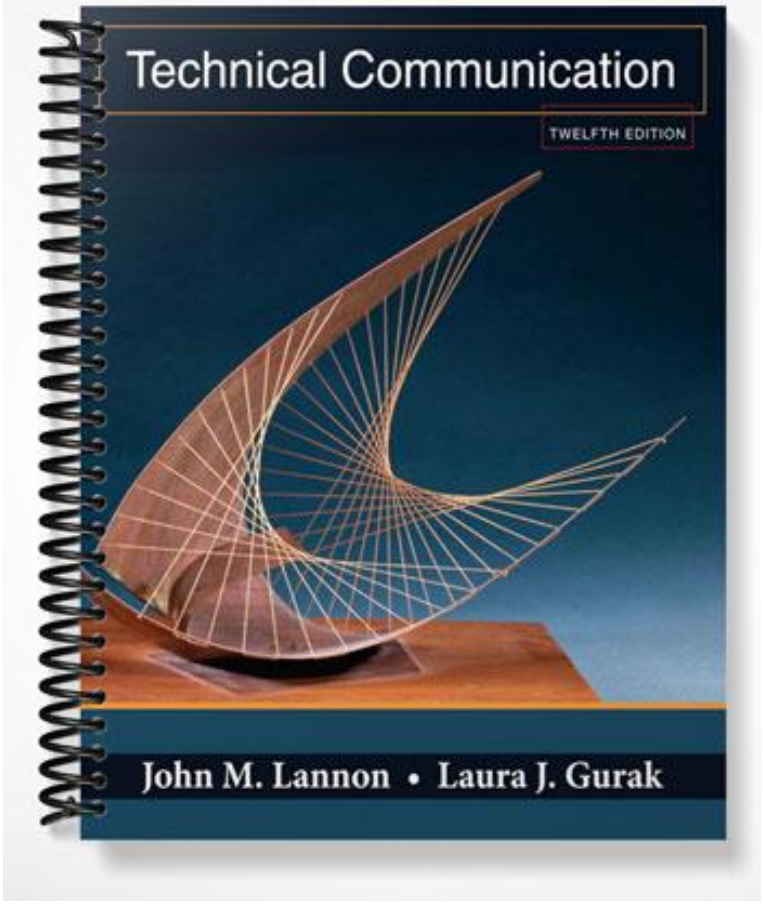
SOLUTIONS MANUAL



Instructor's Resource Manual

to accompany

Technical Communication

Twelfth Edition

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The Composition Teacher as Technical Writing Teacher

As demand increases for technical writing courses, many instructors are recruited to teach a subject that they might regard as alien to their training, ability, and primary interests. But anyone experienced in teaching composition can make an easy and rewarding transition to teaching technical writing. Your proven ability to assess clarity, economy, organization, and rhetorical effectiveness provides the essential ingredient—along with a touch of curiosity and willingness to experiment. In this course, as in any composition course, purpose, audience, and rhetorical strategy are stressed.

In technical writing, a major rhetorical challenge is to write for an audience whose technical understanding is less than the writer's own. Accordingly, the emphasis in this text is on writing for a general audience. Instructors without technical background, therefore, make an ideal audience—as do students with widely varied majors.

In a technical writing class, you don't need to struggle for answers to the student's implied question on each assignment: "Why are we doing this?" Because students choose subjects with observable limits, and because they write for a specific reader in a specific situation, they are able to make the connection between writing in the classroom and writing in the workplace. And with high motivation, skills improve quickly.

Students learn to master rhetorical strategies by writing about subjects of primary or immediate interest. The issues are more substantive than abstract. A report analyzing why the campus has no day-care center may require these expository skills: classification, definition, description, narration, and persuasion, in addition to strategies for summary writing, outlining, primary and secondary research, and letter writing. Along with obtaining valuable writing practice, then, students in this course develop a clear sense of purpose, because they write about problems that touch them and their community. The range and variety of topics are infinite, with repeated emphasis on highly informative writing. Writing is taken out of the rarefied English classroom and based in the real world. As an act of communication for a specific purpose to a specific audience, writing becomes more a cognitive than an affective task, more than an exercise in creative self-expression. Justification for such assignments is both implicit and explicit. With practice in thinking and writing for a tangible situation and purpose, for an audience who will *use* the information, students in any major leave the course better prepared to think and write incisively about any subject.

A report-writing assignment is, in effect, an instructor's call to "teach me," rather than "discover yourself." The practical purpose for writing is always clear. Unlike the rhetorical errors in more personal writing, deficiencies in a factual message can be identified readily; moreover, a summary, an expanded definition, a set of instructions, a physical description, or a proposal provides common ground for student-teacher discussion of content, arrangement, and style.

For the skeptical newcomer, technical writing's greatest liability is its name. The term "technical," often misleading for both instructors and students, leads to misunderstanding about what goes on in a technical writing course. It is one thing to discuss a *technical subject* (a specialized subject, usually mechanical or scientific); it is another to discuss any subject, technical or not, from a *technical point of view* (an informed and precise perspective from which the writer sees the related particulars of a subject). Even the most abstract subjects are discussed from a technical point of view if interpretations and conclusions are predicated on demonstrable evidence, and if the writing has utility beyond self-expression; literary criticism is an example.

In technical writing, the cognitive tasks of observing, interpreting, and reporting discourage any tendency to make absolute or sweeping statements. And, because guidelines for structure and format include an explicit and inclusive title, a clear statement of purpose, a detailed outline, and relevant headings, students maintain a sense of direction consistent with purpose. Far from enforcing mindless, mechanical transcription, technical writing assignments elicit thought and expression that are deliberate; volition rather than chance shapes the message.

Because of its concrete subject matter, technical writing encourages analytical thought. Students learn to pose imaginative questions, to answer them by precisely interpreting factual evidence, and to communicate their findings in a "professional" format. The approach is empirical, not mechanical. Students see that they are writing for a reason, and that good writing is the product of a good plan and a clear sense of the specific reader's specific needs. Written assignments, oral reports, and class discussions about analogues in the real world evaluating your college's remedial program, establishing a student-operated food co-op, comparing four popular wood-burning stoves, analyzing safety devices at a local nuclear power plant—all have practical translations, are easy to justify, and are carried out with enthusiasm. Ideally, a student report will also satisfy an assignment in another course.

As a major course project, the analytical report can evolve from shorter assignments in summary writing, definition, description, and the like. Students are motivated when convinced that they are not performing an exercise in busywork or philosophical rambling; instructors are pleased to learn something informative instead of suffering the usual, thankless, and bleary-eyed plodding through unmemorable essays.

In short, teaching technical writing is one way in which instructors can make the required conceptual and practical adjustment from education for its own sake to education with a visible purpose. Such a change hardly means settling for second best. This kind of teaching, as many continue to discover, offers the occasion for growing professionally and for actively involving our students in reciprocal teaching and learning.

Using the Companion Website and MyTechCommLab

A well-written textbook is an excellent resource for teachers and students alike. But even the best textbook cannot possibly present all of the resources relevant for such a complex topic as technical communication. Therefore, Pearson Longman has created two online destinations with rich resources to supplement the Lannon and Gurak text: a Companion Website, and MyTechCommLab. Together, these sites offer further reading, illustrations, activities, quizzes, and other resources providing students and instructors with the most current information available.

The Companion Website (located at www.pearsonhighered.com/lannon) focuses specifically on issues raised in the Lannon and Gurak text, while MyTechCommLab with e-book (located at www.mytechcommlab.com) includes these resources as well as a wide range of others covering technical communication issues that are useful to instructors and students using any technical communication textbook.

The Companion Website

The Companion Website for *Technical Communication*, Twelfth Edition has two major content sections: Instructor Resources and Student Resources. We'll summarize the main content sections of the site for you, noting some suggestions for how you might use them in your courses.

Instructor Resources

The Instructor Resources section of the Website includes:

- A link to the Instructor's Resource Center, where you can sign in to find the downloadable PDF version of the complete print Instructor's Manual for *Technical Communication*, Twelfth Edition
- PowerPoint Presentations
- Internet Links
- Teaching Notes
- Sample Syllabi
- Teaching Strategies

PowerPoint Presentations. We've provided a PowerPoint presentation for each chapter of the book to summarize the main points. These often include thumbnail examples and graphical representations of the information in the text. By using some of these PowerPoint documents in your in-class presentations, you can reinforce core information in a manner that reaches more visual learning styles. Keep in mind, however, that students have a low tolerance of lecture-style recitations. You might consider inserting additional slides into these ready-made PowerPoint presentations to show specific document examples or describe case studies that illustrate key concepts and that ask students interactive questions to encourage class discussion and interactivity.

Internet Links. This section includes a range of Web destinations for students to explore. They often provide differing perspectives on chapter-specific issues, or solid examples for students to evaluate. The key to effectively using these links is to give students a specific reason for visiting these resources—a defined task to complete. It might be something as simple as asking them to visit three of the resources listed and to identify which was the most useful and why. The key is to give your students enough direction to motivate them to look at the resources and, at the same time, not be overwhelmed by them.

Teaching Notes. This is primarily a heading-by-heading summary of the text with some elaboration of the main points in paraphrase or summary. This material should serve several purposes.

- It will help you prepare lectures by giving you a ready outline.
- It will give you Web access to the basic content of the book, so you won't have to carry a copy of the text around with you.
- It will accelerate the process of making overheads and PowerPoint presentations.
- It will save you the trouble of making your own notes or at least speed the process up.

These outlines are not a substitute for reading the text, but merely an aid to representing what you've read.

Sample Syllabi. The site includes four sample syllabi. Each covers much of what is useful in the text, though none comes close to covering everything useful because the Lannon text has such a wealth of information. Syllabus 1 focuses on a basic approach to the standard 15-week semester. Syllabus 2 takes an accelerated approach to the standard 15-week semester. Syllabus 3 approaches the 15-week semester with a different approach, by focusing on grammar and style before turning attention to technical document types. Syllabus 4 organizes the course for a shorter semester. You may well prefer to use different assignments, or reorder the assignments. Some instructors jump around in the text; you might prefer to move in a linear fashion. These syllabi also do not integrate the various components of the Companion Website and the MyTechCommLab, which you might use in a range of ways for individual and group projects as well as in-class exercises. Leveraging these additional resources will help increase your students' engagement with the material via quizzes, exercises, and Web explorations.

Teaching Strategies. This section includes brief comments on key issues related to pedagogy and classroom strategies relevant to the basic course in technical communication. These are helpful "food for thought" pieces for you to consider as you design your course. The section covers the following topics:

- Communication as Public Act
- Connecting Your Class to Other Classes
- Deliverables
- Email, Discussion Lists, Bulletin Boards, News Groups, and FAQs
- Grammar and Style Quizzes
- Pedagogical Foundations
- Policies
- The Role of Technology

Student Resources

In the margins of the text you will see little computer icons with the title "TC Web" and a brief explanation. These draw your attention to relevant materials available from the Companion Website, such as the chapter overviews, quizzes, exercises, models, templates, projects, case studies, flashcards, and tutorials. We suggest that you visit selected icon-links and see what kind of assignments you might create out of them. Because many of these issues are complex and represent ongoing projects, it is a good idea to have some specific set of tasks or at least a specific goal for your students when you have them visit any of these sites.

