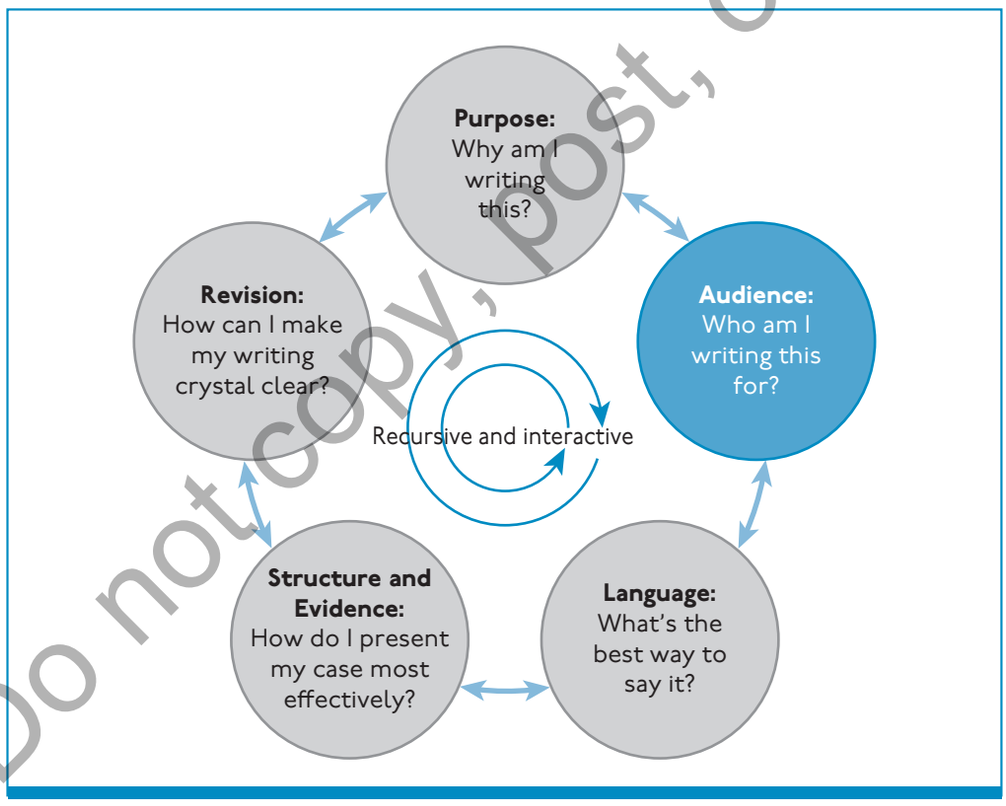
CHAPTER TWO

Audience

Who Am I Writing This For?



Your purpose is to make your audience see what you saw, hear what you heard, feel what you felt. Relevant detail, couched in concrete, colorful language, is the best way to recreate the incident as it happened and to picture it for the audience.

—Dale Carnegie

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ANTICIPATION GUIDE

The focus of this chapter is on clarifying the **audience** to whom one is writing. Before reading this chapter, stop for a minute to complete the anticipation guide below to check your knowledge regarding the importance of understanding and addressing your audience when communicating. The three points you'll consider when reading the anticipation guide highlight the information shared in this chapter. When you finish reading, you'll be able to revisit these three points in the chapter's Sum It Up section to self-assess what new information you've learned.

Anticipation Guide

Possible Fact	True	False
When writing a message, regardless of the audience, the same tone, style, and structure must be used.		
Code-switching is appropriate depending on the audience.		
Most professions require writing, except for professions involving math.		

