textbooks are including chapters dealing with audience analysis techniques--the theory concerning how to determine an audience, how to write to that audience, and how to keep that audiences' attention.[5] However, some textbook authors are not dealing with audience analysis techniques in their textbooks at all.[6] When they do, most of the information about audience is either repeated information or reworded information from previously published textbooks. Fortunately, even though repeated or reworded, the information about audience analysis techniques is very useful to technical writing students because they learn how important it is to consider and understand their audience before they write. However, even though some technical writing researchers are beginning to deal with audience analysis techniques, few deal specifically with methods that teachers can use to teach these techniques to students. In this thesis, I will present a literature review, a methodology for teachers to use when teaching audience analysis, and exercises that teachers can use to teach technical writing students how to apply audience analysis techiques to their writing.

Audience analysis techniques are not new. However, organizing these techniques into a methodoolgy and presenting exercises to use as a part of the methodology should prove useful to technical writing teachers and ultimately useful to technical writing students. Teachers can always tell their students to consider their audience, but by supplying them with ways to apply audience analysis techniques, teachers will broaden students' understanding of audience at an earlier stage, thus giving them more of the information needed to become expert writers in their fields.

ENDNOTES

[1]Aristotle's Rhetoric as translated by Ryan, Pat M., in Artisotle Rhetoric: An Abstract of Principles of Public Speaking. Department of Publications, Colorado School of Mines: Golden, Colorado, 1956, pp. 7-13.

[2]Ryan, Pat M. Aristotle Rhetoric: An Abstract of Principles of Public Speaking. Department of Publications, Colorado School of Mines: Golden, Colorado, 1956, p. i.

[3]Park, Douglas B. "The Meaning of 'Audience.'" College English, Vol. 44, no. 3, (March, 1982), p. 247.

[4]Park, p. 248.

[5]The following is a selected list of the major technical writing textbooks that contain information about audience analysis: Anderson, Steven P. and Cox, Don Richard, editors. The Technical Reader, second edition. Holt, Rinehart, and Winston: New York, New York, 1984. Andrews, Deborah C. and Blicke, Margaret D. Technical Writing: Principles and Forms, second edition. Macmillan Publishing Company, Inc.: New York, New York, 1982. Dagher, Joseph P. Technical Communication: A Practical Guide. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey, 1978. Houp, Kenneth W. and Pearsall, Thomas E. Reporting Technical Information, fifth edition. Macmillan Publishing Company: New York, New York, 1984. Mathes, J. C. and Stevenson, Dwight W. Designing Technical Reports: Writing for Audience and Organizations. Bobbs-Merrill Educational Publishing: Indianapolis, Indiana, 1978. For a comprehensive list of textbooks that do contain information about audience analysis, see Appendix A.

[6]The following is a selected list of the major technical writing textbooks that do not contain information about audience analysis: Bly, Robert W. and Blake, Gary. Technical Writing: Structure, Standards, and Style. D. Van Nostrand Company: New York, New York, 1980. Hirschhorn, Howard H. Writing for Science, Industry, and Technology. D. Van Nostrand Company: New York, New York, 1980. Pauley, Steven E. Technical Report Writing Today. Houghton Mifflin Company: Dallas, Texas, 1973. Sklare, Arnold B. The Technician Writers: A Guide to Basic

Technical Writing. Boyd and Raser Publishing Company: USA, 1971. Weisman, Herman M. Technical Report Writing. Charles E. Merrill Books Inc.: Columbus, Ohio, 1966. For a comprehensive list of textbooks that do not contain information about audience analysis, see Appendix A.

CHAPTER II

LITERATURE REVIEW

As stated in the introduction, the research on audience analysis is limited to the techniques of audience analysis. Little information is available about the application of audience analysis techniques. Those authors who do give us information about how to apply audience analysis techniques, however, fail to set any definite ground rules for students to apply. By looking at information concerning audience analysis, technical writing instructors can determine the best techniques of audience analysis, and they can learn how to teach the application of these techniques to their students.

Theodore Clevenger's book Audience Analysis (1966) is a series of lectures from an upper-division undergraduate course about audience analysis offered at U.C.L.A. during the summer of 1964. Clevenger deals with what should be considered about an audience before giving a speech to that audience. Even though Clevenger directs most of his information to speakers, most of what he says can be applied to writers. Both speakers and writers are conveying their respective messages to a specific audience. One of the first points he makes is that the term audience is given

more attention than it deserves. He further points out that putting a label on certain groups of people and calling the members of that group a certain type of audience eliminates some people from an audience altogether. Clevenger says that the word audience means those people who receive a message. He deals mainly with the communication formula of who says what to whom, and how, with what effect. The audience is the whom of the communication formula. In developing a strategy of communication, Clevenger says that a major task is finding the right audience, describing its characteristics, and predicting its responses.[1] On the whole, Audience Analysis by Clevenger is a good source for both teachers and students. Clevenger deals with the basics; however, he does not tell the student how to apply the basic techniques of audience analysis.

In Audience Analysis for Technical Writing (1969), Thomas E. Pearsall presents five different ways to categorize an audience: the layman, the executive, the expert, the technician, and the operator. He discusses each of the five audiences based on two factors: 1) he discusses each type of audience individually; and 2) he presents ten different articles to explain how information is directed toward a specific audience. Before discussing each of the five audiences individually however, Pearsall discusses audience as a whole. Pearsall says that the first step in writing a paper is to define the purpose for writing. He then tells the writers that they must define their

audience and further tells the writers that they must consider what their readers are going to do with the written information. Pearsall explains how to determine the needs of the five different audiences by presenting suggested considerations for each.

Pearsall defines the layperson category as readers who are reading outside their own field of specialization. The layperson reads for one of three reasons: for interest, to tune in more accurately on the universe, or to gain general knowledge. The layperson has at least a high school education. He suggests some definite points that must be considered for the layperson: background, definitions, simplicity, and illustrations. Pearsall says that the writer should assume the layperson knows little or nothing about the subject being written about and supply background information accordingly. Writers should define specialized words for the lay audience. Pearsall points out that no readers, including the lay reader, should be forced to refer to a dictionary because 1) forcing a reader to use a dictionary will cause that reader to lose interest in the reading material and 2) by supplying definitions within the text, a writer can limit or expand the term in the most useful way.

Pearsall says that making the writing simple is a must. He explains that when writers are writing to lay people, they should keep sentences and paragraphs short (an average of 17 words per sentence and two to four sentences per

paragraph) and rely on the basic subject-verb-object order of English. He suggests that 75 percent of the sentences within a paper should begin with the subject. Writers can use illustrations (visual aids: tables and figures) in papers written to lay audiences to add to the completeness of the information because illustrations will help lay people understand more clearly the subject being presented. He concludes his discussion about the lay audience by stating that this is the hardest audience to write for.

Much of what Pearsall says about the lay audience is repeated as he discusses the executive audience because much of the information can apply to both types of audiences. However, members of the executive audience are reading in fields they are familiar with. Pearsall states that most executives have college degrees and some have technical experience. The executive needs less background than the lay audience because executives have a higher education level and therefore are able to understand written material within their field without background information. The background information that the executive requires is considered technical background. Only technical terms need defining for the executive. Most executives are solving some kind of problem and writers should write to them accordingly. Executives want to know how a new process or piece of equipment can be used, the new markets that will be opened because of the equipment, the cost of the new equipment, and any alternatives to the

market or equipment. Pearsall says that the writer should convince the executive audience that the relevant research has been done and there are no better alternatives. Pearsall concludes the discussion about executives by giving the writer a checklist of items to include in every report for the executive, as well as for all audiences:

- State the purpose for writing.
- Provide some background to set the stage.
- Explain the alternatives.
- Isolate and support the alternatives selected.
- Explain the next action.

Pearsall says that the third audience, the expert, loves facts. He defines the expert audience as scientists or engineers reading in their own specialized field. Experts have a master of science or a doctor's degree, or a bachelor of science degree and years of experience. The expert may be a college professor, an industrial researcher, or an engineer who designs and builds. Whatever the case, experts know their field. The expert seldom looks for background information but instead looks for new information, new conclusions, or new techniques. The writer should begin the report for the expert, as well as for all audiences, with an introduction that states the purpose, subject, scope, and plan of development of the paper. The writer must be as complete as possible but not bore the expert. Experts rarely require definitions. The expert wants only facts.

The technician, Pearsall's fourth audience, brings the scientist's and engineer's calculations and drawings to life. The technician builds equipment and maintains its use. The education level of the technician varies: high school degree to bachelor's degree. Therefore, sentences should contain an average of 17 words to help the technician understand the information quickly. Generally, technicians read technical manuals.

Pearsall defines his fifth audience, the operator, as a cross between the lay audience and the technician audience. The operator takes what the technician has built and operates it; hence, the education level of the operator varies like that of the technician. However, sentences should be shorter for the operator (an average of 12 words per sentence). The operator reads operator manuals and instruction manuals. Writers must supply all background material and define all terms that should be defined. And above all, the operator needs many illustrations to help explain the prose. Pearsall concludes by saying that the writing should be simple for the operator.[2]

Pearsall discusses his five audiences from a general point of view instead of from a specific point of view so that students can use Pearsall's suggestions to determine their audience when they have no idea who their audience is. The five audiences Pearsall presents help the student understand that there are many different types of people that make up an audience. The distinctions that Pearsall makes

for each audience also help students understand what each different audience needs: background information, definitions, illustrations, or whatever the case may be. One of Pearsall's best points is that he stresses that all audiences are made up of people. This point helps reinforce to students that their writing must be directed toward an audience--people, even when writers do not know who these people are.

A point of confusion in Pearsall's discussion about audience analysis arises from the names he assigns to each audience. For example, the lay audience is simply all readers. Also, assigning the name <u>expert</u> to a reader implies that this particular reader is an expert in every field. What seems most confusing is the education level Pearsall assigns to each of his audiences. It is easy to assume that a person who has a doctor's degree will be an expert. However, when reading outside their field, these experts may very well not be experts. On the other hand, seniors in high school, who have not yet received their high school degree, according to Pearsall's categories, could not be a member of an expert audience. Yet, these students might have considerable knowledge about computers, for example, and be experts when reading information about that subject.