The Student Resources section of the Website includes information organized by chapter as well as other resources that address topics related to multiple chapters. After the following bulleted summaries of these materials, we discuss each section in more detail below. Your students can use the chapter resources to review chapter content, test their understanding of key terms and concepts, or to initiate research on a specific topic pertinent to one of the chapters. For each chapter, the site includes these items:

- Chapter Overview
- Weblinks
- Multiple Choice Quiz
- Exercises

In addition, the Student Resources section includes the following book-wide resources:

- Models and Templates
- Projects and Case Studies
- Forms and Checklists

- Editing for Readable Style: A Review
- Editing for Grammar, Usage, and Mechanics: A Review
- Hot Topics in Technical Communication
- Flashcards
- Tutorials

Chapter Overviews. Rather than try to summarize each chapter, the chapter overviews provide key questions for students to think about and observations about the importance of the main chapter themes. The overviews help "prime the pump" as students pursue the chapter topics in more detail. They often point to controversial issues associated with that chapter's theme.

Weblinks. Relevant resources on the Web are listed here. These Weblinks serve as starting points for more research and exploration.

Multiple Choice Quizzes. These quizzes help students check their understanding of each chapter, and the instant feedback to students helps them quickly identify where they need to delve deeper into the material. Since students can send you their scores on the quizzes via the Email Score feature of the site, and they can take the quizzes multiple times, you might ask students to take these quizzes after they've read the assigned readings, retaking the quiz until they've received at least a 90–100-percent score, at which point they can email you their score to show that they have completed the assignment.

Exercises. The Exercises include fill-in-the-blank and short answer questions. Scoring and feedback is not automatic like the quizzes. Rather, students submit them for your review, feedback, and scoring.

Models and Templates. There are two approaches to the use of models in composition theory. One is based on imitation, the other on quasi-empirical research methods. The former is the most common practice, and frequently the most time-efficient: provide students with a template or boilerplate format into which they are to pour situation-specific content. You give them the model; they model it. This can be very effective pedagogy, especially for fairly stable genres like letters, memos, and certain kinds of reports. It is also a good idea to have your students spend some time looking for their own templates and discussing the various ways by which one might assess the viability of a proffered model for a given project. Not all "Dear Sir" letters are the same, to overstate the case. And so you need to ensure that your students understand the difference between boilerplates, templates, and modeling, and have a clear sense when any particular approach is best.

An alternative pedagogy regarding models and templates is to have students search for "live" examples of documents of the sort they will need to write and generalize a template from the example. What are the parts, how are they labeled, what kinds of graphics, what kinds of page layouts, and what kinds of citations, are just some of the questions students might seek answers for. And from those answers they might be able to create their own standard outline. This approach to modeling is better than simple imitation because it teaches a portable skill rather

than a specific technique—like teaching someone how to find food rather than feeding them. It also gives you an opportunity to discuss the relation between static and dynamic rhetorical principles, the connections between any given context and some specified form of discourse. The downside of the empirical approach is that it is time-consuming and the results are not necessarily as generalizable as the students might want to think. Still, you may want to experiment with this approach because it will ultimately offer a superior understanding of how to negotiate between the general and the specific.

Projects and Case Studies. This section provides a series of individual and team-oriented tasks which you might include as either in-class or take-home assignments. It provides focused direction on how students might use some of the same Websites noted in the Hot Topics, Web Destinations, and Weblinks sections of the site, and it also includes additional Web-based articles or documents for analysis.

Forms and Checklists. The Lannon text includes a range of forms and checklists throughout the book to help students keep track of key information and apply key principles. The forms provide a jumping-off point for students in the writing process. While the forms provide helpful examples, they may not always meet the full needs of the situation or the user. Encourage students to be critical consumers of the forms, and engage them in conversations about where their limitations might be and how they might be altered to fit the needs of a particular assignment. The checklists mirror those found in the text, focusing on the themes of particular chapters. You might encourage or require that students use one or many of these as part of a peer review process for specific assignments in your class. You could also use these as self-assessment tools for students to check through and acknowledge as being completed before handing in their own documents. A word of caution here: Since no single checklist covers all potential technical communication issues for a given document, you will want to be careful that students do not think that because they have met the needs of one checklist, they have ensured that they have a stellar document. There are obviously a multitude of considerations in play in any document which cover a multitude of issues across many checklists.

Editing for Readable Style: A Review. This section of the site is comprised of five editing lessons: clarity, conciseness, fluency, exactness, and tone. One way to handle style strategy issues in your course is to have a weekly "style tip" that includes some brief instruction, followed by in-class exercises for students to practice with. If you are in a lab, you might use the exercises on the site which include sentences for revision, followed by suggested revisions against which students can compare their own work. All responses can be printed out or forwarded electronically for the instructor's review.

Editing for Grammar, Usage, and Mechanics: A Review. This section provides a series of self-tests that guide the students through the main issues of grammar, usage, and mechanics by having them complete multiple choice and write-in exercises. The site provides immediate feedback about which answer would be correct or what type of rewrite might be appropriate. This is an easy way for students to identify early on in your course some key writing issues that may require some attention. If you are noticing specific areas of confusion that seem common

among the class as a whole, you could use some of these exercises with all of your students by projecting these for all to see and respond to in class.

Hot Topics in Technical Communication. In this section, students will be guided to Websites on "hot topics," including audience, collaboration, cross-cultural and global communication, ethics, intellectual property, usability, and visual communication.

Flashcards.

Tutorials.

MyTechCommLab

MyTechCommLab is intended to be a comprehensive resource for technical communication students and instructors, and there are ongoing efforts to add even more resources to the site. So, don't be surprised to find even more expanded resources than those summarized in the following pages. The site contains seven main categories, which we'll discuss in more detail below:

- Student Bookshelf
- Weblinks
- The Writing Process
- The Research Process
- Document Design and Graphics
- Technical Communication Documents
- Grammar Review

Weblinks

This annotated list of selected Web resources about writing takes students to some of the most well-known technical communication sites such as The Society for Technical Communication and The Association for Business Communication, as well as to writing and grammar resources. As noted earlier, if you intend to send students to a list of links, it is helpful to have a clear purpose in mind. For example, in the early part of the course, where students are exploring the concept of technical communication as a professional field, you might have them explore the organization links and journals and identify three topics in the field they find interesting.

Student Bookshelf

This section includes access to PDF files for texts you might consider using in whole or in part to supplement the Lannon and Gurak readings. *Workplace Literacy*, Second Edition focuses on various skills utilized in the workplace and is right on target for this course. *Resources for Technical Communication*, Second Edition

provides a wealth of model documents for reports, proposals, memos, etc. Finally, the Student Bookshelf offers a variety of titles in the *What Every Student Needs to Know…* series, covering such topics as APA and MLA documentation, plagiarism, making oral presentations, researching online, and study skills.

The Writing Process

The first of the major topical areas of MyTechCommLab, The Writing Process section offers a thorough **Writing Process Tutorial** that leads students through various stages of the writing process (prewriting, planning, drafting, revising, and finishing) by having them read through the instructional materials, interact with the various multimedia resources on offer, and then complete activities and submit them for your review. You can focus on specific steps at critical points in the class projects to help students move along and for you to check their progress.

This section also offers seven **Case Studies** that provide realistic scenarios in which the stages of the writing process are put into real-world focus. These Case Studies provide not only background explanations of each case in question, but also questions for consideration and long response activities for students to submit for your evaluation.

You might ask students to do a mini trial run of the entire writing process by completing one or more of the Guided Essays in the **Activities and Quizzes** area, which focus on different purposes for documents—to inform, analyze, evaluate, or persuade. The Guided Essays move students through all stages of the writing process in a step-by-step sequence by having them write at each stage of the process. Since this aspect of the tutorial moves linearly from one step to the next, rather than a more iterative process, students may find it very challenging for a project of any length. If you help students focus on a very narrow, focused topic, they may find these Guided Exercises more useful. Finally, this Activities and Quizzes area includes one quiz each for each stage of the writing process. These quizzes combine multiple choice and true/false responses and may be submitted for grading.

The Research Process

It's easy to become overwhelmed by the amount of information available to us in this information-laden culture we have created. The Research Process section of MyTechCommLab includes a number of resources to help students find ways of navigating through the complex research process and document sources.

The two Tutorials, **Research Process Tutorial** and **Avoiding Plagiarism and Documenting Sources Tutorial** offer a great deal of guidance through these processes. The Research Process Tutorial is broken down into stages of the process, each of which includes both instructional and multimedia resources that simplify this often daunting process. The Avoiding Plagiarism and Documenting Sources Tutorial, meanwhile, offers a one-stop resource to give your students a thorough view of how to use sources responsibly. Split into two sections for MLA and APA style documentation (with a brief section on CMS style), the tutorial includes informa-

tion on why avoiding plagiarism is important, followed by seven rules for avoiding plagiarism, detailed information on how to document various source types in the latest versions of MLA and APA styles, and numerous multimedia resources.

Four **Case Studies** show the research process in action. Organized just like the Case Studies in The Writing Process section, these cases provide introductions to each scenario, questions for consideration, and long response activities for students to submit for your evaluation.

The **Model Documents** section provides three sample research reports, one in MLA style and two in APA style. Students will benefit from examining these reports, which are not academic research papers but workplace style research reports complete with cover pages, abstracts, tables of contents, and back matter.

The **Activities and Quizzes** area includes 23 activities that range from finding a topic, to locating sources, to evaluating sources, and on to documenting in MLA and APA styles. Meanwhile, 13 quizzes combining multiple choice and true/false responses cover the whole range of the research and documentation processes and may be submitted for grading.

Finally, Pearson's unique **MySearchLab** feature provides an easy way for students to get started with their research, providing online search tools and access to four databases of credible and reliable source business and academic databases, including thousands of full articles from the EBSCO ContentSelect database.

Document Design and Graphics

Currently under construction, the third major topical section of MyTechCommLab is slated to include a wealth of material to help students cope with the difficult processes of designing documents and using visuals within documents. To come: a document design and graphics tutorial and related activities and quizzes, as well as sample graphics, such as pie charts, bar charts, etc. At this stage, this section includes four **Case Studies**, organized like those in The Writing Process and The Research Process sections, with background information on each real-world scenario, questions for consideration, and activities for students to submit for instructor evaluation.

Technical Communication Documents

Newly added as a distinct section in MyTechCommLab, Technical Communication Documents gathers all materials related to how to create workplace documents like memos, letters, instructions, oral presentations, etc., in one easy-to-navigate section of the site.

More tutorials will be added at a later date, but for the time being, this section includes a tutorial related to one of the document types students have the most difficulty creating. The **Formal Reports Tutorial** focuses specifically on the skills and strategies students need to master and the decisions they need to make to cre-

ate a formal report. Unlike the Process Tutorial, which includes exercises requiring students to generate their own written thoughts for instructor feedback, this tutorial is an instructional tool only, with explanations and examples woven throughout. This resource on the MyTechCommLab reiterates the overall structure noted for analytical reports in the formal reports of the Lannon and Gurak text, and provides examples of front and end matter components.

One of the major additions to the newest version of MyTechCommLab, this section of the site now includes 37 new **Case Studies**, covering the entire range of technical communication documents: from basic emails to formal reports and presentations, including three usability cases. As in the other topics sections of MyTechCommLab, the Case Studies provide background on each case, questions for consideration, and activities that students can complete and submit to their instructors.