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Imagine that you've just planted your first rose garden. While you don't yet understand the processes of feeding, pruning, and caring for roses, you've heard from your more expert friend that it's important to offer proper care, so that roses continue to grow and thrive. Your friend shares an article that he just read about feeding, training vines, and other detailed information that even has what seems like the chemistry of feeding roses included. While you appreciate the kind offering of an article, you realize that as a novice, you need a different kind of article—something that offers step-by-step, easy-to-follow guidance, labeled diagrams, and definitions of terminology, so that you can learn about canes, secateurs, and outward facing buds. To gain this understanding you decide to search for an article that better fits you as a novice reader. The articles you find are quite different. The one written for the novice is much less detailed and assumes an entry level base of knowledge. For example, the article for a novice might read, *"It's important to water your rose vines deeply and regularly*

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especially during the hot summer months." In comparison, an article written to an expert might read,

> Watering is crucial for the health of your rose bushes. Just a reminder, it's important to water the roots, not the leaves, deeply because getting the leaves wet can promote disease. A good rule of thumb to remember is to water your roses once or twice a week depending on weather. Once your plants are well-established, the watering needs depend on the soil conditions. Certain soils, like adobe or heavy clay, retain moisture. With such, solid, weekly watering may be sufficient. Loamy soils may need more watering since these soils don't retain water. You will have to observe the soil to establish your own watering pattern.

Did you notice that much more detail is contained in the article intended for the expert because the author assumes a more extensive base of knowledge, which includes experience and language? When writing to an audience of novices, the author may decide that the information should be less detailed because the novice has a much shallower base of topical knowledge.

As readers, we learn best when the text we are reading is appropriate for our knowledge and experience. We become more engaged when the text fits our needs and targets our interests. But how does a writer know how to best address their readers? One of the best ways to accomplish this is to consider various aspects of the target audience. According to Land (2022), "Rather than learning forms or conventions of writing for the sake of learning them, writers who consider purpose and audience in their work are grounded in the sociocultural nature of writing; they write to do things in the world." We see this as empowering and motivating. When writing is authentic and audience focused, it has the potential to impact, influence, and affect change. When writing is driven by personal, social, community, or work needs, it can help the author to accomplish aims.

Consider all the ways you and others you know communicate on a professional level. Today's world offers many ways to connect with our audiences of coworkers, colleagues, and associates. We might be emailing, blogging, composing news articles, posting in social media, video blogging, creating schematics, diagramming, or illustrating. There are a multitude of ways that people communicate daily and also in work environments, and there is a style, tone, and structure for each message. The language, however, changes depending on what the author knows about the audience intended for the message.

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PAUSE AND CONSIDER

Do you think technology has enhanced or limited your power of communication? Perhaps you think it has done both. Jot a few of your thoughts here and then revisit them as you share the ideas we've included in this chapter.

WHAT IS AUDIENCE?

Let's define *audience* and dig in to types of audiences. The audience is the group of people, or the person, for whom the author is composing. There are different types of audiences and some audiences are combinations of types. Audiences may be *experts, novices, technicians, decision-makers,* or a mix of these. Some audiences will fall into gray areas because of the mix of people included or they will exist beyond the boundaries of these categories since these categories do not represent all audience types. Despite this, it's helpful to consider these four audience types when beginning to craft your writing (see Figure 2.1).

Figure 2.1 • Audience Types and Characteristics

Type of Audience	Characteristics of Audience
Experts	have background knowledge, language, and insights that allow for depth in terms of written information.
Novices	are learning about the topic being written. They benefit from explanations, definitions, and other clarifying information that helps them grow in their understanding. Other features that may determine if a person is a novice are age, grade, and knowledge of the topical language.
Technicians	are often interested in applications, step-by-step guidelines, precautions, recommendations, and graphics, like flow charts.
Decision-makers	may be overseeing projects, plans, products, or efforts. They look for credibility, evidence, benefits, and methods of implementation.