What should be stressed is levels of understanding of certain fields instead of degrees of education. And even if levels of understanding are stressed, distinctions of

these levels need to be made for each field of study. For example, those readers who are reading in a field they know about should be considered part of that particular expert audience, no matter what their education level. Being able to understand a certain field does not necessarily indicate that that person has been educated in that field. For the most part, the material that Pearsall presents in his book is quite helpful to students.

Walter J. Ong, in his essay "The Writer's Audience Is Always a Fiction" (1975), discusses the difference between a speaker's audience and a writer's audience. Speakers are right in front of their audiences; writers' audiences are further away, in time or space or both. Therefore, audiences will have a different reaction to spoken words than they will to written words. The audience can question speakers and the validity of their information. Speakers in turn can immediately answer their audiences's questions, helping the audience to more clearly understand the spoken words. Writers, on the other hand, are not present to answer the questions of the audience. Therefore, even though audiences may question writers' materials, the questions will remain unanswered. Ong states that if writers succeed in writing, it is because they can imagine a fictionalized audience. Saying the audience is a fiction means two things: 1) writers must construct in their imagination a specific audience to write to; and 2) the audience must correspondingly fictionalize itself--readers

must play the roles in which the writers have imagined them.[3]

Teachers can learn a great deal from Ong's article: if teachers will teach their students to fictionalize their audience, then the students will have a purpose for writing. In addition, fictionalizing before beginning to write allows students to remember their audience throughout the writing process.

Teaching Technical Writing: Teaching Audience Analysis and Adaptation (1980), edited by Paul V. Anderson, is an anthology that consists of five essays written by six technical writers who present to technical writing teachers some ideas and material for teaching audience analysis and audience adaptation. Audience adaptation is applying audience analysis techniques to written papers. The essays include "The Communication Triangle," by Thomas E. Pearsall; "The Informational Requirements of Audiences," by Myron L. White; "Audience: A Foundation for Technical Writing Courses," by Merrill D. Whitburn; "Audience in Technical Writing: The Need for Greater Realism in Identifying the Fictive Reader," by David L. Carson; and "Audience Analysis for Technical Writing: A Selective, Annotated Bibliography," by Michael L. Keene and Merrill D. Whitburn.[4]

In his essay "The Communication Triangle," Thomas E. Pearsall discusses the basic triangle of technical and occupational writing and how students can use this triangle to determine how audience, purpose, and message should

interact. (See Figure 1.)

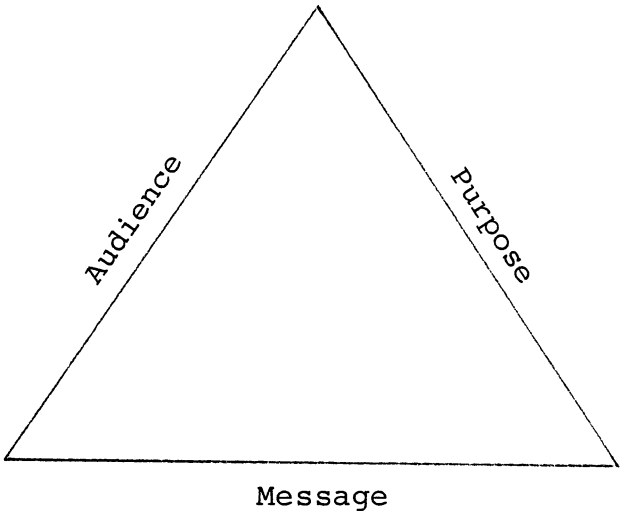

Figure 1. Communication Triangle

Pearsall presents a report worksheet that is to be filled out by students before they begin writing a report. (See Appendix B.) The student is to define clearly the subject, reader, reader's purpose, writer's purpose, and content and plans on this report worksheet. Pearsall suggests that by filling out the worksheet, students should be able to understand audience as well as their purpose and message before writing.[5] The worksheet is a plan sheet and should prove very useful to students because they can use this worksheet as a beginning outline for their papers and to determine who their audience is.

Myron L. White, in his article "The Informational Requirements of Audiences," says that writing that demands authors take into account their particular audience is practical writing--writing that has some definite purpose. White stresses that teachers of technical writing should prepare their students to effectively communicate with a variety of audiences. White says that the only way to prepare students is to demonstrate how specific audiences should affect whatever the scientist or engineer writes. He presents four suggestions that teachers should employ when teaching audience analysis:

1) students should become familiar with general types of audiences;
2) students should learn to write to individual or small group audiences;
3) students should learn to define the nature and needs of a particular audience;
4) students should fully understand what information the audience has asked for.

White then makes suggestions that teachers can use to teach audience analysis adaptation: 1) teachers should first teach audience analysis as a single unit and then integrate the information with every other single unit taught in a technical writing course; 2) teachers should continue reminding students about audience analysis techniques and adaptation from the beginning of the course to the end; 3) students should consider audience when determining

organization, illustrations, and report forms; and 4) students must constantly be made aware of the information required by an audience. White presents two assignments that can be used in class to teach audience analysis adaptation, but he states clearly that many more assignments are needed.[6]

Merrill D. Whitburn suggests ways of making audience adaptation the very foundation of technical writing courses in his article "Audience: A Foundation for Technical Writing Courses." He gives suggestions for three different groups of students: 1) students majoring in such disciplines as engineering and accounting who intend to work in these fields; 2) students majoring in any field who intend to become full-time professional communicators; and 3) graduate students intending to teach technical communication at colleges. He states that even though these three groups are different, some of the same techniques can be used to teach these students audience adaptation. Teachers, he says, should find out as much about their students as possible. They can do this in three ways: introduction letters from students, student's resumes, and individual conferences with students.[7] Throughout his essay, Whitburn discusses various ways of teaching audience analysis to different types of students.

The last two articles in the Anthology, "Audience in Technical Writing: The Need for Greater Realism in Identifying the Fictive Reader" by David L. Carson and

"Audience Analysis for Technical Writing: A Selective, Annotated Bibliography" by Michael L. Keene and Merrill D. Whitburn, do contain information about audience analysis. However, the information does not specifically apply to this literature review.

Carol Berkenkotter, in her article "Understanding a Writer's Awareness of Audience" (1981), discusses her research in which she tested the intellectual process that writers engage in to attain what is commonly called audience awareness. She used protocol analysis--thinking aloud--during the pre-writing stage. Using twenty-five subjects, Berkenkotter had them describe aloud what they did for a living. Nine subjects chose to narrate what they did, eight chose to inform the audience what they did, and eight chose to change the audience's attitude about the field.[8]

Fran Lehr and Bob Lange, in their article "Writing for Audiences and Occasions" (1981), ask if student writers are finding a variety of functions and audiences for their writing. Their own answer is no. The first audience students should be aware of is themselves. This can be done through such tasks as free writing or journal writing. The journal can serve as a think book for the students. They write whatever comes to mind. The journals can do many things for students: 1) they get material straight in their minds; 2) they write because they are interested; 3) they understand instead of memorize; and 4) they see written material in their own words--they can write their

thinking processes on paper. Lehr and Lange believe that if students practice writing, they can determine their audience more easily. They also believe that teachers should know their audience--the students. Lehr and Lange suggest one assignment that they say will help students develop audience awareness techniques: students should be assigned to write children's stories for particular children in elementary classes. Students get to write to real audiences while the teacher becomes a consultant to individual writers helping the students to perfect their writing.[9]

Annette N. Bradford and Merrill D. Whitburn, in their article "Analysis of the Same Subject in Diverse Periodicals: One Method for Teaching Audience Adaptation" (1982), continue the work that Whitburn began in his article, "Audience: A Foundation for Technical Writing Courses." Bradford and Whitburn present two assignments dealing with audience analysis adaptation. They clearly state that any assignment that helps students develop insights into audience analysis techniques and adaptation of these techniques is of great assistance in technical communication classes everywhere. The two assignments they suggest include a discussion exercise involving the whole class and a written exercise for each individual student. Bradford and Whitburn suggest a class discussion exercise in which teachers pass out copies of five different articles to all students and have the students get into small groups. Each student is to read the articles and each group is to

discuss the following about each article: opening paragraph, point of view, tone, content, organization, language, sentence structure, supporting materials, assumed reader, printing, and type face. When the groups discuss audience, they are to determine the education, experience, and interest levels of the reader based on the content of the article. After the group has completed the exercise, each student is to write a coherent essay comparing the five magazine articles according to content, organization, and style. Students should use specifics from the articles when they discuss audience to support their findings.[10] These two assignments should prove very useful for students in understanding the importance of defining a specific audience for a paper.

Douglas B. Park, in his article "The Meanings of 'Audience'" (1982), tells us that locating and discussing the audience for a given piece of prose can be frustrating. Sometimes the question "who or what is the audience of a piece of prose" prompts a ready answer from a student, but it usually draws a blank look from students. He points out that most problems that students have determining their audience stem from the statement, "Consider your audience." Some students assume they are to think of a particular person instead of considering that person and the information that person needs. Park says that writers should do the following for their audience: accommodate to, aim at, define for, and invent for by supplying the audience

with the appropriate information. The main point he makes in his article is that audiences may be two different groups: actual people or implied readers. Students should consider the social class, level of education, and cultural attitudes for both types of audiences. He explains further that the task of analyzing an audience is a matter of identifying the nature of the context and how a particular context is created for a specific audience. Writers, therefore, may invent the significance of their writing and invent the audience as well. Teachers should teach their students that most often the audience is much larger than one person and that the teacher is not the exclusive member of the audience. He finally notes that not teaching students how to determine their audience is in a sense giving them no sound reason to write.[11]

Audience Analysis and Response is a 1983 publication by Patricia Caernarven-Smith. The book contains two parts: analysis and response. Smith presents two types of audiences in the analysis section: the audience that needs to be convinced and the audience that takes action. From these two types of audiences, Smith determines that analyzing an audience is a two-part procedure: 1) analyzing the audience and 2) analyzing the task of writing. Her final step includes a list of suggested questions that the writer should answer before beginning to write. The following questions are only the major areas Smith covers.