The wide variety of **Model Documents**, previously housed in a separate section in the previous version of MyTechCommLab are now housed here. This section covers a range of document genres and purposes such as letters, proposals, reports and research reports, memos, instructions and procedures, definitions and descriptions, emails, and more. Some of these Model Documents are PDF examples.

When you reach a particular genre in your class, students could compare the different approaches to writing the type of document and consider the different rhetorical choices made by the writers. Often, students look at one example and view that as THE solution for all similar documents. Comparisons help students understand that there isn't a magic all-encompassing solution to technical writing problems, but rather careful selections based upon the audience, context, relationships, purpose, and genre conventions. In addition to having examples in PDF format, the site includes several documents that have been annotated and which are viewable via an interactive interface. By viewing documents in this more interactive fashion rather than just looking at static documents, students can become more engaged in the material and deepen their connection with it. Virtually all technical communication courses include assignments or exercises involving critiquing one or more existing documents for various components (audience, visual design, organization, writing style, etc.). Encourage students to review these interactive examples to model this type of critical thinking. Each of these interactive resources provides a rhetorical analysis of a particular document, noting how particular rhetorical tools are being used. Some of these interactive documents have the heading "Revision Challenge," in which case the commentary focuses on ways in which the document might have been written differently to be more effective.

Finally, the **Activities and Quizzes** area includes over 65 activities covering the full range of technical communication document types and 11 multiple choice and true/false quizzes, one for each type of technical communication document. Activities may be submitted for evaluation, while quizzes are automatically graded.

Grammar Review

For a variety of reasons, students may enter your class without the basic skills needed to write clearly and effectively. Many students may have been schooled

during a time when there was less emphasis on the basic mechanics in favor of a more freestyle, expressive writing approach. Grammar, punctuation, mechanics, and judicious sentence style were not necessarily emphasized or valued. In our increasingly diverse college environments, we also find many students who have come to English as a second language. MyTechCommLab provides several resources to help build students' skills in these key tools of technical writing.

By having students complete one of the **Diagnostics** tests at the beginning of your course, you can help students identify key areas they need to concentrate on to strengthen their writing skills. This section includes two comprehensive 50-question diagnostics to evaluate your students' current command of skills in sentence grammar, basic grammar, punctuation and mechanics, and sentence style. Their results page will identify overall strengths and weaknesses, as well as provide specific question-by-question feedback and allow them to email their results to you.

The **ExerciseZone** area of this section includes thousands of practice items organized into 10-question practice sets on over 50 topics. Topics include Sentence Grammar, Basic Grammar, Punctuation and Mechanics, Usage and Style, Sentence Editing, and Paragraph Editing. Results pages provide question-by-question feedback and provide options to read more about the topic in an online handbook or practice more with other practice sets. Results can also be emailed to the instructor.

Designed specifically for your ESL students, the **ESL ExerciseZone** area of this section includes almost 700 exercises, organized into 10-question practice sets, targeted at areas most troublesome for speakers of multiple languages. To keep your students from becoming overwhelmed with so many options, focus their attention on the most pressing issues in their writing. Once they have mastered those, move to the next issues.

The **Longman Online Handbook** is a concise handbook that provides explanations for the grammar points tested in ExerciseZone, as well as brief Check Yourself activities. Students can use it to read about topics either before or after they measure their skills in ExerciseZone.

Finally, the **Multimedia Resources** area offers 30 animated guided tours through various grammar trouble spots.

Using the Masters for Classroom or Online Instruction

This manual is designed in large format to accommodate varied masters from which copies of quizzes, writing samples, and syllabi can be made; from which photocopies or transparencies can be made for use with a document camera or overhead projector; or from which PDFs can be made for use in an online learning management system. The PDFs can be extracted from the instructor's manual available on the companion web site.

For Quizzes

No book will do students any good unless they read it. To ensure that your students have (1) done the reading and (2) understood what they have read, you might use the quiz at the end of each chapter discussion section. Each quiz has ten objective questions that can be answered in five to ten minutes. To simplify reproduction, each full quiz occupies only one side of a page. You can reproduce the quizzes directly from this manual or download the PDFs from the companion web site. You may also enter the questions directly into the quiz tool of your online learning management system.

For Writing Samples

In addition to quizzes, many chapter discussions are supplemented by transparency (or photocopy) masters of visuals and writing samples. In the discussions of the letter and short-report chapters, transparency masters of student writing illustrate successful responses to exercises in order to complement many of the on-the-job examples from the textbook. You can make transparencies (for use on an overhead projector) directly from the manual without retyping.

For Syllabi and Course Description

Either of the two sample syllabi, the course specifications, and the description of a grading system can be reproduced directly.

Advantages of a Visual Format

Besides enhancing class discussion and lectures and improving students' attention, routine exposure to opaque, overhead, or computer projection is valuable preparation for students' careers. Research suggests that, in any presentation, speakers who use visuals are regarded as better prepared than speakers without such aids.

How Master Sheets Are Distributed in This Manual

To follow the same principles of efficiency set forth in the textbook, master sheets have been deliberately omitted (except for quizzes) from some chapters. The bulk of masters is in Part I (to enhance discussions about the writing process) and in Part IV (to provide guidance in planning and revising typical documents). For Part II, documents produced by your own students should provide abundant examples.

As a quick survey of the Table of Master Sheets suggests, the emphasis in this material is on the *process*, not just the *product*. Instead of merely showing sample responses to this or that assignment, many of the masters illustrate the writing process as a *thinking* process.

Annotated Bibliography of Resources for Teachers

Journals

IEEE Transactions on Professional Communication. Institute of Electrical and Electronics Engineers, 3 Park Avenue, 17th Floor New York, NY 10016-5997, *www.ieee.org*. This journal focuses on technical communication in the workplace.

Journal of Business Communication. Association for Business Communication, P.O. Box 6143, Nacogdoches, TX 75962-0001, *www.businesscommunication.org*. Association membership includes the journal and *Business Communication Quarterly.*

Journal of Business and Technical Communication. Sage Publications, 2455 Teller Road, Thousand Oaks, CA 91320, *www.sagepub.com*. Another useful resource.

Journal of Mass Media Ethics. Published by Taylor & Francis Ltd, 10 Industrial Avenue, Mahwah, NJ 07430-2262. A must-read for today's communicators.

Journal of Technical Writing and Communication. Baywood Publishing Company, 26 Austin Avenue, P.O. Box 337, Amityville, NY 11701, *www.baywood.com*. The first of its kind.

Technical Communication. Society for Technical Communication, 9401 Lee Highway, Suite 300, Fairfax, VA 22031, *www.stc.org*. Membership includes the journal and the society's magazine, *Intercom.* Student membership is available.

Technical Communication Quarterly. Association of Teachers of Technical Writing, Dept. of English, Texas Tech University, 2500 Broadway, Lubbock, TX 79409, *www.attw.org*. Association membership is included with a subscription to the journal—an indispensable source for fresh ideas, approaches, and information on current publications of interest to teachers. Student membership is available. Published by Taylor & Francis Ltd, 10 Industrial Avenue, Mahwah, NJ 07430-2262.

Bibliographies

"Academic and Practitioner Perspectives on Essential Works in Technical Communication." Gerald J. Alred. *ATTW Bulletin* 15.1 (Spring 2005): 11–13. A brief, must-read "article that offers a central distinction."

"2004 ATTW Bibliography." *Technical Communication Quarterly* 15.2 (Spring 2005): 253–283. One of a series of yearly listings of literature in technical and scientific communication.

"Information Design: A Bibliography." Michael J. Albers and Beth Conney Lisberg. *Technical Communication* 47.2 (2000): 170–176. An extensive listing that includes detailed annotations of "Essential Works."

Research Sourcebooks and Articles

Research in Technical Communication. Mary M. Lay and Laura J. Gurak. Westport, CT: Greenwood, 2002. Energizing and informative essays on workplace research and methods.

Research Strategies in Technical Communication. Lynette R. Porter and William Coggin. New York: John Wiley, 1995. This is an essential reference for teachers and researchers.

Technical Communication Frontiers: Essays in Theory. Ed. Charles H. Sides. St. Paul, MN: Association of Teachers of Technical Writing, 1994. A useful and provocative collection.

"The State of Research in Technical Communication." Anne M. Blakeslee and Rachel Spilka. *Technical Communication Quarterly* 13.1 (Winter 2004): 73–92.

Technology and Teaching Online

EDUCAUSE. *www.educause.edu.* A nonprofit organization that focuses on information technology in higher education. Publishes *EDUCAUSE Quarterly* and *EDUCAUSE Review.*

Teaching Online: A Practical Guide, 3rd ed. Susan Schorr Ko. New York: Routledge, 2010. An essential read for instructors teaching fully online or hybrid courses. Contents include resources, interviews with faculty, and practical advice.

The Online Teaching Survival Guide : Simple and Practical Pedagogical Tips. Judith V. Boettcher and Rita-Marie Conrad. San Francisco: Jossey-Bass, 2010. Excellent source of instructional advice based on the latest research into online course delivery.

General Resources

Academic Dishonesty: An Educator's Guide. Bernard Whitley, Jr. and Patricia Keith-Spiegel. Mahwah, NJ: Lawrence Erlbaum, 2002. In addition to research findings and broader

considerations about academic dishonesty, these authors offer good practical advice for dealing with the problem.

The Art of Thinking: A Guide to Critical and Creative Thought. 9th ed. Vincent R. Ruggiero. New York: Longman, 2009. Excellent and accessible coverage of creative and critical thinking.

Bugs in Writing: Debugging Your Prose. 2nd ed. Lyn Dupré. Reading, MA: Addison-Wesley, 1998. An excellent reference for matters of grammar, page design, audience analysis, and persona, this book offers a no-nonsense approach.

Business Information: How to Find It, How to Use It. 4th ed. Michael R. Lavin. Phoenix, AZ: Oryx, 2004. This outstanding work covers research design and a vast array of sources, and offers vital wisdom for evaluating and interpreting findings.

Designing Instructional Text. 3rd ed. James Hartley. London: Stylus, 1999. Structured as a manual, this work is an excellent source of advice for audience-centered page design and visuals.

Engineering Psychology and Human Performance. 3rd ed. Justin Hollands and Christopher D. Wickens. New York: Pearson, 1999. A detailed analysis of "human factors" as they affect information processing, this work is essential reading for professional communicators.

INFOSENSE: Turning Information into Knowledge. Keith Devlin. New York: W. H. Freeman, 1999. This information expert offers a wealth of examples and criteria to help differentiate information from actual knowledge.

Multimedia Educational Resource for Learning and Online Teaching (MERLOT). *www.merlot.org/merlot/index.htm.* A vast repository of peer-reviewed articles and materials for educators and students in all disciplines.

The Non-Designer's Web Book. 3rd ed. Robin Williams and John Tollett. Berkeley, CA: Peachpit Press, 2005. An accessible introduction to virtually all matters of Web design, as well as a book that students seem to enjoy.

Qualitative Research in Technical Communication. Eds. James Conklin and George F. Hayhoe. New York: Routledge, 2010. A collection covering qualitative methodologies such as ethnography, the case study, focus groups, action research, grounded theory, and interview research.

Read Me First! A Style Guide for the Computer Industry. 3rd ed. Sun Technical Publications. Upper Saddle River, NJ: Prentice Hall, 2009. An indispensable reference, with coverage of legal issues, global audiences, and all sorts of practical advice for the documentation professional.

Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. 3rd ed. John W. Creswell. Thousand Oaks, CA: Sage Publications, 2008. This work offers valuable insight into design, evaluation, and methodology.

A *Research Primer for Technical Communication: Methods, Exemplars, and Analyses*. Michael A. Hughes and George F. Hayhoe. New York: Routledge, 2007. A sourcebook for those conducting research in technical communication.

Risk Communication: A Handbook for Communicating Environmental, Safety, and Health Risks. 4th ed. Regina E. Lundgren and Andrea H. McMakin. New York: Wiley-IEEE Press, 2009. Offers up-to-date practical advice to professionals including engineers, scientists, communicators, and healthcare professionals.

Shaping Information: The Rhetoric of Visual Conventions. Charles Kostelnick and Michael Hassett. Carbondale, IL: Southern Illinois University Press, 2003. Analyzes the interactions between visual language in professional communication and conventional practices by users in visual discourse communities.

The Teaching of Technical Writing. Ed. Donald H. Cunningham and Herman A. Estrin. Urbana, IL: National Council of Teachers of English, 1975. This early but perennially relevant anthology offers articles on theory, teaching strategies, and workplace needs.

"Technical Communication and Usability: Intertwined Strands and Mutual Influences." Janice Redish. IEEE Transactions on Professional Communication 53.3 (2010): 191–201. A concise yet thorough history of usability in technical communication, with a discussion of future directions.

Technical Editing. Carolyn D. Rude. 5th ed. New York: Longman, 2010. This excellent overview of editing as a reader-centered process covers copy editing, substantive editing, management and production, and the global marketplace.

User-Centered Website Development: A Human-Computer Interaction Approach. Daniel D. McCracken and Rosalee J. Wolfe. Upper Saddle River, NJ: Prentice Hall, 2004. An excellent and highly readable introduction to Web design.

Visual Explanations: Images and Quantities, Evidence and Narrative. Edward R. Tufte. Chesire, CT: Graphics Press, 1997. An essential reference for matters of graphics and critical analysis of information.

Visual Language: Global Communication for the 21st Century. Robert E. Horn. Bainbridge Island, WA: MacroVU, 1998. A creative and highly practical introduction to an emerging field in communication.

Writing in Multicultural Settings. Ed. Carol Severino, Juan C. Guerra, and Johnella E. Butler. New York: Modern Language Association, 1997. Essential reading for any teacher in a culturally heterogeneous classroom.

Writing Power: Communication in an Engineering Center. Dorothy A. Winsor. Albany, NY: State University of New York Press, 2003. An illuminating case study of one engineering corporation's use of texts within its organizational structure.

"Writing Useful Technical/Business Objectives." William J. Pardee. *Research-Technology Management* 48.1 (2005): 13–17. Offers clear advice on writing successful proposal objectives.

"Information Design: A Bibliography." Michael J. Albers and Beth Conney Lisberg. *Technical Communication* 47.2 (2000): 170–176. An extensive listing that includes detailed annotations of "Essential Works."

Plagiarism and Ethical Conduct

Avoiding Plagiarism, Self-plagiarism, and Other Questionable WritingPractices: A Guide to Ethical Writing. Miguel Roig. *facpub.stjohns.edu/~roigm/plagiarism/*. A thorough discussion of the topic. Though written for scientists, the guide is useful to students across disciplines.

Honest Work: A Business Ethics Reader, 2nd ed. Ed. Joanne B. Ciulla, Clancy Martin, Robert C. Solomon. New York : Oxford University Press, 2011.

Office of Research Integrity (ORI), U.S. Department of Health and Human Services. *ori.hhs.gov.* Promotes ethical conduct in the health and behavioral sciences. Publishes a quarterly newsletter. The Website lists external resources and educational materials about topics such as peer review and collaboration.

Plagiarism.org. *www.plagiarism.org*. Covers the topic in detail; offers resources; links to webinars and other helpful sites.

Professional Ethics Report. This quarterly newsletter is published by the American Association for the Advancement of Science, 1333 H Street, NW, Washington, DC 20005. Email *per@aaas.org* and ask to be placed on the emailing list.

Service-Learning Resources

Bacon, Nora. "Community Service Writing: Problems, Challenges, Questions." *Writing the Community: Concepts and Models for Service Learning in Composition.* Ed. Linda Adler Kasner, Robert Crooks, and Ann Watters. Washington, DC: American Association for Higher Education, 1997. 39–55.

Bush-Bacelis, Jean L. "Innovative Pedagogy: Academic Service Learning for Business Communication." *Business Communication Quarterly* 61.3 (Sept. 1998): 20–34. Discusses how to integrate AS-L into a business writing class and gives ideas for oral and written proposals, progress reports, and final reports.

Cross, Ava. "Nonprofit Communications from a Corporate Communication Viewpoint." *Business Communication Quarterly* 69.3 (Sept. 2006): 316–319. Presents an assignment requiring students to write a report about a nonprofit organization's communication structure.

Learn and Serve, America's National Service Learning Clearinghouse. *www.servicelearning.org/higher-education-sector.* A comprehensive site offering the latest news and research about service learning. Includes a library of resources, syllabi, fact sheets, and more.

Matthews, Catherine, and Beverly B. Zimmerman. "Integrating Service Learning: Benefits and Challenges." *Technical Communication Quarterly* 8.4 (Fall 1999): 383–404. An ethnographic study of a service-learning-based technical communication course.

Mennan, Kathy. "Use Service Learning to Add Real World Writing Experience to Your Course." *Business Communication Quarterly* 69.2 (June 2006): 192–195. Offers tips for incorporating service-learning projects into business communication courses.

National Council of Teachers of English (NCTE). Search under "service learning" at *www.ncte.org*. Catalogs a plethora of useful resources.

Reflections. *reflectionsjournalonline.org/drupal/*. A peer-reviewed journal that focuses on writing, literacy, and service learning.

Rehling, Louise. "Doing Good While Doing Well: Service Learning Internships." *Business Communication Quarterly* 63.1 (March 2000): 77–89. Presents a case for the benefits of service-learning internships and outlines steps for creating a service-learning program.

Technical Communication Quarterly. Two special issues: "Redefining the Technical Communication Service Course" 8.3 (Summer 1999): 240–360; "Blending School and Work in Technical Communication: Critical Perspectives" 10.2 (Spring 2001): 125–240. Two collections that offer articles on many aspects of service learning in relation to corporate and nonprofit settings.

General Suggestions

Background Reading

Because technical writing is (at least by one definition) applied rhetoric, a new instructor's preparation should build on a solid foundation in classical rhetoric. For this purpose, a concise and comprehensive source is Edward P. J. Corbett's *Classical Rhetoric for the Modern Student* (Oxford University Press).

Classroom Layout

A technical writing class works best in the workshop format. In a classroom without computers, the optimal set-up will include several tables large enough for students to work in small editing groups and have plenty of room for paper shuffling. In computer classrooms, the "pod" configuration works well, with four to six computers arranged around a large table. In this environment, students are able to work together or separately on the computers while also having desk space for working with hard copies.

Scheduling

Although sometimes difficult to schedule, two meetings a week seem to work best for a workshop. Because technical writing students generally are well motivated, they will easily tolerate 75-minute classes. These longer periods provide more continuity to the small-group and full-class sessions.

Hardware

All of the exercises and activities in the textbook can be delivered in a classroom equipped with only a document camera or overhead projector, and a permanent screen. This equipment is also useful for class discussion of student papers and other specimens.

Ideally, you will have access to a "smart" classroom, with a teacher's station that includes a document camera and a computer, both connected to a permanently mounted projector. Internet access is essential for demonstrating research techniques, analyzing publically available documents, and for accessing a course web site or online learning management system during class time.

Learning Management Systems

Colleges and universities across the country have begun to deliver more and more courses, including technical writing, through distance education. Hybrid courses, those that combine classroom and online sessions, are also increasingly popular. For these courses, a functional online management system (LMS) is vital. An LMS allows teachers to deliver all course materials electronically as well as to lead class discussions via forums. Private communication spaces can be created for individual students as well as teams, and students are able to upload their papers into an assignment submission tool. The advantages for an instructor are clear: less paper to manage, a convenient one-stop location for accessing student work and communicating with students, and an easy method for tracking students' progress and participation. The challenges are equally clear: developing a relationship with students, explaining difficult material, encouraging vibrant class discussion, implementing the workshop approach. Seeking the advice of experienced LMS users will help you overcome these challenges as will workshops offered by your university's distance education unit. See the "Annotated Bibliography of Resources for Teachers" in this manual for other aids.

Guest Speakers

Invite speakers from business and industry (the director of communications at your local power company, or the head of a local engineering firm, for example). Companies that strive for good public relations, such as utilities or paper companies, are especially cooperative. Campus librarians who specialize in scientific, engineering and business disciplines can provide students with valuable research strategies. If your campus library is equipped with a learning lab, holding a class session there is ideal.

The Workshop Approach

Workshops focus on the texts that students themselves have produced. The workshop approach operates on the premise that students can evaluate someone else's writing better than their own. Designed to take students out of their traditionally passive roles, the workshop involves them actively in evaluating and discussing writing. It helps familiarize students with the challenge of writing for audiences other than their instructor.

When first drafts or revisions are due, ask students to proofread and edit each other's assignments, using the appropriate revision checklist at the end of each chapter as a guide. Ask for a detailed evaluation of each assignment, including specific suggestions for revision. To encourage use of the handbook in Part V and the style suggestions in Chapter 11, ask students to use the correction symbols (rear endsheet) for referring the writer to specific sections for mechanical and stylistic improvements. (You also might ask them to keep a journal of their most troublesome mechanical and stylistic errors and to submit the journal periodically with a brief progress report.)

If a general reading audience is assumed, groups at each table should be heterogeneous (assorted majors). If a more specialized audience is assumed, the groups should be as homogeneous as possible. Provide a situational context for each workshop:

- For heterogeneous groups: "Assume that you are a customer, executive, or client who needs this information for [the specific purpose for which the assignment is written]. Would the information in this report fully serve your needs? Is it well presented [format, style, mechanics, usage]? What is effective about this piece? What needs improvement?"
- For homogeneous groups: "Assume you are a section head who has to approve this piece [instructions, product description, and so on], written by one of your staff, before it is published in a company manual or prospectus. What specific advice would you give the writer for revising and refining the document?"

After allowing enough time (20 to 25 minutes) for small-group editing, ask for one or two nominations for outstanding papers to be discussed by the entire class. Display these papers on the document camera and read them aloud. Invariably, other class members will have additional insights and suggestions for improvement. By discussing a paper

already recognized as superior, you can avoid damaging the writer's ego. Try the "sandwich" method: first discuss the effective components of the document, then identify weak areas, and end with an overall positive comment about the work.

Finally, ask students to revise their papers at home, applying their editors' comments, *before* they submit them to you for grading. Have them turn in both their revisions and their edited drafts.

In addition to marginal notes, require that editors provide a brief evaluation (one or two paragraphs) of the individual features of *content*, *arrangement*, *style*, and *page design*. All students initial their summaries and receive extra credit for consistently good editing.

NOTE: Expect some resistance to the workshop for the first few sessions. Initially, some students feel they have nothing useful to say about a piece of writing. But with cheerleading and guidance on your part, the whole business soon will run smoothly. In fact, once students become accustomed to this approach, you can save class time by asking them to edit classmates' papers at home.