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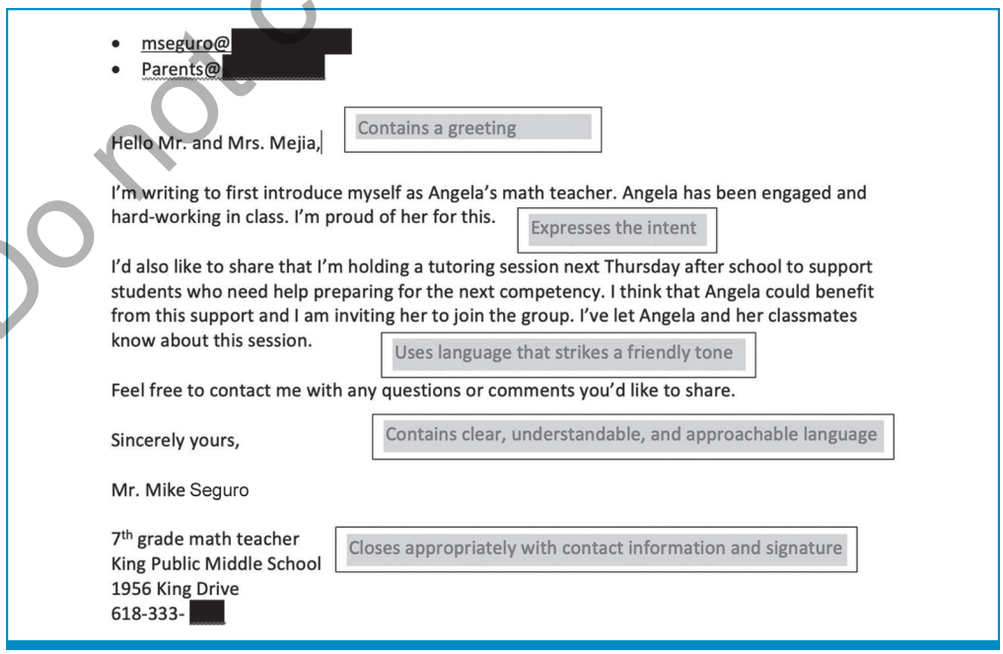
While these categories will help a writer start to think about crafting strategically for their readers, often writing is for multiple audiences. What's most important is that the writer considers who their audience is and what the audience will be hoping to gain from their writing. Once identified it's important to know how to communicate effectively with that audience. A helpful starting point is to look at existing, authentic models that address a particular audience. For example, think about your workplace communications. Your audiences include parents, fellow teachers, and administrators. You know your audience and you often share brief messages with them via email. Your messages to parents are probably similar to those of 7th grade teacher Mike Seguro (Figure 2.2). The tone is courteous and informative as Mike expresses concern for a student, offers praise on an accomplishment, and just checks in. He certainly knows the format and his tone and style may be altered slightly because of his familiarity with the parents, who are his audience. Mike starts with a greeting, moves to the body paragraph where he expresses his intent for the message, closes with his contact information, and adds his signature which includes his name, title, and the name of the school. His paragraphs are like those of a formal letter. His language is professional but befitting of his target audience—parents who might not know all the jargon that he uses with his teacher colleagues. He makes sure his messaging is clear, understandable, and approachable. Mr. Seguro knows his audience of parents and composes a message that will effectively communicate his intentions. In the exercises that follow, you're asked to draft a sample letter to a specific audience (parents of your students), then you will use your letter as a model for students as they draft a letter to a specific audience of their choice.

Figure 2.2 • Mike Seguro's Letter to Parents



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YOUR TURN: MODELING WRITING FOR AN AUDIENCE

Now using Mr. Seguro's example as a model, write a friendly but professional email to parents. Think about their strengths and needs. They probably fall within the range of novice to expert depending on the information you are about to share. Think about something you want to share; this is your purpose for writing. Is it to tell them something their child is doing well, or something they need help with, or to alert them to a meeting time to talk about their child, or something else? You decide the purpose for the audience you have identified and then craft your message. When you finish, self-assess to be sure you have included the elements shared by Mr. Seguro.

Purpose:
Audience:
Email:

Self-assessment check:

- Addresses my **audience** with an appropriate greeting.
- Expresses the intent early in the body of the letter.
- Uses language that strikes a friendly yet professional tone.
- Messaging is clear, understandable, and approachable.
- Closes using professional words and in the way you want to be addressed.
- Contains signature and contact information.

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THEIR TURN: WRITING USING MODELS

After a think-aloud demonstrating how you made the writing choices that you made in your letter, invite students to use your letter or Mike Seguro's, which is labeled in Figure 2.2, as a model to craft a letter to an audience they choose. (Students can use the downloadable graphic organizer, Student Letter Template, found at resources.corwin.com/ClassroomToCareer.)