- How well does the audience read and understand?

- How well does the audience accept the technology?
- What is the audiences' technical competence?
- How far away is the audience?
- How many people are in the audience?

Smith attempts to answer these questions in the response section of the book. She first defines the intermediate audience as technical editors, illustrators, writers, supervisors, product design engineers, product managers in marketing, and the boss. She suggests that students answer these five questions before writing. She then suggests that the writer know the needed information that must be supplied and know how to supply that information completely.[12]

Smith does not develop the response section well. She does present audience analysis techniques but does not tell students how to apply these techniques. Smith should have told students what they can or should do with the answers to the audience questions she poses. What Smith presents in 228 pages could have been presented in 21 pages. Her material is wordy, which causes it to be vague as well. She does not supply the reader with any new information, and the information that the reader might consider new is simply twisted or reworded from previously published material. Students can use only the audience analysis questions that Smith suggests in her book. However, having to wade through all of her unnecessary material to find these questions proves that Smith did not know her own audience.

Irvin Y. Hashimoto and Linda S. Flower debate their views in a bait/rebait article over the statement, "Teachers should not spend class time teaching students how to understand their audience" (1983). Hashimoto makes three points for one side of the issue: 1) Teachers do not know how to teach students to understand an audience. Often, teachers simply tell their students to remember whom they are writing to but do not give the students any suggestions about how to do so. 2) Students seldom have to learn much about their audiences. Having students be concerned about their audience can lead to confusion. 3) Most of what teachers call audience analysis can better be taught as analysis of writing conventions. Students should be made aware of many different kinds of writing. Flower presents the other side of the issue: 1) Students should be made aware of the considerations involved in determining an audience. 2) Students should be taught how to understand their audience and how to adapt information to the needs of the audience. 3) The audience of a paper should become part of the thinking tool for the students. Flower further suggests that students should be given specific assignments dealing with audience analysis.[13] However, Flower does not discuss what these assignments should consist of.

Neither Hashimoto nor Flower support their side very clearly; however, what teachers can learn from their article is that teachers must learn how to teach audience analysis techniques to their students so that the students

are not confused about the techniques. Hashimoto's statement about audience analysis confusing students is partially false: although audience analysis may confuse students, teachers must teach their students that they must have someone to write to in order for their writing to have a purpose.

Mary Rosner discusses audience analysis from the past to the future in her article "Style and Audience in Technical Writing: Advice from the Early Texts" (1983). She clearly states that treatment of audience analysis techniques and adaptation in the early texts (1930's) seems just as limited as in our own texts (1980's). She draws many conclusions from early texts that still apply to updated information about audience analysis: diction is different for different audiences, so are sentence structures and paragraph lengths; technical writers should prepare to write to many different audiences. She states that both early and contemporary texts give the student writers little help in analyzing their audience.[14] Even though she states that both early texts as well as today's texts do not greatly help students understand audience analysis, she, herself, does not provide much information about audience analysis that proves helpful to students.

Nancy Roundy, in her article "Audience Analysis: A Guide to Revision in Technical Writing" (1983), discusses what students can learn from experienced technical writers. She tells us that most technical writers consider their audience before starting to write and that students should

be taught the same. She discusses one assignment she uses in her own class: she divides her students into groups and has them orally describe a manual can opener. This assignment reinforces the fact that the students must know to whom they are describing the item in order to do the job properly. Students realize that they cannot describe the can opener the same way to an adult as they would to a child. She also has her students write an audience analysis for every paper they write. The analysis consists of three parts: 1) a statement of primary and secondary audiences (those who will act on the information and those who will use the information); 2) an analysis of the characteristics of each audience (job role, educational level, technical background, and use of the report); and 3) a discussion of strategies for approaching these audiences and the communication task (the impact of audience on content, form, and style). With this assignment she hopes to ensure that her students will complete necessary planning, or pre-writing steps, involved in determining their audience. She strongly suggests that audience analysis should be introduced early in a technical writing class and that students should be reminded of its importance throughout the course.[15]

Lise Ede, in her article "Audience: An Introduction to Research" (1984), surveys research on the role of audience. Her research includes information from cognitive psychology, composition, speech communication rhetoric, and philosophy. She makes one definite conclusion: composition

teachers can achieve a sophisticated, complex understanding of the nature and role of audience in written discourse only if they are aware of both empirical and theoretical research in their own and other disciplines.[16] Thus, Ede addresses her article only to composition teachers, not to technical writing teachers nor technical writing students.

Lisa Ede and Andrea Lunsford discuss audience and how to address an audience in their article "Audience Addressed/ Audience Invoked: The Role of Audience in Composition Theory and Pedagogy" (1984). They ask the following questions: "How can we best define the audience of a written discourse?"; "What does it mean to address an audience?"; "To what degree should researchers stress audience in their assignments and discussion?"; "What is the best way to help students recognize the significance of this critical element in any rhetorical situation?" They state that audience should be discussed in class and that students should be made aware of how audience, writer, response, and written product interact with each other.[17]

Barry M. Kroll discusses the importance of writers considering their audiences in his article "Writing for Readers: Three Perspectives on Audience" (1984). He believes the term audience has many different definitions. He examines the views of audience that are currently influential in the field today: rhetorical, informational, and social. He examines each of these three in a four-fold method: he offers a brief account of the beginning of

audience; he examines some of the theoretical assumptions underlying the view; he illustrates the objectives of each; and he proposes objections and limitations to each view. He states that his goal is to present a survey of three current perspectives about audience, exploring the strengths and weaknesses of each, but without arguing for the superiority of one view.[18]

All of the books and articles covered in this literature review deal with audience analysis. Of course, some of the books and articles are more valid and complete than others, especially in terms of technical writing teachers. Pearsall covers audience analysis more in depth and more completely than most authors. He presents information that helps students understand audience and its importance to technical papers. Smith, on the other hand, although she devotes a 228-page book to the subject, does not cover it as well.

The exercises presented by Whitburn, Bradford, and Roundy can all be used in a technical writing course. Each is useful by itself, while, at the same time, each individual exercise complements the other exercises. The information that Rosner, Ede, Lunsford, and Kroll present can be used as background information by teachers when teaching audience analysis. Not only can technical writing teachers use the information that Lehr, Lange, and Park present as background information for teaching audience analysis, but also they can employ the methods of these authors in the

classroom. Students can use the charts and questions that Pearsall, Smith, and Berkenkotter present to determine their audience.

The 18 years (1966-1984) of literature covered in this review show the progression of the work and studies concerning audience analysis. The books and articles in this literature review are but a brief collection of all of the books and articles that somehow deal with audience analysis. The selected bibliography of this thesis lists the works presented in this review along with a comprehensive list of other works that deal with audience analysis. Appendix A is a list of technical writing textbooks that do and do not deal with audience analysis. In the next chapter, I present a methodology for teaching audience analysis techniques based on the information contained in the literature.

ENDNOTES

[1]Clevenger, Theodore. Audience Analysis. New York: Howard W. Sams & Co., Inc., 1966, pp. 3-118.

[2]Pearsall, Thomas E. Audience Analysis for Technical Writing. Toronto, Canada: Collier-Macmillan Canada, Ltd., 1969, pp. ix-xxii.

[3]Ong, Walter J. "The Writer's Audience Is Always a Ficton." PMLA, Vol. 90, no. 1 (January, 1975), pp. 9-21.

[4]Anderson, Paul V., editor. Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology No. 1. Association of Teachers of Technical Writing, 1980, pp. 1-40.

[5]Pearsall, Thomas E. "The Communication Triangle." Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology No. 1. Association of Teachers of Technical Writing, 1980, pp. 1-5.

[6]White, Myron L. "The Informational Requirements of Audiences." Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology No. 1. Association of Teachers of Technical Writing, 1980, p. 6-17.

[7]Whitburn, Merrill D. "Audience: A Foundation for Technical Writing Courses." Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology, No. 1. Association of Teachers of Technical Writing, 1980, pp. 18-23.

[8]Berkenkotter, Carol. "Understanding a Writer's Awareness of Audience." College Composition and Communication, Vol. 32, no. 4 (February, 1981), pp. 388-399.

[9]Lehr, Fran and Lange, Bob. "Writing for Audiences and Occasions." English Journal, Vol. 70, no. 7 (1981), pp. 71-74.

[10]Bradford, Annette, and Whitburn, Merrill D. "Analysis of the Same Subject in Diverse Periodicals: One Method for Teaching Audience Adaptation." The Technical Writing Teacher, Vol. 9, no. 2 (Winter, 1982), p. 58.

[11]Park, Douglas B. "The Meanings of 'Audience.'" College English, Vol. 44, no. 3 (March, 1982), pp. 247-257.

[12]Caernarven-Smtih, Patricia. Audience Analysis and Response. Dedham, Massachusetts: Firman Technical Publications, Inc., 1983, p. iv.

[13]Hashimoto, Irvin Y. and Flower, Linda S. "Bait/Rebait." English Journal, Vol. 72, no. 1 (January, 1983), pp. 14-17.

[14]Rosner, Mary. "Style and Audience in Technical Writing: Advice from the Early Texts." The Technical Writing Teacher, Vol. 11, no. 1 (Fall, 1983), p. 41.

[15]Roundy, Nancy. "Audience Analysis: A Guide to Revision in Technical Writing." The Technical Writing Teacher, Vol. 10, no. 2 and 3 (Winter/Spring, 1983), pp. 94-100.

[16]Ede, Lisa. "Audience: An Introduction to Research." College Composition and Communication, Vol. 85, no. 2 (May, 1984), pp. 140-154.

[17]Ede, Lisa and Lunsford, Andrea. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." College Composition and Communication, Vol. 35, no. 2 (May, 1984), pp. 155-171.

[18]Kroll, Barry. "Writing For Readers: Three Perspectives on Audience." College Composition and Communication, Vol. 35, no. 2 (May, 1984), pp. 172-185.