Have students identify a specific audience and use for each assignment. To reinforce the workplace connection, begin early with samples of not-so-good writing from business and industry (memos, letters) that the class can edit together, using the document camera or an electronic document projected onto a large screen, with the software's track changes function enabled..

Here are more suggestions for helping the workshops run smoothly:

1. Give periodic quizzes to ensure that students have read and understood the assigned chapters. For a workshop to succeed, students need to know the assigned reading.
2. Ask students to specify (in writing) an audience and use for *each* document they submit.
3. Emphasize *repeatedly* that all editors should assume the role of the writer's stipulated audience.
4. You generally should not see first drafts. Ask students to submit their edited draft along with the final draft.
5. Because an uninformed audience usually is a writer's biggest challenge, heterogeneous editing groups generally are more effective than homogeneous groups.
6. For full-class discussion of edited documents, use only those nominated as *superior.*
7. Before having students revise at home, hold at least one full-class workshop on that type of document.
8. For variety, use transparencies from time to time.
9. The workshop's purpose is to *actively* involve students in evaluation and thinking. Don't hesitate to call on members of the silent majority for commentary during full-class sessions.
10. For motivation and perspective, frequently bring in samples of real-world docu-

ments, both good and bad—or, better yet, ask your students to submit samples they've collected.

The Online Workshop

Incorporating the workshop approach into a distance education classes or in online sessions of a hybrid courses can be challenging, but not impossible. An online learning management system will make this task easier via creative use of group discussion forums or internal wikis. If your LMS does not include a built-in wiki, one of the free options offered on the Internet will be helpful. Wikispaces (www.wikispaces.com) is a popular choice.

Due Dates for Assignments

Students should be given specific due dates for first drafts (for workshop editing) and deadline dates for all revisions. It's a good idea to impose a limit of only one revision for the assignments you have corrected. Besides preserving your sanity, this arrangement helps you avoid the role of teacher-as-proofreader.

Hard Copy and Online Portfolios

Ask each student to buy a rugged, briefcase-like cardboard folder for holding all assignments and revisions. Or have students assemble online portfolios. This collected work comes in handy during individual conferences. It also ensures that material is retrievable for those assignments that are cumulative. Teachers who grade electronically will benefit from the assignment upload tool offered in a learning management system. All drafts and final versions of assignments will be readily available to both teacher and student.

Conferences

Schedule frequent conferences. These meetings are especially important early in the semester for students selecting topics for analytical reports (or proposals), and are important late in the semester as they work on these reports.

Document Standards

Except for complex visuals (Chapter 12), require that all assignments be "camera-ready." Besides providing an occasion for editing and revising, standards help students to develop a sense of professionalism and to anticipate formal requirements on the job. (For complex visuals, students can submit *art briefs* along with thumbnail sketches, as shown in Chapter 12, pages 274-275.)

Attendance Policy

A workshop arrangement requires regular attendance. Subtracting two points from the semester's total (see "Grading Procedure," pages 29–31) for each unexcused absence beyond two or three helps keep everyone coming.

Working with Service-Learning Projects

A service-learning assignment enables students to apply, test, and refine their communication skills as they address a specific need in their community. This instructor's manual suggests service-learning projects in appropriate chapters.

Examples of Service-Learning Projects

In working with a nonprofit agency, students might complete these types of assignments:

- newsletters or other publicity for a local food bank
- a series of brochures and news releases for a women's center
- a training manual for volunteers at a local hospital or animal shelter
- an orientation guide for commuters to your campus
- a Website for a local environmental group or other advocacy group
- a grant proposal for a social service agency
- fundraising literature for a public radio or television station
- revised and redesigned user manuals for the campus computer labs

Additional possibilities for worthwhile engagement are virtually endless.

Benefits of Service-Learning Projects

Beyond enhancing community welfare, as well as enriching "town-gown" relationships, service-learning projects benefit our students in ways such as these:

- Students gain direct experience in writing for "real-world" audiences and in collaborating on projects from an actual workplace.
- Students tend to feel motivated and to enjoy a sense of achievement from writing that makes a measurable difference: for example, moving readers to act or to reconsider their biases; increasing readers' knowledge, broadening their understanding,

or winning their support on an important social issue. As opposed to writing for a corporation, writing for a nonprofit agency arguably evokes a greater sense of mission, of dedication to the organization.

- Workplace interaction calls on an array of social and interpersonal skills: for example, in negotiating entry to an organization; in learning to work collaboratively; and in navigating an organization's culture and politics.

In short, service-learning assignments introduce students to the instrumental role of communication—and to its myriad complexities—within an organization.

Avoiding the Pitfalls

Despite the promise and potential in a service-learning project, plenty can go wrong: for example, the student might lack commitment to the cause; the fit might be wrong; the client might have unrealistic or vague expectations; the student might feel isolated in the organization or lack the assertiveness and rhetorical skills to negotiate the support she/he needs to get the job done. The reputation of both a school and a program can be damaged by projects that turn out badly.

A successful service-learning experience requires substantial preparation on the part of both instructor and student. To avoid problems, consider these suggestions:

- Consult the rich array of print and online resources for service learning (beginning with those listed below), and assign selected readings for your students as well.
- Be sure the student *cares* about the organization and the issue and has a genuine sense of commitment. Allow students to choose their own agency, but try to verify that the student and the agency are a good fit in terms of social, political, and ethical outlook.
- Work closely with the agency supervisor to spell out the student's exact responsibilities, as well as yours and the supervisor's. Agree precisely on the types of assignments and tasks, deadlines, evaluation mechanisms and criteria, and sources of in-house support and information for the student. Try to identify and address beforehand any ethical issues or conflicts that may arise, say, from the types of claims students may be asked to communicate in an agency's promotional campaign.
- Require a contract with the agency. Also, draw up a set of guidelines that describes the project in detail, answering such questions as: Why have you chosen this project? What are its benefits? What qualifies you for this work? If you're working on a team, what are your specific responsibilities? Where will you get the information you need? What equipment (software, scanners, and so on) is available? What specific document(s) will you submit to fulfill your project requirement?
- Spell out your role in this project. The extent of required faculty involvement may be excessive (say, line-by-line analysis versus "this document is too technical for the intended audience" or "it should be more concise" or "the tone is too informal"). How much feedback should you reasonably provide on drafts of a document? Faculty members should not be expected to be editors or unpaid consultants.
- Ask the student for a written assessment of the experience: what worked or didn't work, what might be done to avoid future problems, and so on.

Using the Objective Test Questions

Near the end of this manual is a bank of objective test questions that supplement the chapter quizzes. Of course, improvement in students' writing is the true measure of their progress. But an objective test at midterm or at semester's end can be useful:

1. For instructors who choose not to give weekly quizzes, the test helps differentiate weaker writers who have given their *best* effort from those who have given minimal effort.
2. Early announcement of a test is likely to motivate some students to read the book carefully, instead of merely skimming the chapters and focusing on the models.
3. The test itself is an occasion for students to review—and, presumably, to absorb better—key material.

To accommodate the chapter sequences used by different instructors, all test questions are organized and labeled by chapter.

Grading Procedure

An informal-contract grading system (like the one outlined on Master Sheet 1) has several advantages:

1. People who write on the job are not graded C+ or B–. A workplace document is deemed unacceptable, acceptable, or superior.[1]
2. Technical students generally feel more comfortable with quantitative evaluations, that is, with the guidelines clearly spelled out. Instructors are hard-pressed to explain to students (and often to themselves) the subtle distinction between an A– and a B+. Students see the contract system as fairer, and with good reason.
3. These clear distinctions help simplify peer evaluation during editing sessions.
4. With a contract system, students can do as much or as little as they deem necessary to achieve the grade they desire.
5. By keeping track of their points, students know exactly where they stand at any stage in the course. This knowledge is very helpful during conferences and for planning revisions.

The following system has been used successfully and has received enthusiastic student and faculty endorsement.[2]

[1]For greater flexibility within this grading scheme, you might tell students they could receive a grade that falls between the numerical values listed (for example, three out of a possible four).

[2]Many thanks to Richard Dozier, University of Idaho, who devised the original version of this system.

Master Sheet 1

Grading System and Course Specifications

On the basis of my evaluation, each assignment in this course will be classified in one of three categories:

SUPERIOR	A document that meets professional requirements: worthwhile content; sensible organization; readable style; and appropriate design, visuals, and mechanics.
ACCEPTABLE	A document that satisfies most of these requirements, or one that satisfies all these requirements, but contains a reasonable number of mechanical errors that can be corrected easily.
UNACCEPTABLE	A document that needs extensive revision to meet all the requirements, or that has the type or amount of mechanical, rhetorical, or design errors that would distract readers.

Point Values for Individual Assignments

Assignment	Unacceptable	Acceptable	Superior
1. Summary	U	1	2
2. Expanded Definition	U	2	4
3. Collaborative Project	U	1	2
4. Visuals	U	1	2
5. Proposal Memo	U	1	2
6. Inquiry Letter	U	1	2
7. Claim Letter	U	1	2
8. Adjustment Letter	U	1	2
9. Résumé and Application Letter	U	2	4
10. Mechanism Description	U	3	6
11. Instructions	U	3	6
12. Progress Report	U	1	2
13. Email	U	2	4
14. Oral Summary	U	2	4
15. Formal Report (or Proposal)	U	8	16
POINT TOTALS:	**0**	**30**	**60**

Master Sheet 2

Point Grade Equivalents

Grade	Required Point Range
A	54–60
B	44–53
C	30–43
D	26–29
F	25 or below

The grade earned on the above scale counts for _____ percent of the final grade. Class participation, quality of editing, quizzes, and other projects count for the remainder.

Course Specifications

Success in this course calls for three essentials: (1) attending and participating *actively* in the class, (2) following directions, and (3) meeting deadlines.

Attendance

Assignments and exercises are due for almost every class session. Many classes follow a workshop format, in which we edit and discuss the writing done by you and your colleagues. Regular attendance and active participation in class discussion are therefore mandatory. For each unexcused absence beyond three, two points will be subtracted from your semester total.

General Directions

Work that cannot be read on the document camera will not be accepted. Please print your document on a letter-quality (laser or ink jet) printer.

Please note that the mere act of revision does not, in itself, guarantee a higher grade. A grade will improve only when the revised version shows enough improvement to merit a higher evaluation.

For grading, drafts must be stapled to your revisions. Place your revision on top, and staple in the upper left corner. Keep all work in a folder, for review and conferences. You may revise five assignments (excluding the final report) after I've graded them. Unless otherwise instructed, submit each document with a detailed audience and use profile (as shown on pages 29–31 of your text).

Deadlines

Readings, exercises, and assignments must be completed by the dates in the syllabus. Drafts must be completed on the due date so that they can be edited and discussed in workshops. Revisions are due by the following class session. All rewrites must be turned in by_____. No late submissions will be accepted.

Because you have the whole semester to work on your final reports or proposals, I will not allow any course grade of Incomplete.

Sample Syllabi

Each syllabus offered here covers a rigorous—but realistic—schedule of activities and assignments, based on 45 class meetings.

Syllabus A—Basic Approach

If your students have little technical background (as with career-education students, first-year students in any major in two- or four-year programs, and two-year technical students who will not often be expected to write long documents on the job), you might use some version of this syllabus. Because the textbook chapters are self-contained, you can easily modify the suggested sequence to suit your goals. The sequence of chapters is explained later, in the discussions in Parts I, II, III, IV, and V.

Students following this syllabus will work on the long report in teams.

Syllabus B—Accelerated Approach

If your students are juniors and seniors with substantial backgrounds, or sophomores in four-year programs that require many long reports, you might use a version of Syllabus B. The workload is heavy, but the results are gratifying.

Syllabus B differs from Syllabus A in that it yields these additional assignments: project proposal, progress report, email, and oral report.

Both syllabi have ungraded exercises for the opening sessions, to get students writing early without them worrying about being penalized for poor writing.

Library Tour

Whatever your approach, try to arrange a tour of your college library. Despite electronic access to resources, most students continue to need some hands-on introduction to the more specialized guides to literature, reference works, indexes, and abstracts.

Arrange for a demonstration of the OCLC electronic catalog, Infotrac™ (a disk-based retrieval service), BRS or Dialog (mainframe database retrieval services), Internet, and other electronic resources for research.

Master Sheet 3

Syllabus A

Weekly Assignments and Activities

Week	Topics and Assignments	Milestones for Final Project
1	*Introduction:* Discuss course goals, grading, workshop concept, team projects and final project, graphics and page-design requirements. Read Chapter 1; do General Project 2 and the Team Project. Read Chapter 6; do the Digital Project; discuss samples shown on the document camera.	
2	*Information Delivery:* Read Chapter 2; do General Project 1 and the Team Project; workshop. *Persuasive Reasoning:* Read Chapter 3; do General Projects 2 and 3.	
3	*Ethical Presentation:* Read Chapter 4; do General Project 2. *Good Teamwork:* Read Chapter 5; do Team Project 1; workshop. Read Chapter 7 in preparation for the research project. Begin work on the Chapter 7 General Project, Phase One. Read Chapter 23, pages 538–541. Look over the General Project.	
4	*Style:* Read Chapter 11; do all exercises. *Page Design:* Read Chapter 13. Take a library tour. Review assigned sections of Chapter 7.	List of possible topics for research project due.
5	*Summarizing Information:* Read Chapter 9; do General Project 1 and the Team Project; workshop; revised summary and abstract due next class meeting. *Definition:* Read Chapter 19; do the Global Project and the Team Project; workshop; revised definition due next class meeting.	Topic and tentative bibliography for research project due.
6	*Organizing for Users:* Read Chapter 10; do the General Projects; help teams develop working outlines for the final project, using chalkboard and document camera. Sign up for team conferences on research project. *Page Design:* Review Chapter 13; do General Project 3.	Tentative outline for research project is due.
7	*Visual Information:* Read Chapter 12; do General Projects 1, 8, 9, and 10; do the Team Project; workshops. Continue work on tentative outlines for final project. *Reviewing Findings:* Read Chapter 8; do General Project 1.	

Master Sheet 4

Syllabus A (continued)

Week	Topics and Assignments	Milestones for Final Project
8	*Letters:* Read Chapter 17, pages 372–387; do General Project 6 in class. *Inquiry Letters:* Read pages 387–391; do General Project 2; workshop; revised inquiry due next class meeting; mail inquiry letters for research project. *Claim and Adjustment Letters:* Read pages 391–394; do General Project 3 or Team Project; workshop. Begin work on Chapter 7, General Project, Phase Two.	
9	*Résumés:* Read Chapter 18, pages 403–414; General Projects 1 and 3; first draft of résumé due next class; workshop; revised résumé due next class.	Interview questions and questionnaire due.
10	*Application Letters:* Read pages 414–427; compose the application and follow-up letters in response to General Project 2; workshop; revision due next class session; workshop on outlines. Review Chapter 7 and work on General Project, Phase Two. Read Chapter 23.	Detailed outline for research project due.
11	*Technical Description:* Read Chapter 20; do General Projects 1 and 2 in class; group brainstorming workshop; do a description outline based on Team Project 1; outline workshop; prepare the description; workshop; revised description due next class meeting.	
12	*Instructions and Procedures:* Read Chapter 21; do General Projects 1 and 2; do outline for instructions based on General Project 4; workshop; prepare the instructions; workshop; revised instructions due next class.	
13	*Formal Report:* Review Chapters 7 and 8; begin work in Chapter 7 on the General Project, Phase Three; workshops on material that is volunteered. *Supplements:* Read pages 560-63; discussion and workshop on supplements.	
14	*Research Project:* workshop *Documentation:* Read "A Quick Guide to Documentation"; discuss various documentation systems.	First draft of research report due*
15	*Final Project:* proofreading workshop.	Final draft of report due

* If you want me to read the best draft of your report, you must turn it in at the beginning of this week.

Master Sheet 5

Syllabus B

Weekly Assignments and Activities

Week	Topics and Assignments	Milestones for Final Project
1	*Introduction:* Discuss course goals, grading, workshop concept, team projects, graphics and page-design requirements. Read Chapter 1; do General Project 2. Read Chapter 6; do the Digital Project. *Information Delivery:* Read Chapter 2; do General Project 1.	
2	*Persuasive Reasoning:* Read Chapter 3; do General Project 3 or 4; workshop. *Ethical Presentation:* Read Chapter 4; do General Project 2 and the Team Project. Discuss final project (proposal or report). Read Chapter 23, pages 538–541 and Chapter 24, pages 581–590. Look over the General Project in Chapter 23 and General Project 3 in Chapter 24. *Collaborative Guidelines:* Read Chapter 5.	
3	*Style:* Read Chapter 11; do all exercises. Read Chapter 7 in preparation for final project.	List of possible topics for final project due.
4	*Summarizing Information:* Read Chapter 9; do General Project 1 and the Team Project; workshop; revised summary and abstract due next class meeting. *Definition:* Read Chapter 19; do the Global Project and the Team Project; workshop; revised definition due next class meeting.	Topic and tentative bibliography for final project due.
5	*Organizing for Users:* Read Chapter 10; do the General Projects. *Visual Information:* Read Chapter 12; do General Projects 1, 8, 9, and 10; do the Team Project; workshop. Sign up for office conferences on final project.	Tentative outline for final project due.
6	*Page Design:* Read Chapter 13; do General Project 4; workshop on General Project 4. *Project Proposal:* Read Chapter 24, pages 586 and 588–589; do General Project 2; workshop; revised proposal for final project due next class meeting. *Letters:* Read Chapter 17, pages 372–387; do General Project 6 in class. *Reviewing Findings:* Read Chapter 8; do General Project 1.	
7	*Inquiry Letters:* Read Chapter 17, pages 387–391; write letter based on General Project 2; workshop; revised inquiry letter due next class meeting; mail inquiry letters for final project. *Claim and Adjustment Letters:* Read Chapter 17, pages 391–394; do General Project 3 or the Team Project; workshop.	

Master Sheet 6

Syllabus B (continued)

Week	Topics and Assignments	Milestones for Final Project
8	*Résumés:* Read Chapter 18, pages 403–414; begin scanning print or Web-based ads for a job you could fill once you graduate (you will submit the ad with your application letter); compose a résumé; workshop; revised résumé due next class meeting. Do General Project 3. *Application Letters:* Read Chapter 18, Read pages 414–427; compose the application and follow-up letters; workshop; revisions due next class session.	
9	*Research:* Review Chapters 7, 8, and 9. *Progress Report on Final Project:* Read Chapter 22, pages 517–20; do General Project 1. Read Chapter 9, pages 139-46. Interview questions and questionnaire are due next class meeting. Workshop on final-project outlines.	Detailed outline for final project due.
10	*Technical Description:* Read Chapter 20; do General Projects 1 and 2 in class; group brainstorming workshop; do a description outline based on Team Project 1; outline workshop; prepare the description; workshop; revised description due next class meeting.	
11	*Instructions:* Read Chapter 21; do General Projects 1 and 2; do outline for instructions based on General Project 4 or on one of the Team Projects; workshop; prepare the instructions; workshop; revised instructions due next class.	
12	*Final Project:* Read Chapter 23 or 24; begin work toward a completed draft of the proposal or report; general workshops on outlines, report sections, and so on. *Email:* Read Chapter 16; do General Project 1; workshop; revised email due next class meeting.	
13	*Documentation:* Read "A Quick Guide to Documentation"; discuss various documentation systems. Sign up for oral summaries. *Supplements:* Read pages 560–63; discuss various supplements; workshops on material that is volunteered. If you want me to read your best draft of your proposal or long report, you must turn it in by the end of this week.	
14	*Final Project:* Workshops on completed drafts of proposals and reports, including supplements. *Oral Summaries:* Read Chapter 25; each student presents a ten-minute summary with visuals.	
15	*Oral Summaries and Loose Ends*	Final revision of term project (with all supplements) is due.

PART I

Communicating in the Workplace

This section creates a problem-solving context for the writing challenges in later chapters. Besides offering a rationale for the course—an answer to "Why are we doing this?"—Part I promotes audience awareness and critical-thinking skills. Students learn to think critically about the informative, persuasive, ethical, global, and collaborative dimensions of their communications.

CHAPTER

1

Introduction to Technical Communication

The main point in this chapter is that all professional writing is done for specific readers in specific situations, to communicate information that readers will use. The writer's primary purpose is not to express personal feelings or opinions—or simply to transmit factual information; instead, the writer's purpose is to shape that information for the particular uses of a specific audience. In this sense, the notion of "user-friendliness" applies not only to computer hardware, software, and documentation but also to any document written for its readers' instrumental use.

To help students understand that this is not just another composition course, spend time discussing the differences between technical and nontechnical writing. You might bring in examples of technical writing, such as operating instructions for an electric tool or appliance, and examples of nontechnical writing, such as expressive or mood pieces from popular magazines, or newspaper feature articles purportedly objective but often dripping with sentimentality. Comparing items on the same topic can be especially helpful. The tone, style, and format of a government document on fishing catch quotas will be quite different from a first-person narrative about a fly-fishing experience published in *Field & Stream*. These types of documents can easily be found on government agency and magazine Websites, making the exercise suitable for online classes as well as in-class sessions.

Because motivation and attitude are crucial in getting students to improve their writing (research shows that students write more effectively when the subject is engaging, and when their purpose for writing is clearly defined), you might wish to amplify the section on the value of technical skills with quotations from business, industrial, and technical magazines, or by providing quotations from faculty in the business, engineering, and science departments on your campus.

Ask students for a memo based on General Project 2, identifying the kinds of communicating they will have to do on the job.

The Team Project works well as an early exercise in eliciting, sorting, organizing, and presenting information for specified use by a specified audience—all typical workplace tasks for a technical communicator.

For an early introduction to memos as the common medium for written communication within organizations, you might distribute copies of Master Sheet 7.

A Good First- or Second-Day Exercise

To emphasize that technical writing calls for clear, precise, and richly descriptive language, you might use this simple exercise:

Hold up a dime and ask students to describe it (without benefit of visuals or analogies) in enough detail to present a clear picture to an uninformed reader. Ask the class to ignore the dime's function, as well as the engraving on the two flat surfaces, and to concentrate only on shape, dimensions, and materials. Limit the description to 50 words.