CHAPTER III

A METHODOLOGY OF AUDIENCE ANALYSIS TECHNIQUES

Teachers must first define audience analysis. After students understand the meaning of audience analysis, teachers should add to the definition by further developing students' knowledge of the techniques of audience analysis. The suggested order for teaching students the techniques of audience analysis and how to apply these techniques is as follows: teach students to become aware that they are first their own audience; teach students about the different types of audiences; teach students how to determine which audience to write to; and finally, teach students through exercises how to apply audience analysis techniques when they write.

Audience Analysis Defined

To accurately define the term audience analysis, teachers should first define the words audience and analysis separately. The definition of the word audience is two-fold: the person or people to whom technical writers specifically direct their writing, and the person or people who read a piece of technical writing and will, as a result of reading, be informed by the information, act because of the information or use the information presented. An

analysis is a consideration of all the separate parts of an item and their relationships to each other.[1] Finally, audience analysis is a consideration of the person or people to whom a piece of technical writing is directed and who will either be informed by, act upon, or use the information presented by the author.

Students As Their Own Audiences

Lehr and Lange tell us that the first audience that students need to be aware of is themselves. This awareness can be met by having students write such exercises as free writing or journal writing.[2] These exercises allow students to express themselves through writing. Free writing is having students write in an unorganized fashion about anything that comes to mind. Actually, free writing gets students in a mind frame so that they are able to write and get their hands moving. The student can look back at what was written during the free writing and try to understand what was written. Because the students are writing only what comes to their minds, the audience of the free writing exercise is primarily the students themselves.

Incorporating journal writing exercises into a technical writing course is very simple. First, teachers must remember that journal writing is a semester long exercise. Therefore, teachers should begin this exercise at the beginning of the semester. Students should write in their journals every class day for about five to ten minutes. The

journals should contain the thoughts and feelings the student is experiencing that day. Journal writing is not necessarily technical writing; instead, it is a type of expressive writing. However, as students read what they have written to themselves, they become aware that they are their own audience for their journal. As soon as students understand that they are their first audience, teachers can introduce other types of audiences.

Types of Audiences

Technical writing teachers can introduce the types of audience that writers of technical material will encounter easily in one week of the course. Teachers can categorize audience into four groups: general audience, executive audience, specialist audience, and technical operator audience. These four categories give a general overview of audience. Students can use these categories to determine which audience to write to and how to write to that audience.

The General Audience

The first type of audience that students should be aware of is the general audience. Teachers should explain to students that the general audience are those people who are reading basically for pleasure and interest. Granted, most of the time when the general audience readers read they may learn something, but they are not specifically reading to gain knowledge. The general audience does not

understand every field. And most important, members of the general audience can be anybody--a first grade reader, a great-grandparent who is simply reading the newspaper, or a nuclear physicist. Therefore, the general audience does not necessarily have a high school education, but instead is composed of those who have the ability to read and comprehend. Writers should provide the following information for all audiences: background information, definitions, and illustrations, where applicable.

The background information provided by the writer should be comprehensive enough so that the general audience can fully understand what is being read. Background information may include history, development, or certain facts that are needed. A writer should present background information first so that the general audience does not read a confusing section before reading the background section. Therefore, teachers should teach students that they should include enough background information for the general audience. However, students should also be taught the fine line between excessive background information and sufficient background information. Common, everyday knowledge should probably not be included as background information. For example, a writer writing about the 1984 presidential election need not tell the American public that George Washington was the first president. Likewise, a computer scientist does not need to be told what a computer is. The background information that is included should apply only

to the message being conveyed.

Teachers should also stress that students should supply definitions of key terms and definitions of terms that the general audience may not be familiar with. Only by knowing their audience will students be able to determine what terms need to be defined. A good rule for writing to most audiences is to have students assume that they have more knowledge about a subject than their readers and to define accordingly.[3] Definitions should be as clear and concise as possible. If a student uses confusing terms in a definition, then the original term has not been defined completely; therefore, the term being defined needs to be defined immediately after its use. Neither students, nor any other writer, should say "refer to glossary" when writing to the general audience. Forcing the general audience to use a glossary or dictionary may cause immediate boredom and lead to the reader eventually putting the piece of writing away unread.

Teachers are also obligated to teach their students that defining a term is not always the best answer. Possibly what is needed is a new word: a word that will be more easily understood by the general audience. Students should not try to impress the general audience by using big words that will confuse the reader. However, teachers should spend time teaching students the difference between confusing words and the right words. If students use the right words, or words that are easily understood, they should

not be required to include many definitions within their papers.

The general audience will sometimes also need illustrations along with the prose. The illustrations, or visual aids, will be helpful to the writer in explaining the prose to the reader. Sometimes all that is needed is a simple picture; writers can use the picture as they describe an object. Sometimes a graph or chart may be needed for the general audience; showing facts and figures on a chart instead of trying to explain facts and figures within the written prose will usually be better for the general audience. The general audience is probably not concerned with how the facts and figures were found or how they can be used, but instead they are interested in practical applications of the facts. Using the right illustrations will not only help the audience, but will also aid writers in clearly explaining their messages.

A final important note that teachers should stress to students is that of making the writing for the general audience simple in terms of style and diction. Teachers should tell their students to use plain and simple language for the general audience. This idea refers to choosing the right word and the appropriate style. Sentences and paragraphs should be short for the general audience (an average of 17 words per sentence and two to four sentences per paragraph). The simpler and plainer the language, the longer the writer will keep the reader's attention. The

only way to stress this point and teach students how to use simple and plain language for the general audience is to continually give students style exercises that emphasize these points.

To stress what type of person the general audience is to the students, teachers should give examples of the publications the general audience would read. The following is but a brief list: personal letters, daily newspapers, novels, general magazines. Some of the general magazines that the general audience reads are Time, Reader's Digest, and People.

The Executive Audience

Pearsall has selected the best word for a second type of audience: the executive. Members of the executive audience have more knowledge about their fields than members of the general audience. The executive audience consists of managers, directors, supervisors, or anyone in a decision-making role. Usually, executives will have a college education. Some of the time the executive audience will need the same type of information that the general audience needs; however, the information the executive audience needs does not have to be as comprehensive. Students should still be concerned with choosing the right words and should always use plain and simple language for the executive audience.

The background information for the executive audience should cover only that which is most pertinent to the

discussion--only the background information needed to understand the material. Usually, executives will make decisions from what they read, so writers should spend more time discussing the subject itself instead of the background. The same theory applies to definitions. Writers should define for the executive only those words that confuse the audience; these words have a different meaning in another context. For example, the word pot can be something to cook in or a slang word for a drug. The illustrations used should provide only additional information for the executive audience and not be distracting to the prose.

Students should be reminded that executives are busy people and do not have time to waste. Therefore, writing for the executive should reflect the writer's understanding of this lack of time and it should be as clear and concise as possible. Writers who use plain and simple language will have an easier job of controlling the interest level of their executive readers. Sentences and paragraphs should be as short for the executive audience as they are for the general audience. Writers should only use pertinent facts, background, definitions, and illustrations.

By giving students examples of what type of material the executive reads (memorandums, business letters, proposals, and advertisements), teachers can help students fully understand the executive audience.

The Specialist Audience

The third type of audience can be called the specialist

audience. Members of the specialist audience are the experts in their fields. The word field does not apply only to science fields, but encompasses all fields. Therefore, a member of the specialist audience can be a ten-year-old child reading a set of instructions about how to assemble a bicycle, or a senior computer scientist reading a report about the advantages of a new microcomputer. More often than not, the specialist reader does not need background information or terms defined. Writers should use background information only as introductory material. Writers should define words for the specialist audience in the same way that they do for the executive audience. Like the executive, the specialist will usually make a decision based on the reading material. However, specialists will go further with their decisions and explain why their decisions are best. The specialist wants to know the facts, how the facts were determined, and how the facts will, or can, be used.

The Technical Operator Audience

The names of Thomas E. Pearsall's fourth and fifth audiences (technician and operator) can be combined to form a fourth type of audience--technical operator.[4] Technical operators will bring the scientist's and engineer's calculations and drawings to life. This audience will build equipment, maintain its use, and operate it. Needed background should be supplied by the writer, as well as all needed definitions and illustrations. The language should

be simple so that the technical operator can quickly read the material and perform the task. Members of this group can be compared to those of the specialist group: a ten-year-old child can read a set of instructions about how to build a model airplane and be able to perform the task, while a senior engineer can read a set of instructions about how to build a DC-10 and be able to perform that task. Both readers are considered technical operators, as both are able to read and perform their respective tasks. (See Appendix C for a suggested matrix of the four suggested audience categories.)

Determining the Appropriate Audience

After students understand the different types of audiences and are able to determine the information that writers need to present for each audience, teachers should teach students how to determine the specific characteristics of an audience for a written piece. Students must answer the following three questions before writing a technical paper:

- What is the purpose for writing?
- Who is the audience?
- What information does the audience need?

Other suggested questions that students may consider before writing are as follows:

- What is the predominant sex of the audience?
- What is the average age of the audience?
- What are the audiences' political beliefs?

- What are the audiences' religious beliefs?

Other questions that students may want to consider are those that Patricia Caernarven-Smith suggests in her book:[5]

- How well does the audience read and understand?

- What job will the audience be performing?

- How well does the audience understand the technology?

Possibly the best thing for students to do to determine their audience is to fill out the worksheet that Pearsall presents in his article "The Communication Triangle." (See Appendix B.)

Teachers should also explain that members of any audience who have a higher educaitonal level than other members will be able to understand the written material more easily. If students know for sure that all the members of an audience category have a high educational level, then the students can use a level of style appropriate for a higher educational level to present the information. Likewise, the opposite applies for members who have a lower educational level.

Conclusion

When students understand audience and how to determine their audience, then, and only then, can technical writing instructors teach students how to apply this new knowledge to their writing. Teachers should introduce audience analysis at the beginning of a technical writing course. Furthermore, teachers should teach students the

importance of audience analysis throughout a course, by employing audience analysis exercises that will teach students how to apply such techniques.

ENDNOTES

[1]The American Heritage Dictionary: Second College Edition. Boston: Houghton Mifflin Company, 1982, p. 106.

[2]Lehr, Fran and Lange, Bob. "Writing for Audiences and Occasions." English Journal, Vol. 70, no. 7 (1981), p. 72.

[3]Pearsall, Thomas E. Audience Analysis for Technical Writing. Tornoto, Canada: Collier-Macmillan Canada, Ltd., 1969, p. xii.

[4]Pearsall, Audience Analysis for Technical Writing, p. xiv.

[5]Caernarven-Smith, Patricia. Audience Analysis and Response. Dedham, Massachusetts: Firman Technical Publications, Inc., 1983, pp. 21-37.

CHAPTER IV

EXERCISES FOR TEACHING TECHNICAL WRITING STUDENTS HOW TO APPLY AUDIENCE ANALYSIS TECHNIQUES TO THEIR WRITING

Teaching students the techniques of audience analysis is only the beginning; teachers should take their students a step further and teach them how to apply these techniques to their writing. Teachers should present exercises that will reinforce audience analysis techniques, and at the same time help students understand how to apply these techniques to their writing. While research has shown us that some of these exercises do exist, more information is available on audience analysis techniques than on how to apply these techniques. Teachers can employ exercises that involve the individual students or groups of students. Teachers can also teach students how to apply audience analysis techniques by having students fill in charts.

Individual Exercises

Students must first realize that they are their own audience. This idea can be taught through either free writing or journal writing. After students understand how

to write to themselves, then teachers should teach students how to apply audience analysis techniques to other audiences.

Fran Lehr and Bob Lange, in "Writing for Audiences and Occasions," discuss journal writing. Journal writing was discussed briefly in Chapter Three, however, by dealing with journal writing further, technical writing teachers should be able to understand what an asset journal writing is for students. Lehr and Lange call journal writing the "think book" for students.[1] Teachers should introduce the think book, or journal book, at the beginning of the course. The very first day, teachers tell students to get out a piece of paper and pencil (pen) and prepare to write for five minutes. Students will think that five minutes is a short period of time to write, but they will usually find that five minutes is actually a long time to write. Teachers should give the following instructions: 1) students are not to lift the pen from the paper, 2) students are to write about whatever comes to their minds, 3) students should not be worried about making any sense of the writing, and 4) if the students have nothing to write about, they should begin by writing "I have nothing to write about" over and over again. By the third or fourth time students write this statement, they will start to write about something.

It is best to have students do all of their journal writing in the same book. Students can then use this book

for future reference and see how they are improving. Instructors should immediately tell their students that they will not read or grade the journal book so that students will feel free to write about whatever they please. It must be noted that some students may refuse to write in their journals when they find out that it will not be read or graded by the teacher.

As the semester progresses, just to add variety to the journal writing exercise, an instructor can give the students something different to write about in their journals instead of whatever they are feeling that day. One morning I walked into my 8:30 class and said, "The president of the United States has just been shot and killed. Please write in your journals." My students were not sure if this statement was true or not; however, this statement caused my students to put much more thinking into their journal writing. After the journal writing time (between five and ten minutes), we discussed what they had written. I found that most of my students were no longer writing to themselves, but instead were writing to other audiences. Some of the students reported what happened and what problems the American people would face. Some students wrote that what had happened was the best thing that could have happened for the American people, and they presented evidence supporting their opinions. Some students wrote that they felt the killing of the president was the worst thing that could happen. Most of their writing was very emotional.

As a class, we discussed the three different ways that the students had presented their information. We found that those who wrote that the president being shot was either the worst or the best thing that could happen presented their opinions, not facts. Those who reported what happened presented mostly facts and were writing in a technical writing manner. We determined that because none of the writers knew their audience, the students could not report the information completely or correctly.

Throughout the discussion I asked my students questions such as "What if the audience were all male? all female?"; "What if all of the members of the audience were not American?" "What if all of the members of the audience were Republican? Democrat?" These questions led to a much longer discussion than I had anticipated; however, my students were actually discussing the different ways that they would have to present the information to different audiences. From the journal writing, I was able to take my students further than just writing in their "think book" and show them how to write about one subject to many different audiences. (See Appendix D for a lesson plan of this exercise.)

A journal is not technical writing, but more expressive writing. However, it still shows students how to write for themselves, and it can be used to promote discussions about how to write to different audiences.

Nancy Roundy, in "Audience Analysis: A Guide to

Revision in Technical Writing," suggests an exercise that students do on an individual basis. Roundy has her students write a description paper about an item used in their field. Before they can write the description paper, they must first write an audience analysis paper for the descriptive paper. The audience analysis paper consists of three parts: 1) A statement of primary and secondary audiences (those who will act on or use the information given, and those who may read for interest and benefit); 2) An analysis of the characteristics of each audience (job role, educational level, technical background, use of the report); and 3) A discussion of strategies for approaching these audiences and the communication task (the impact of audience on content, form, and style). By having her students write the audience analysis paper first, Roundy hopes to ensure that her students will complete the necessary planning, or pre-writing steps.[2]

Merrill D. Whitburn suggests three ways that technical writing teachers can help their students on an individual basis learn more about audience analysis. His three methods help the teacher find out more about the students so that the teachers themselves are able to convey the appropriate information. The methods are as follows: write a letter of introduction, write a letter of application and resume, and have individual conferences with each student.[3] The letter of introduction should be one of the first assignments that students do. This letter, written

in business letter form, introduces the students to the teacher. The students are to include their names, major, minor, the reason they are taking the course, personal information, and any other information that may be appropriate. The letter will help the teacher determine what students do and do not know about writing, specifically business letter writing. This assignment gives the students their first try at writing to a real audience--the teacher.

The teachers should assign the letter of application and resume later in the semester. The teacher should spend plenty of time explaining the application letter and the resume so that students will have little trouble preparing either. Teachers should have students address their application letters to actual employers by whom they wish to be employed. This letter will allow students to write to an audience other than the teacher. They have to learn about the company they are applying to and write accordingly. The resume simply gives the teacher more background information about the student. Some technical writing teachers feel that they do not actually need to know their students. Knowing my students allows me to adapt to any special needs they may have, thus, teaching them in a different way how to write to their audience.

Conferences are good later in the semester after students have written a few papers. The teacher and students can individually discuss the papers that the students have written and what can be done to improve their style.

Spending individual time with each student allows teachers a chance to get to know their students better and also to reinforce to each student on an individual basis the importance of audience, as well as other aspects of technical writing.

Group Exercises

It becomes easier for technical writing teachers to teach students how to apply audience analysis techniques to their writing after the students understand how to write to themselves. Lehr and Lange discuss a method for teaching students about audience analysis--"class-mating". Teachers can use class-mating exercises to get students to write to real audiences. One such class-mating exercise introduced by Lehr and Lange was discussed in Chapter Two. Teachers assign students to write children's stories to actual children in elementary schools. The students meet the children they are writing to and write according to that child's needs. While a student is writing to a real audience, the teacher serves as a consultant for each student writer. As a consultant, the teacher does two things: 1) the teacher stresses to students that they are writing to someone else other than their instructor and that they must be able to convey their message accordingly; 2) the teacher works with each student on an individual basis, helping all students with their writing.[4]

Another similar assignment that I have employed in my

own class is to have each student write a complaint letter and then an adjustment letter. First, I have each student get a partner. Then the students are to write a complaint letter to their partner about something that has actually happened. After the letters are complete (typed and edited by the students themselves), the partners exchange letters. Then the students are to write an adjustment letter for their partners' complaint letters. This assignment usually takes about one week, but the time is well spent. Of course, I am able to teach students about complaint and adjustment letter writing during this week, but I am also able to further teach them how to write to an audience. I usually serve as a consultatnt to each of my students during this assignment. Students learn how to write to specific audiences and get hands-on experience doing so. This assignment is valid because students get quick feedback from their audience. (See Appendix E for a lesson plan of this exercise).

Another group assignment I use in my class is to have my students (in groups of about five) write a process analysis paper. Students are to describe how some process in their own field works. Most of my students are majoring in engineering or accounting so I usually split them accordingly. I have found that by putting all the engineers together and all the accountants together that my students will discuss the subject as long as I allow. I do not ask for a paper specifically, but instead I ask for an outline

of the paper. This way, more time is spent discussing what should be written and how to write it instead of spending the time just writing. To make the exercise even more difficult for each group, I tell my students that their audience is one of the other groups of the class. Engineers have the difficult task of explaining to the accountants how their process works, and of course, the same applies to the accountants' task. However, through this assignment, I am able to teach my students how important it is that they know about their audience and how to write to an audience that knows less than they do as writers. (See Appendix F for a lesson plan of this exercise).

Nancy Roundy, in "Audience Analysis: A Guide to Revision in Technical Writing," suggests a group exercise. She divides her class into groups, tells them to describe a manual can opener that she has brought to class, and gives no further instructions. She says that immediately students begin to ask audience related questions such as Who would want to know about a can opener? and Why would they need information such as this? The students then realize that they must first decide upon an audience before beginning to prepare a paper.[5]

I have used Roundy's suggestion in my own class. I split my students into three groups and had them describe a manual can opener, a mechanical pencil, and a quartz watch. My students asked the same audience analysis questions as did Roundy's students. I found that by having

my students work in groups to prepare this paper they were able to discuss the purpose and audience of the writing exercise in detail. Each student had the chance to convince other group members who the audience should be and why that audience should be chosen.

Merrill D. Whitburn and Annette N. Bradford, in "Analysis of the Same Subject in Diverse Periodicals: One Method for Teaching Audience Adaptation," suggest an audience adaptation assignment, which was briefly discussed in Chapter Two. They suggest that the technical writing teacher have the class split into groups of about five members. Every student is given a copy of five different articles and told to read each. Each group is to then study each article as to its opening paragraph, point of view, content, organization, language, sentence structure, supporting materials, audience, printing, and type face. The groups' goal is to determine whether or not the authors had conveyed their message to the audience.[6] Teachers can also have each student write a paper analyzing the audience of each of the five articles. Students should determine what level of understanding is necessary for each article, what interest the audience must have, and whether or not the works and content are directed toward that specific audience. Teachers can then have students grade each other's papers. This step can be done by class-mating. Having students edit each other's work will usually help students find errors in their own work. This editing step

allows students to see good and bad points in other students' writing. By seeing errors in someone else's work, students may feel less inhibited about the errors they find in their own work.