After some grumbling and head scratching, the class will produce such specimens as "a dime is a round silver thing" or "a circular metal object." Now, begin listing descriptive features, as volunteered by the class, on the board. List everything offered. Then, after asking the class to identify the pertinent features, compose drafts of the description on the board. Working together, the class should eventually arrive at a version something like this:

> A dime is a tri-layered, bimetallic disk, 11/16 inch (17 mm) in diameter, 1/20 inch (1.5 mm) thick, weighing roughly 0.07 ounce (2 g). The center layer of copper is bonded between two nickel surfaces, bordered by a 0.2-mm raised, rolled rim with a perimeter of equally spaced serrations at 0.2-mm intervals, perpendicular to the flat surfaces (or parallel to the vertical axis).

Of course, how something is described depends on the writer's purpose and the audience's needs. Technical writers name things in ways that have significance and are useful to a specific audience.

In any performance course, students want to know immediately what is expected of them. As a general summation of the syllabus, Chapter 1, and the course description, you might tell students that success in the course depends on their meeting three general requirements: (1) attending class regularly and participating actively; (2) following directions; and (3) meeting all deadlines. Refer to these requirements throughout the semester.

Master Sheets 37 through 44 will be useful for illustrating the writing process as a set of critical-thinking decisions that are deliberate rather than random, and recursive rather than linear. You might use this material early in the course or as a supplement to the Casebook beginning on page 305 of this instructor's manual.

More Early Exercises

1. Locate a brief example of a technical document or Web page (or a section of one). Make a photocopy or printout, bring it to class, and explain why your selection can be called technical communication.
2. Research the kinds of communicating you will do in your career. (Begin with the *Dictionary of Occupational Titles* in your library or on the Web.) Interview a member of your

chosen profession or a technical communicator in a related field or industry. What kinds of documents and presentations can you expect to produce on the job, and for what audiences and purposes? What types of global audiences can you expect? How much of your writing will be transmitted in electronic forms (Websites, intranets, and so on)? Summarize your findings in a memo to your instructor or in a brief oral report to your class. (See Chapter 15 for memo elements and format.)

Online Class Activity

Write a one-paragraph description of an item without naming the item. Use clear, precise, and concise language to convey the characteristics of the item in detail. Do not discuss the item's function. Be sure to choose an item that all members of the class would be familiar with (for example, hand tools, cooking utensils, grooming implements, etc.). Post your description in the discussion forum for this activity and read all of the other posts. Respond to at least three of your classmates with a guess about their items. Explain which parts of their descriptions were particularly effective.

Service-Learning Project

Identify a community service agency in your area that needs to have one or more documents prepared. Start by looking in the yellow pages under "Social and Human Services" or "Environmental Organizations." Or look through your campus directory for campus service agencies such as the Writing and Reading Center, Health Services, International Student Services, Women's Resource Center, or Career Resources Center. Then narrow your list to an agency that interests you. Explore the kinds of documents and publications that agency produces and then write a one-page memo (see Chapter 15) reporting your findings to your classmates.

Master Sheet 7

Guidelines for Memo Formatting

NAME OF ORGANIZATION

MEMORANDUM Center this label on the page or set it flush left (as shown)
To: Name and title of recipient
From: Your name and title (and initials or signature), for verification
Date: (also serves as a chronological record for future reference)
Subject: ELEMENTS OF A USABLE MEMO (or, replace *SUBJECT* with *RE* for in reference to)

Subject Line
Be sure that the subject line clearly announces your purpose: (RECOMMENDATIONS FOR SOFTWARE SECURITY UPGRADES) instead of (SOFTWARE SECURITY UPGRADES). Capitalize all major words or use italics or boldface.

Memo Text
Unless you have reason for being indirect (see page 346), state your main point in the opening paragraph. Provide a context the recipient can recognize. (*As you requested in our January meeting, I am forwarding the results of our software security audit.*) For recipients unfamiliar with the topic, begin with a brief background paragraph.

Headings
When the memo covers multiple subtopics, include headings (as shown here). Headings (see page 311) help you organize and they help readers locate information quickly.

Graphic Highlights
To improve readability you might organize facts and figures in a table (see page 253) or in bulleted or numbered lists (see page 304).

Paragraph and Line Spacing
Do not indent a paragraph's first line. Single-space within paragraphs and double-space between.

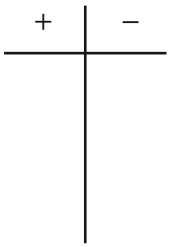
Subsequent Page Header
Be as brief as possible. If you must exceed one page, include a header on each subsequent page, naming the recipient and date (*J. Baxter, 6/12/10, page 2*).

Copy, Distribution, and Enclosure Notations
These items are illustrated under "Optional Parts" of letters (see page 375), and used in the same way with memos, as needed.

Master Sheet 8

How a Document Is Evaluated

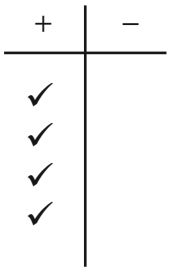
Deciding how well a document *communicates*, users place it (and its author) immediately in the *Plus* or *Minus* column:



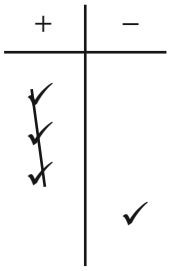
Specifically, users evaluate your message by applying these four general questions:

- Is the document appealing?
- Is the information worthwhile?
- Is the message easy to follow?
- Is the message easy to read?

The answer to each of the above questions should be *Yes*:



Otherwise, your message fails. Even one *Minus* feature can erase the remaining *Plus* features:



A document is evaluated by the quality of its *appearance*, *content*, *organization*, and *style.*

Master Sheet 9

Chapter 1 Quiz

Name _____ Section _____

Indicate whether statements 1–5 are TRUE or FALSE by writing *T* or *F* in the blank.

1. _____ Most workplace documents are created by individuals working alone.
2. _____ Technical documents are almost always designed for expert readers.
3. _____ Effective communicators "let the data speak for themselves."
4. _____ The more you advance in your profession the more your ability to communicate is likely to become essential.
5. _____ Direct, straightforward communication is valued by all cultures.
6. _____ Electronic communication is replacing paper documents in the workplace.

Complete the following statement.

7. A computer can transmit data, but it cannot give _____ to the information.

In items 8–10, choose the letter of the expression that best completes each statement.

8. _____ A technical document focuses on (a) the needs of the audience, (b) the writer's feelings, (c) both the needs of the audience and the writer's feelings, (d) marketing, or (e) none of these.
9. _____ An effective technical document is based on (a) intuition, (b) usable information, (c) the writer's deepest impressions, (d) inspiration, or (e) none of these.
10. _____ The information in a technical document must be (a) entertaining, (b) accessible, (c) confidently judgmental, (d) prosaic, or (e) none of these.

CHAPTER

2

Meeting the Needs of Specific Audiences

Analyzing the audience is one of the most important (and elusive) skills students can develop. In the workplace and in school, inexperienced writers often are unaware of the need to adapt a message to their audience. In their simplistic view, writing is a linear task of transferring material from the brain to the page. Without a sense of their audience, writers write prematurely—and thus ineffectively.

Spend some time on the "Assess the Audience's Technical Background" section (pages 20–24), analyzing each sample to see how the level of technicality is adjusted to the audience's expectations and needs. Students with traditional composition backgrounds need practice in thinking about their readers' specific needs for clear and useful information.

Tell students you will read and evaluate their writing as an employer or supervisor would—a decision maker who requires clear information, often translated from high to low technicality. (Here is where contract grading fits in: in the workplace, a product is unacceptable, acceptable, or superior.) Have students identify an audience and use for each assignment. You might want them to include a written audience and use analysis with each submission—especially for the earlier assignments.

If you are unfamiliar with a particular specialty (such as computer science or electrical engineering), ask students planning long reports or proposals about these specialties to use you as the *secondary* reader, and to prepare the report text and supplements accordingly. For class discussion, ask students to describe situations in which they've had to explain something specialized to an uninformed audience (such as camp counselors, hobbyists, part-time employees). Or ask them to describe situations in which school lectures have sailed over their heads, and to analyze the reasons.

Students will invariably ask how long an assignment should be, often wanting to know how many pages of text to produce. A good response is that the document should be just long enough to answer all anticipated questions from the intended audience. In some cases, a page limit (for example, a one-page cover letter) or a word count (for, say, a funding proposal written in response to a particular agency's request for proposals) will be reasonable guidelines to offer. Explain that, in the absence of specific requirements, writers who can accurately anticipate their audience's questions are those who know how much is enough. Discuss briefly the audience and use profiles preceding sample documents (pages 462 and 466) to show how writers adjust their level of detail to audiences.

During editing workshops throughout the semester, emphasize repeatedly that every word, sentence, and paragraph should advance the writer's meaning. Chapter 11 provides basic editing tools for achieving clear and precise expression.

General Project 1 works well for students with some technical sophistication. Emphasize that the workplace communicator writes for audiences who know less about the subject than the writer (as opposed to writing for professors, who know more about the subject than the student writer). When the specialized student writes for you and heterogeneous classmates, he or she becomes the teacher and the readers become the students. Given this context, students see writing as more than throwing words down on the page as they are peeled off the top of one's head; instead, they see writing as a set of decisions based on careful consideration of subject, situation, and audience. When writers connect with their audience, they succeed; when they don't, they fail.

Master Sheet 10 offers another twist for connecting with an audience. You might want to duplicate this material as a handout, and refer to it when the class works on complaint and job-application letters and justification reports.

The Chapter 2 Collaborative Project is essential for students at any level. This project helps develop audience awareness by guiding students through their own detailed analysis of their audience's needs, attitudes, and expectations.

Use Master Sheets 12–14 (on the document camera or as transparencies) to enhance class discussion in preparation for this team project. Master Sheets 15 and 16 show one possible set of responses for the audience analysis in the collaborative assignment. (Because they incorporate persuasion considerations from Chapter 3, these master sheet examples are more detailed than those on text pages 29–31. For general suggestions about assigning collaborative projects, see page 76 in this manual.)

Alternative Collaborative Projects

1. In one or two pages, describe the job outlook in your field (prospects for the coming decade, salaries, subspecialties, promotional opportunities, etc.). Write for high school seniors interested in your major. Your team's description will be included in the career handbook published by your college.
2. Identify an area or situation on campus that is dangerous or inconvenient or in need of improvement (endless cafeteria lines, poorly lit intersections or parking lots, noisy library, speeding drivers, inadequate dorm security, etc.). Observe the situation as a group during a peak-use period. Spell out the problem in a letter to a specified decision maker (dean, campus police chief, head of food service) who presumably will use your information as a basis for action.

Online Class Activity

Search the Internet for a set of instructions and classify them as technical, semi-technical, or nontechnical. Explain your classification, pointing to specific words and phrases that helped you make your decision. Provide the url for the Web page so that your classmates can access the instructions. Once all class members have posted their instructions, vote on which is most technical and which is least technical. Your instructor will post the results in your discussion forum.

Service-Learning Project

Create a one-page summary of the purpose, programs, and history of the agency you are planning to work with. Design your summary as an information flyer/fact sheet or as a brochure (pages 473–477) to be distributed to first-time visitors to the agency, or to be included in grant applications or other mailings to request support.