Chart Exercises

Roundy, along with Charlotte Thralls, in "An Audience Model for Business Writing," present an audience analysis chart that students should fill out before writing. The chart can help students determine who the audience is and how to write to that audience. This chart is presented below in outline form:[7]

The Audience

I. Identification - factual information about the reader.
   - A. Name.
   - B. Job Role/Title.
   - C. Job Description - gives information about technical experience.
   - D. Relation to writer - aids in stylistic decisions.

II. Characterization.
   - A. Factual
     1. Educational Experience/Training - aids in decisions about amount and kind of detail, and diction (level of technicality).
     2. Background on Specific Problem - helps

with decisions about amount of detail.

B. Psychological

1. Reader's Questions/Needs - helps with content decisions since reader questions/ needs must be met.
2. Reader's Response - helps with content decisions and arrangement of details.
3. Reader's Personal Concerns - helps writers decide what details to emphasize.

This chart will prove very useful to students as they begin to apply audience analysis techniques to their writing.

Carol Berkenkotter also presents an audience analysis chart in outline form that students might want to consider before beginning to write:[8]

Audience-Related Activities

I. Analyzing/Constructing a Hypothetical Audience.

A. Considering facts about the audience given in the assignment (age, grade level).

B. Constructing hypothetical audience characteristics (demographic location, ethnic background).

C. Making simple inferences from the description of the audience, which may or may not be accurate.

D. Making complex inferences (more than one) from the description of the audience.

E. Identifying self with audience (role-playing).

F. Identifying audience with self (projecting).

G. Creating rhetorical context in oral protocol.

H. Creating rhetorical context in written text.

II. Goal Setting and Planning for a Specific Audience.

A. Generating audience-related goals.

B. Naming audience-related plans.

C. Generating sub-goals to carry out the plan.

D. Consolidating several sub-goals to carry out the plan.

E. "Satisfying (temporarily eliminating some sub-goals of the plan to carry out others).

F. Representing oneself to the audience (persona).

III. Evaluating Content and Style with Regard to Anticipated Audience Response.

A. Evaluating audience response to content.

B. Evaluating audience response to style.

IV. Reviewing, Editing, and Revising for a Specific Audience.

A. Deciding to systematically review and improve the text being considered or completed, keeping the audience in mind.

B. Making major changes in text already written, in deference to audience.

C. Making minor changes in text already written, in deference to audience.

V. Miscellaneous Audience-Related Activities

A. Directly addressing audience in protocol ("you").

B. Directly addressing audience in text.

C. Reminding oneself to keep the audience in mind.

D. Indicating lack of familiarlity with audience.

E. Disregarding audience.

F. Addressing two audiences (perhaps the experimenter and the audience defined for the assignment).

This outline can be useful to students in two ways: they can use the outline before they begin to write to help them determine their audience, and they can use the outline after they have written as a checklist to make sure they have covered the material correctly for their audience.

Another chart to use in class is a chart prepared by Thomas E. Pearsall (already discussed in Chapter Three and appears in Appendix A.).

The exercises presented in this chapter are some that teachers of technical writing can use to teach audience analysis adaptation. Teachers should employ these exercises in their classrooms and provide additional information as needed. Some students may have to do only one of the exercises, while some students may have to do all of the exercises available about audience analysis. Whatever the case, these exercises provide technical writing teachers valid information to use when teaching the application of

audience analysis techniques.

ENDNOTES

[1]Lehr, Fran and Lange, Bob. "Writing for Audiences and Occasions." English Journal, Vol. 70, no. 7 (1981), p. 71.

[2]Roundy, Nancy. "Audience Analysis: A Guide to Revision in Technical Writing." The Technical Writing Teachers, Vol. 10, no. 2, 3 (Winter/Spring, 1983), pp. 94-100.

[3]Whitburn, Merrill D. "Audience: A Foundation for Technical Writing Courses." Teaching Technical Writing: Teching Audience Analysis and Adaptation, Anthology No. 1. Edited by Paul V. Anderson, 1980, p. 19.

[4]Lehr and Lange, p. 73.

[5]Roundy, pp. 94-100.

[6]Bradford, Annette N. and Whitburn, Merrill D. "Analysis of the Same Subject in Diverse Periodicals: One Method for Teaching Audience Adaptation." The Technical Writing Teacher, Vol. 9, no. 2 (Winter, 1982), pp. 58-64.

[7]Roundy, Nancy and Thralls, Charlotte. "An Audience Model for Business Writing." Thirtieth International Technical Communications Conference Proceedings, St. Louis, Missouri (1983), pp. W&E.84-W&E.86.

[8]Berkenkotter, Carol. "Understanding a Writer's Awareness of Audience." College Composition and Communication, Vol. 32, no. 4 (February, 1981), pp. 398-399.

CHAPTER V

CONCLUSION

Teaching audience analysis techniques to technical writing students is very important in a technical writing course so that students will understand the need to consider an audience for every paper they write. If students do not have an audience to write to, then they basically have no purpose for writing. Teachers should teach the basics of audience analysis first; students should consider the audience, the understanding level of the audience, what information the audience needs, how to present that information, and what the audience will do with the information. After students understand the basics, then teachers can explain how to apply these basics to writing. The best way to teach students how to apply audience analysis techniques to their writing is to use exercises. These exercises should help students not only understand the meaning of audience, but also help students determine who their audience is. Furthermore, students will learn from these exercises that if they do not apply audience analysis techniques to their writing, they are not writing to an audience but instead writing to no one.

Reviewing the literature that is available about audi-

ence analysis shows technical writing teachers what has been done with the subject in the past few years. The literature review also shows teachers that researchers have made an upward progression in their thinking, structuring, and teaching of audience analysis techniques over the past few years. Teachers can use the information presented in the methodology chapter (Chapter Three) of this thesis as a basis for teaching audience analysis techniques to their students. Teachers should teach students to become aware that they are first their own audience. Second, teachers should teach their students about the different types of audiences: the general audience, the executive audience, the specialist audience, and the technical operator audience. Third, teachers should teach students how to determine which audience is the appropriate audience to write to for a specific paper.

Finally, as presented in Chapter Four of this thesis, teachers can use exercises to teach students how to apply audience analysis techniques to their writing. Teachers can teach the application of audience analysis techniques by giving their students exercises that each individual student can do; exercises for student groups; and exercises that are charts that students can use to determine specific needs of their audience.

Audience analysis techniques are not new to technical writing teachers. However, they are indeed new to students. Technical writing teachers should review information avail-

able about audience analysis techniques, organize this information logically to use when teaching audience analysis, and present students with exercises that will teach them how to apply audience analysis techniques to their writing. By teaching students audience analysis techniques and how to apply these techniques, teachers can be assured that their technical writing students, as writers in their own fields, will have the knowledge to write professionally to any audiences they may encounter.

SELECTED BIBLIOGRAPHY

Anderson, Steven P. and Cox, Don Richard, editors. The Technical Reader, second edition. Holt, Rinehart, and Winston: New York, New York, 1984, pp. 39-47.

Andrews, Deborah C. and Blicke, Margaret D. Technical Writing: Principles and Forms, second edition. Macmillan Publishing Company, Inc.: New York, New York, 1982, pp. 11-27.

Berkenkotter, Carol. "Understanding a Writer's Awareness of Audience." College Composition and Communication, Vol. 32, no. 4 (February, 1981), pp. 388-399.

Bly, Robert W. and Blake, Gary. Technical Writing: Structure, Standards, and Style. D. Van Nostrand Company: New York, New York, 1980.

Bradford, Annette N. and Whitburn, Merrill D. "Analysis of the Same Subject in Diverse Periodicals: One Method of Teaching Audience Adaptation." The Technical Writing Teacher, Vol. 9, no. 2 (Winter, 1982), pp. 58-64.

Caernarven-Smith, Patricia. Audience Analysis and Response. Dedham, Massachusetts: Firman Technical Publications, Inc., 1983, pp. iv-ix and 4-221.

Carson, David L. "Audience in Technical Writing: The Need for Greater Realism in Identifying the Fictive Reader." Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology No. 1, edited by Paul V. Anderson, 1980, pp. 24-31.

Clevenger, Theodore. Audience Analysis. New York: The Bobbs-Merrill Company, Inc., 1966, pp. 3-121.

Crouch, George W. and Zetler, Robert L. A Guide to Technical Writing, third edition. The Ronald Press Company: New York, New York, 1964, pp. 240-241.

Dagher, Joseph P. Technical Communication: A Practical Guide. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey, 1978, pp. 8-13.

Ede, Lisa. "Audience: An Introduction to Research." College Composition and Communication, Vol. 35, no. 2 (May, 1984), pp. 140-154.

Ede, Lisa and Lunsford, Andrea. "Audience Addressed/ Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." College Composition and Communication, Vol. 35, no. 2 (May, 1984), pp. 155-171.

Ehrlich, Eugene and Murphy, David. The Art of Technical Writing. Thomas Y. Crowell, Company: New York, New York, 1964, pp. 85-87.

Emberger, Meta Riley and Hall, Marian Ross. Scientific Writing. Harcourt, Bruce Co.: New York, New York, 1955.

Fear, David E. Technical Writing. Random House: New York, New York, 1973, p. 202.

Fearing, Bertie E. and Allen, Jo. Teaching Technical Writing in the Secondary School. Clearinghouse on Reading and Communication Skills and National Council of Teachers of English: Urbana, Illinois, 1984, pp. 39-42.

Harwell, George C. Technical Communication. The Macmillan Co.: New York, New York, 1960.

Hashimoto, Irvin Y. and Flower, Linda S. "Bait/Rebait." English Journal, Vol. 72, no. 1 (January, 1983), pp. 14-17.

Hays, Robert. Principles of Technical Writing. Addison-Wesley: Reading Massachusetts, 1965, pp. 21-24.

Hicks, Tyler J. Successful Technical Writing. McGraw-Hill Book Co., Inc.: New York, New York, 1959, pp. 77, 191.

Hirschhorn, Howard H. Writing for Science, Industry, and Technology. D. Van Nostrand Co.: New York, New York, 1980.

Hoover, Hardy. Essentials for the Technical Writer. John Wiley and Sons, Inc.: New York, New York, 1970.

Houp, Kenneth W. and Pearsall, Thomas E. Reporting Technical Information, fifth edition. Macmillan Publishing Co.: New York, New York, 1984, pp. 20-47.

Huber, Jack T. Report Writing In Psychology and Psychiatry. Harper and Row, Publishers: New York, New York, 1961, pp. 43 and 48.

Jones, Paul W. Writing Scientific Papers and Reports, seventh edition. Wm. C. Brown Publishing Co.: Dubuque, Iowa 1976, p. 180.

Keene, Michael L. and Whitburn, Merrill D. "Audience Analysis for Technical Writing: A Selective, Annotated Bibliography." Teaching Technical Writing: Teaching Audience and Adaptation, Anthology No. 1., edited by Paul V. Anderson, 1980, pp. 32-40.

Kroll, Barry. "Writing for Readers: Three Perspectives on Audience." College Composition and Communication, Vol. 35, no. 2 (May, 1984), pp. 172-185.

Lannon, John M. Technical Writing. Little, Brown and Company: Toronto, Canada, 1982, p. 10-23, and 23-24.

Lehr, Fran and Lange, Bob. "Writing for Audiences and Occasions." English Journal, Vol. 70, no. 7 (1981), pp. 71-74.

Lesikar, Raymond V. Report Writing For Business, fourth edition. Richard D. Irwin, Inc.: Homewood, Illinois, 1973.

Mandel, Siegfried and Caldwell, David L. Proposal and Inquiry Writing. The Macmillan Co.: New York, New York, 1962.

Marder, Daniel. The Craft of Technical Writing. Macmillan Co.: New York, New York, 1960, pp. 25-31, 37-42.

Mathes, J. C. and Stevenson, Dwight W. Designing Technical Reports: Writing for Audience and Organizations. Bobbs-Merrill Educational Publishing: Indianapolis, Indiana, 1978, p. 9-23.

Mitchell, John. Handbook of Technical Communication. Wadsworth Publishing Co.: Belmont, California, 1962, pp. 13, 15, 18, 20, 26, and 27.

Nelson, J. Raleigh. Writing the Technical Report. McGraw-Hill Book Co.: New York, New York, 1947, p. 22-38.

Norgaard, Margaret. A Technical Writer's Handbook. Harper and Brothers: New York, New York, 1959.

Oliu, Walter E., Brusaw, Charles T., and Alred, Gerald J. Writing That Works: How to Write Effectively on the Job. St. Martin's Press: New York, New York, 1984, pp. 5-8.

Ong, Walter J. "The Writer's Audience is Always a Fiction." PMLA, Vol. 90, no. 1 (January, 1975), pp. 9-21.

Ong, Walter J. "Beyond Objectivity: The Reader-Writer Transaction as an Altered State of Consciousness." CEA Critic (Journal of the College English Association), Vol. 40, no. 1 (1977), pp. 6-13.

Park, Douglas B. "The Meanings of 'Audience.'" College English, Vol. 44, no. 3 (March, 1982), pp. 247-257.

Pauley, Steven E. Technical Report Writing Today. Houghton Mifflin Co.: Dallas, Texas, 1973.

Pearsall, Thomas E. Audience Analysis for Technical Writing. Toronto, Canada: The Macmillan Company, Ltdl, 1969, pp. v-xxii.

Pearsall, Thomas E. "The Communications Triangle." Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology No. 1, edited by Paul V. Anderson, 1980, pp. 1-5.

Pickett, Nell Ann and Laster, Ann A. Technical English: Writing, Reading, and Speaking. Harper and Row Publishers: New York, New York, 1984, pp. 11-13, 18, 23, 31-46, 56, 74, 97-99, 130, 154, 165, 176, 194, 202-203, 218, and 468.

Racker, Joseph. Technical Writing: Techniques for Engineers. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey, 1960, p. 60.

Rathbone, Robert R. and Stone, James B. A Writer's Guide for Engineers and Scientists. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey, 1962, pp. 1-17.

Rosner, Mary. "Style and Audience in Technical Writing: Advice from the Early Texts." The Technical Writing Teacher, Vol. 11, no. 1 (Fall, 1983), pp. 38-45.

Roundy, Nancy. "Audience Analysis: A Guide to Revision in Technical Writing." The Technical Writing Teacher, Vol. 10, no. 2, 3 (Winter/Spring, 1983), pp. 94-100.

Roundy, Nancy and Thralls, Charlotte. "An Audience Model For Business Writing." Thirtieth International Technical Communications Conference Proceedings, St. Louis, Missouri, 1983, pp. W&E.84-W&E.86.

Ryan, Pat M. Jr. Aristotle's Rhetoric: An Abstract of Principles of Public Speaking. Department of Publications of Colorado School of Mines: Golden, Colorado, 1956, pp. 7-13.

Schultz, Howard and Webster, Robert G. Technical Report Writing. David McKay Co.: New York, New York, 1962.

Sherman, Theodore A. Modern Technical Writing. Prentice-Hall, Inc.: New York, New York, 1955.

Sidney, Elizabeth. Business Report Writing. Business Publications Limited: London, England, 1965.

Sklare, Arnold B. The Technician Writers: A Guide to Basic Technical Writing. Boyd and Fraser Publishing Co.: USA, 1971.

Smith, Richard W. Technical Writing. Barnes and Noble, Inc.: New York, New York, 1963.

Souther, James W. and White, Myron L. Technical Report Writing, second edition. John Wiley and Sons: New York, New York, 1977, pp. 17-24.

Stratton, Charles R. Technical Writing: Process and Product. Holt, Rinehart, and Winston: New York, New York, 1984, pp. 27-42.

Ward, Ritchie R. Practical Technical Writing. Alfred A. Knopf: New York, New York, 1968, pp. 3-19.

Warren, Thomas L. Technical Communication: An Outline. Littlefield, Adams and Co.: Totowa, New Jersey, 1978, pp. 7-10.

Warren, Thomas L. Technical Writing: Purpose, Process, and Form. Wadsworth Publishing Company: Belmont, California, 1985, pp. 13-30, 49-54, and 129-136.

Weisman, Herman M. Technical Report Writing. Charles E. Merrill Books Inc.: Columbus, Ohio, 1966.

Whitburn, Merrill D. "Audience: A Foundation for Technical Writing Courses." Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology No. 1, edited by Paul V. Anderson, 1980, pp. 18-23.

Whitburn, Merrill D. "The First Day in Technical Communication: An Approach to Audience Adaptation." The Technical Writing Teacher, Vol. 3, no. 3 (Spring, 1976), pp. 155-118.

White, Myron L. "The Informational Requirements of Audiences." Teaching Technical Writing: Teaching Audience Analysis and Adaptation, Anthology No. 1, edited by Paul V. Anderson, 1980, pp. 6-17.

Wilcox, Sidney W. Technical Communication. International Textbook Co.: Scranton, Pennsylvania, 1962, pp. 183-184.

Wirkus, Tom E. and Erickson, Harold P. Communication and the Technical Man. Prentice-Hall Inc.: Englewood Cliffs, New Jersey, 1972, pp. 13-15 and 131-132.

Zall, Paul M. Elements of Technical Writing. Harper and Brothers Publishing: New York, New York, 1962, p. 7, 20-24 and 42-46.

APPENDIX A

TECHNICAL WRITING TEXTBOOKS THAT DO AND DO NOT CONTAIN INFORMATION ABOUT AUDIENCE ANALYSIS

Title of Textbook	Covers Audience Analysis	Does Not Cover Audience Analysis	Exercises Available
Anderson, Steven P. and Cox, Don Richard, editors. The Technical Reader, second edition. Holt, Rinehart, and Winston: New York, New York, 1984.	pp. 39-47		none
Andrews, Deborah C. and Blicke, Margaret D. Technical Writing: Principles and Forms, second edition. Macmillan Publishing Company, Inc.: New York, New York, 1982.	pp. 11-27		none
Bly, Robert W. and Blake, Gary. Technical Writing: Structure, Standards, and Style. D. Van Nostrand Company: New York, New York, 1980.		X	none
Crouch, George W. and Zetler, Robert L. A Guide to Technical Writing, third edition. The Ronald Press Company: New York, New York, 1964.	pp. 240-241		none

Dagher, Joseph P. Technical Communication: A Practical Guide. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey, 1978.	pp. 8-13		none
Ehrlich, Eugene and Murphy, David. The Art of Technical Writing. Thomas Y. Crowell, Company: New York, New York, 1964.	pp. 85-87		none
Emberger, Meta Riley and Hall, Marian Ross. Scientific Writing. Harcourt, Brace Co.: New York, New York, 1955.		X	none
Fear, David E. Technical Writing. Random House: New York, New York, 1973.	p. 202		none

Harwell, George C. Technical Communication. The Macmillan Co.: New York, New York, 1960.		X	none
Hays, Robert. Principles of Technical Writing. Addison-Wesley: Reading, Massachusetts, 1965.	pp. 10-22		pp. 22-24
Hicks, Tyler J. Successful Technical Writing. McGraw-Hill Book Co., Inc.: New York, New York, 1959.	pp. 77 and 191		none
Hirschhorn, Howard H. Writing for Science, Industry, and Technology. D. Van Nostrand Co.: New York, New York, 1980.		X	none

Hoover, Hardy. Essentials for the Technical Writer. John Wiley and Sons, Inc.: New York, New York, 1970.		X	none
Houp, Kenneth W. and Pearsall, Thomas E. Reporting Technical Information, fifth edition. Macmillan Publishing Co.: New York, New York, 1984.	pp. 20-47		p. 47
Huber, Jack T. Report Writing In Psychology and Psychiatry. Harper and Row, Publishers: New York, New York, 1961.	pp. 43 and 48		none
Jones, Paul W. Writing Scientific Papers and Reports, seventh edition. Wm. C. Brown Publishing Co.: Dubuque, Iowa, 1976.	p. 180		none