Master Sheet 10

Coping with a "Dangerous" Audience

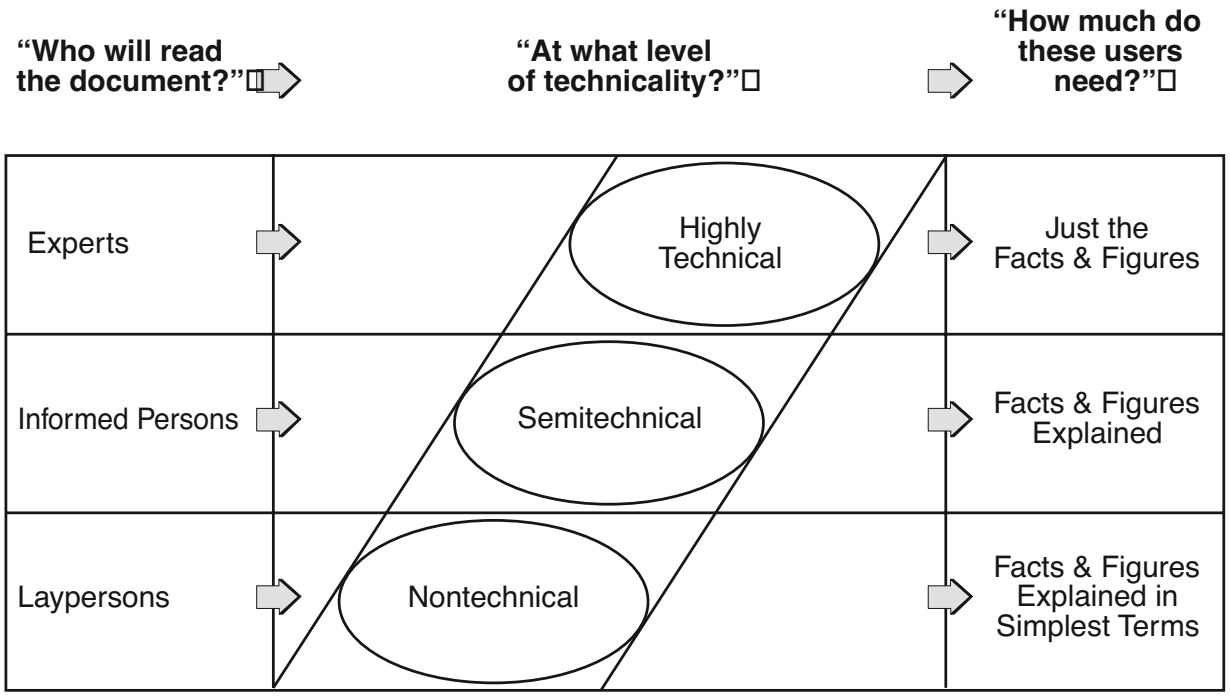
It would be naive and misleading to suggest that just thinking about your audience will help solve *all* your writing problems. Thinking about some audiences, in fact, can so intimidate writers that they "choke." This type of block is especially common when you are reporting bad or surprising news, when making a complaint or an unpopular suggestion to superiors, or when much attention is to be focused on your report. Often, the instructor-as-audience can be intimidating as well.

If for any reason you think your audience might be unreceptive, or "dangerous," try writing the first draft for yourself or for a different audience. Writing specialist Peter Elbow suggests: "For example, you can address a draft of your technical report to your loved one—even permitting yourself some of the fun and games your make-believe audience inspires."[1] By imagining a different audience (or none at all), you can sometimes discover clearly where you stand *before* trying to connect with your real audience. Once you've discovered what to say and how to say it, adjusting the message to your real audience is easy.

[1]For some excellent strategies in coping with a "dangerous" audience, see Elbow, Peter. *Writing with Power* (New York: Oxford, 1981: 187–190).

Master Sheet 11

Deciding on a Document's Level of Technicality



Master Sheet 12

Audience and Use Profile Sheet

Learn all you can about the audience before you communicate.

Identity and Needs

1. Who is my primary audience? Who else will read the document?
2. What is my relationship to this audience?
3. What is the purpose of the document (to inform, instruct, persuade, other)?
4. How will my document be used (to solve a problem, make a decision, other)?
5. What is the audience's technical background?
6. How much is my audience likely to know already about this topic?
7. What else does the audience need to know (background, definition, and so on)?
8. What main questions are most users likely to have?

Attitude and Personality

9. What attitudes or misconceptions is the audience likely to have toward the topic? Are they likely to have any objections?
10. What attitude does the audience seem to have toward me?
11. How receptive to new ideas is this organization?
12. Who will be most affected by this document?
13. What do I know about the user's (or group's) temperament?
14. What reaction to this document can I expect?
15. Do I risk alienating anyone?
16. Do I face any constraints?

Expectations about the Document

17. Has this document been requested or am I initiating it?
18. What length will the audience expect and tolerate (spell it out or keep it short and sweet)?
19. For this audience, what kinds of details will be most important (conclusions, a summary, cost factors, how the material affects them)?
20. How would they expect the piece to be organized?
21. What tone would this audience expect?
22. How will the cultural context shape this audience's expectations?
23. What is this document's intended effect on its audience?
24. When is the document due?

Master Sheet 13

Audience and Use Profile Sheet (continued)

Identity and Needs

- My primary audience is _____. (name, title)
- Other potential users are _____.
- The audience is related to me as a(n) _____. *(client, employer, employee, supervisor, colleague, friend, close acquaintance, distant acquaintance, stranger, person doing a favor, person receiving a complaint, other)*
- The purpose of this document is to_____. *(instruct, persuade, other)*
- The audience will use my document to _____. *(solve a problem, make a decision, answer a question, take an action, carry out a procedure, improve performance, take a stand on some issue, learn about something new, receive good or bad news, other)*
- The audience probably knows _____ about this topic. *(nothing, very little, the general background, quite a few details)*
- The audience still needs _____ in order to understand this document. *(definitions, background, item-by-item explanation, a summary, only the bare facts, interpretations and conclusions spelled out, other)*
- The audience is likely to have these important questions:

_____?

_____?

_____?

_____?

Attitude and Personality

- In its attitude toward this topic, the audience is likely to be _____. *(indifferent, biased, misinformed, defensive, skeptical, interested, uncertain, confused, other)*
- Audience objections are likely to include _____. *(cost, labor, time, fear of consequences, none, other)*

Master Sheet 14

Audience and Use Profile Sheet (continued)

- In its attitude toward me, the audience seems to feel _____.
  (intimidated, superior, hostile, receptive, indifferent, unsure, threatened, confident, other)
- The organizational climate seems _____.
  (competitive, repressive, cooperative, creative, resistant to change, other)
- Those most affected by this document will be _____.
  (primary audience, secondary audience, persons who have not read the document, other)
- This audience's temperament in this situation seems likely to be _____.
  (domineering, short-tempered, cautious, impatient, impulsive, supportive, demanding, tolerant, analytical, insecure, other)
- I can expect the audience to react with _____.
  (confusion, fear, guilt, resistance, shock, anger, annoyance, resentment, approval, appreciation, other)
- People I might alienate with this document are _____.
  (colleagues, superiors, subordinates, clients, other)

Expectations about the Document

- This document is being written _____.
  (at the audience's request, on my initiative, other)
- The kinds of information that will be most important to this audience are _____
  _____.
  (interpretations, conclusions, recommendations, a summary, costs, expected results, benefits, descriptive or procedural details, other)
- The audience would expect the document to be organized in this way: _____
  _____.
  (problem-causes-solution, questions-answers-conclusions-recommendations, reasons for/reasons against, proposed action-probable effects-conclusions, item-by-item or point-by-point comparison, other)
- This audience would expect a(n) _____ tone.
  (formal, informal, conversational, relaxed and friendly, serious and businesslike, enthusiastic, impartial, apologetic, indignant, other)
- The cultural context may cause this audience to focus on _____.
  (the importance of indirectness, face-saving, other)
- This document's intended effect on its audience is to _____.
  (win the audience's support for a project, position, or idea; bring about a definite action; change behavior; instruct about a procedure; keep the audience informed; retain the audience's goodwill; other)

Master Sheet 15

A Sample Audience Analysis for the Chapter 2 Collaborative Assignment

- *Who is my audience?* Incoming students in the major (and faculty).
- *What is the purpose of this document?* To offer useful advice.
- *How will this audience use the information?* To develop a sense of what to expect and how to proceed (say, in managing workloads or meeting deadlines).
- *How much is the audience likely to know about this topic?* Very little. They need everything spelled out.
- *What else does the audience need to know?* They need answers to questions like these: How big is the problem? How can it affect me? What are the department's expectations? How much homework will I need to do? How should I budget my time? Can I squeeze in a part-time job? Are there any skills I should try to acquire beforehand (say, word processing or graphics and basic design skills)? Where do most first-year students make their big mistakes? (Based on your own experience, can your team anticipate any other questions?)
- *What attitudes or misconceptions about this topic is the audience likely to have?*

  Any who are overly optimistic ("No problem!") will need to visualize the real challenges ahead.

  Any who are overly pessimistic ("I'm dead for sure!") will need encouragement, along with the facts.

  Any who are indifferent ("Who cares?") will need some motivation, along with the facts.

  Whatever combination of attitudes the audience holds, we have to address each attitude—as well as we can identify it.
- *What probable attitude does the audience have toward the writers?* (Are we seen as trustworthy, sincere, threatening, arrogant, or what?) Since we are all students, readers will likely identify with and trust us to an extent. They'll probably realize we're on their side.

Master Sheet 16

A Sample Audience Analysis for the Chapter 2 Collaborative Assignment (continued)

- *Who will be affected by this document?* Mostly the incoming students (primary audience), and possibly the department.

- *In this situation, how can we characterize the audience's temperament and probable reaction?* Most readers should be eager for this information and should take it seriously.

- *Do we risk alienating anyone?* Gifted students who don't know the meaning of failure might feel patronized or offended. Some faculty might resent any suggestions that courses are too demanding, and so we don't want to editorialize. The purpose of this piece is informative and advisory—not evaluative.

- *How did this document originate, and how long should it be?* Because it was requested by the department and not by the primary audience, we can't expect students to tolerate more than a page or two.

- *What material will be most important to this audience?* They will want clear advice about what and what not to do.

- *What arrangement would be most effective for this audience and purpose?* We should provide brief background on the dropout problem, discuss its causes, suggest ways to survive, and end on a positive note of encouragement and motivation.

- *What tone would this audience expect?* We are all students; a friendly, relaxed, and positive (to avoid panic) but serious tone seems best.

- *Any specific cultural considerations?* None, in this context.

- *What is the document's intended effect on its audience?* If it manages to connect it will, we hope, cut down the dropout rate.

Master Sheet 17

Chapter 2 Quiz

Name _____ Section _____

Indicate whether statements 1–7 are TRUE or FALSE by writing *T* or *F* in the blank.

1. _____ Primary and secondary audiences read technical documents for different reasons.
2. _____ When unable to identify all members of an audience, you should aim at the least specialized members.
3. _____ Primary audiences usually expect a semitechnical message.
4. _____ Information needs may be culturally determined.
5. _____ Audience analysis is only necessary when the document is long or complex.
6. _____ Nontechnical audiences merely are interested in the bare facts, without explanations.
7. _____ With a detailed analysis you can pinpoint an audience with certainty.

Respond to items 8–10.

8. We focus on our audience and purpose by answering these questions: Who wants the report? Who else will read it? List two other questions writers ask about their audience.

9. Describe an appropriate tone for a workplace document.

10. Briefly explain the difference between primary and secondary audiences.