Lannon, John M. Technical Writing. Little, Brown and Company: Toronto, Canada, 1982.	pp. 10-23		pp. 23-24
Lesikar, Raymond V. Report Writing for Business, fourth edition. Richard D. Irwin, Inc.: Homewood, Illinois, 1973.		X	none
Mandel, Siegfried and Caldwell, David L. Proposal and Inquiry Writing. The Macmillan Co.: New York, New York, 1962.		X	none
Marder, Daniel. The Craft of Technical Writing. Macmillan Co.: New York, New York, 1960.	pp. 25-31		pp. 37-42

Mathes, J. C. and Stevenson, Dwight W. Designing Technical Reports: Writing for Audience and Organizations. Bobbs-Merrill Educational Publishing: Indianapolis, Indiana, 1978.	pp. 9-23		none
Mitchell, John. Handbook of Technical Communication. Wadsworth Publishing Co.: Belmont, California, 1962.	pp. 13, 15, 20, and 27		pp. 18 and 26
Nelson, J. Raleigh. Writing the Technical Report. McGraw-Hill Book Co.: New York, New York, 1947.	pp. 22-38		none
Norgaard, Margaret. A Technical Writer's Handbook. Harper and Brothers: New York, New York, 1959.		X	none

Oliu, Walter, E., Brusaw, Charles T., and Alred, Gerald J. Writing That Works: How to Write Effectively on the Job. St. Martin's Press: New York, New York, 1984.	pp. 5-8		none
Pauley, Steven, E. Technical Report Writing Today. Houghton Mifflin Co.: Dallas, Texas, 1973.		X	none
Pickett, Nell Ann and Laster, Ann A. Technical English: Writing, Reading, and Speaking. Harper and Row Publishers: New York, New York, 1984.	pp. 11-13, 18, 31-42, 56, 97-99, 165, 202-203, and 468		pp. 23, 44-46, 74, 130, 154, 176, 194, and 218
Racker, Joseph. Technical Writing: Techniques for Engineers. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey, 1960.	p. 60		none

Rathbone, Robert R. and Stone, James B. A Writer's Guide for Engineers and Scientists. Prentice-Hall, Inc.: Englewood Cliffs, New Jersey, 1962.	pp. 1-17		p. 17
Schultz, Howard and Webster, Robert G. Technical Report Writing. David McKay Co.: New York, New York, 1962.		X	none
Sherman, Theodore A. Modern Technical Writing. Prentice-Hall, Inc.: New York, New York, 1955.		X	none
Sidney, Elizabeth. Business Report Writing. Business Publications Limited: London, England, 1965.		X	none

Sklare, Arnold B. The Technician Writers: A Guide to Basic Technical Writing. Boyd and Fraser Publishing Co.: USA, 1971.		X	none
Smith, Richard W. Technical Writing. Barnes and Noble, Inc.: New York, New York, 1963.		X	none
Souther, James W. and White, Myron L. Technical Report Writing, second edition. John Wiley and Sons: New York, New York, 1977.	pp. 17-24		p. 24
Stratton, Charles R. Technical Writing: Process and Product. Holt, Rinehart, and Winston: New York, New York, 1984.	pp. 27-42		none

Ward, Ritchie R. Practical Technical Writing. Alfred A. Knopf: New York, New York, 1968.	pp. 3-17		pp. 18-19
Warren, Thomas L. Technical Communication: An Outline. Littlefield, Adams and Co.: Totowa, New Jersey, 1978.	pp. 7-10		none
Warren, Thomas L. Technical Writing: Purpose, Process, and Form. Wadsworth Publishing Company: Belmont, California, 1985.	pp. 13-30, 49 54 and 129-136		pp. 27-28 and 136
Weisman, Herman M. Technical Report Writing. Charles E. Merrill Books Inc.: Columbus, Ohio, 1966.		X	none

Wilcox, Sidney W. Technical Communication. International Textbook Co.: Scranton, Pennsylvania, 1962.	pp. 183-184		none
Wirkus, Tom E. and Erickson, Harold P. Communication and the Technical Man. Prentice-Hall Inc.: Englewood Cliffs, New Jersey, 1972.	pp. 13-15, 131-132		none
Zall, Paul M. Elements of Technical Writing. Harper and Brothers Publishing: New York, New York, 1962.	p. 7		pp. 20-24 42-46

APPENDIX B

THOMAS E. PEARSALL'S REPORT WORKSHEET

REPORT WORKSHEET

(Fill in completely and attach as cover sheet)

Writer:	For instructor use only	Primary Grade	____
		Mechanics	____
Subject:		Final Grade	____

Reader (person assumed to actually use information presented)

Technical level (education, existing knowledge of subject, experience, etc.):

Job title and/or relationship to writer:

Attitude toward subject (interested, not interested, hostile, etc.):

Other factors:

Reader's Purpose(s)

Why will the reader read the paper?

What should the reader know after reading?

What should the reader be able to do after reading?

Writer's Purpose(s)

Primary purpose(s):

Secondary purpose(s):

Content and Plan

Source materials (direct study, library research, personal knowledge, etc.):

Primary organizational plan (exemplificaton, definition, classification, causal analysis, process description, narration, argument, etc.):

Medium prescribed or desirable (mass medium, limited medium, company report, memorandum, correspondence, etc.):

Available aids (visuals, tables, etc.):

APPENDIX C

SUGGESTED MATRIX CHART FOR FOUR AUDIENCE CATEGORIES

	General Audience	Executive Audience	Specialist Audience	Technical Operator Audience
Understanding Levels	All people who have the ability to read and comprehend written information	People in decision making roles. May have knowledge of certain areas of specialized fields	Experts in their field-understand all the information within the field	Have the ability to build and maintain equipment designed by the specialists
Style	Must use plain and simple language	Use plain and simple language--may use jargon of specialized field	Plain and simple but must use jargon of specialized field	Must use plain and simple language
Sentence Length	short: 17 words/sentence	short: 17 words/sentence	longer: 22 words/sentence	short: 12 words/sentence
Paragraph Length	vary: 2-4 sentences/paragraph	vary: 2-4 sentences/paragraph	vary: 4-6 sentences/paragraph	short: 2-4 sentences/paragraph
Background Information Needed	Supply all so audience is not confused about subject	Supply as needed to set the stage	Usually not needed--only to set the stage	Needed only if audience cannot perform task without it
Definitions Needed	Define all words that may confuse the audience	Define only confusing terms	Define only confusing terms--only if needed	Define all terms that may promote questions from the audience
Illustrations Needed	Used to help explain the prose--audience must understand illustrations	Usually not needed--only to further explain prose	Used to enhance and explain prose--very detailed	Must be used so audience can see how to perform task

APPENDIX D

JOURNAL WRITING EXERCISE

(LESSON PLAN)

Journal Writing Exercise
(Lesson Plan)

- Items that students need
  1. Spiral notebook
  2. Pen/pencil

- Starting the first day of the semester, students will write in their journals (spiral notebook) at the beginning of each class period for five to ten minutes. Students are to write whatever comes to mind or what their feelings are for that day.

- First Day: Tell students to start writing whatever comes to mind. If students say they have nothing to write about tell them to write "I have nothing to write about" over and over again. Usually, by the third or fourth time they write this phrase, they begin to think of things to write about.

- Add variety: Make a statement about a subject and tell students to write what they feel about the statement in their journals.

  Example: "The President of the United States has just been shot and killed. Write in your journals."

  After the journal writing period is over, discuss as a class what the students wrote and find out if they wrote to different audiences.

NOTE: Teachers should tell students the first day that their journals will not be read or graded by the the teacher. Students will then feel free to write about whatever they want.

This exercise will teach students how to write to themselves as the audience.

APPENDIX E

COMPLAINT/ADJUSTMENT LETTERS EXERCISE

(LESSON PLAN)

Claim/Adjustment Letter Exercise
(Lesson Plan)

1. Have each student get a partner (another student in the class).

2. Have students write a complaint letter in business letter form about something that has actually happened. Tell students to assume their audience is their partner.

3. After all students have completed their complaint letter, have partners exchange letters.

4. Have partners write an adjustment letter to the students to adjust the complaint the student presented.

5. When all students have completed their adjustment letter, have partners exchange adjustment letters so that students can read the response to their complaint letter.

This exercise not only teaches students how to write a complaint letter and adjustment letter, it also teaches students how to direct their writing to a specific audience.

APPENDIX F

PROCESS ANALYSIS EXERCISE

(LESSON PLAN)

Process Description Exercise
(Lesson Plan)

1. Have students get into groups of about five. If possible, have students majoring in the same fields get in the same group: for example, all accounting majors in one group and all engineering majors in another.

2. Have each group decide upon a process that they want to describe. For example, accounting majors can describe the flow of funds for a business. Engineers can describe the flow of electricity in a lamp.

3. When groups come to a decision, have them discuss the process and prepare a sentence outline describing the process. The outline should be complete enough so that one of the students in the groups can make an oral presentation to the other students in the class. Be sure to tell each group that their audience is the other students in the class.

4. When groups have finished discussing and have prepared an outline, have one of the members of each group give an oral summary of what the process is and how it works.

This assignment teaches students how to write to a large audience that is made up of all different kinds of people.

VITA

Harvey Harold Harry Homsey

Candidate for the Degree of

Master of Arts

Thesis: AUDIENCE ANALYSIS TECHNIQUES: TEACHING TECHNICAL WRITING STUDENTS HOW TO APPLY THESE TECHNIQUES TO THEIR WRITING

Major Field: English

Biographical:

Education: Received Bachelor of Arts Degree in English from Oklahoma State University, Stillwater, Oklahoma, in May, 1982; completed requirements for the Master of Arts degree in English at Oklahoma State University, Stillwater, Oklahoma, in December, 1984.

Professional Experience: Technical Writing Instructor (Summer), Tulsa Junior College, Tulsa, Oklahoma, June, 1984, to August, 1984; Teaching Assistant: teaching technical writing, Department of English, Oklahoma State University, Stillwater, Oklahoma, August, 1982, to present.

Professional Organizations: Member of Society for Technical Communications, 1981-date, serving on Bibliography Committee, June 1984-date, monitor Personnel Journal and prepare abstracts for "Recent and Relevant," Technical Communications; member of Oklahoma Chapter of Society for Technical Communications, August, 1982-date.