They should also identify their purpose for writing the message. When they finish, invite them to self-assess their message to determine if it

- contains a greeting,
- expresses the intent early in the body of the letter,
- uses language that strikes an appropriate tone,
- contains clear, understandable, and approachable language, and
- closes appropriately with contact information and their signature.

Have them revise and edit accordingly.

WHY SHOULD WE FOCUS ON UNDERSTANDING AUDIENCE?

Like Mike Seguro, Antoinette Brown who is an architect working for a design firm communicates in strategic, focused ways with a specific audience. When she connects with clients who comprise her audience population, she often presents schematics and annotated diagrams that best convey her message, along with a written accompaniment that adds detail to the diagrammatic plan. She knows that her audience, her intended readers, will have a range of knowledge in terms of reading design documents. They will also have a range of language related to the design, and they will go back and forth between text and diagram to better understand the idea she is trying to convey. When Antoinette is communicating with a knowledgeable client or with colleagues, she uses shorthand symbols, straightedge lines with measurements, and other markings that are known to professionals in her field. This type of writing would be inappropriate to others without this base of knowledge. They would see it as a secret code. Before she begins to share any written information, she must consider

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who the target audience is and how they will best understand what she is attempting to communicate. Without this consideration the entire message could be lost because there would exist a mismatch between the audience and the message.

At another site, Marian Mejia works for an advertising firm that communicates by an internal texting system used by all members of her work community. She also communicates with clients by email. Both colleagues and clients are her audiences and when writing she must first decide what style and language will be most appropriate to ensure clear communication. While her communication with colleagues is friendly and involves texting, her communication with clients is much more formal. With coworkers, advertising lingo, like *creatives*, is often used and messages might be short phrases. With clients, however, emails are longer, more formal in tone, and often invite feedback or are intended to build an understanding of a project's development.

Depending on which group she is addressing, a client or a colleague, Marian has to code-switch from friendly to formal language throughout the day. It's become easier now, but at the start of her employment, she found it challenging. Marian was never taught how to write an email for a client in her college courses. She didn't know what kind of language or sentence length might be appropriate. Her schoolmates were always casual in their communication and mostly she talked to teachers after class. How did Marian learn how to communicate with clients and to differentiate that from her communication with coworkers? At first, she made some mistakes that were quickly and sternly corrected by her supervisors, but soon she learned to pay attention to how others at her company were connecting with clients. She realized that their audiences were their clients. She learned this by looking over the shoulders of her colleagues, with permission, of course, to see how they composed an email. She noticed the tone and language used by department directors. In essence, she sought out models to use as personal scaffolds for her own writing. The models provided insights about strategic writing for a specific audience and about ways to explain information, ideas for communicating questions, and words to use for offering assistance. From Marian's perspective, she had broken the code; she learned how to be a part of the workplace writing community she had joined. She learned to use the language and style needed to communicate with two audiences, her colleagues and clients.

Given the various ways in which written communication occurs in different careers and professions, it behooves us to help our students learn how they can use models to support their communications with each new audience, and how important it is to search for models to help them understand the components of an effective communication style for a particular

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audience. Whether they choose to become an electrician, who may need to create a schematic with symbols for light bulbs, wires, and resistors, or a dietician who writes blogs, the use of models can help students to build understanding and expertise when it comes to developing their new writing skills. (Light, 2001). Teaching students to search out a model that can serve merely as a guide is sound instructional practice because, "if students are to be successful in school, at work, and in their personal lives, they must learn to write. A basic goal of schooling then is to teach students to use this versatile tool effectively and flexibly" (Graham, 2019). This requires that they receive adequate practice and instruction in writing, as this complex skill does not develop naturally.

PAUSE AND CONSIDER

What are the most common audiences your students write for, both now and in the future? What must they know to enter the "conversation" of these groups? Why is it crucial they do so? Return to these notes and add any new insights about audiences as you read through the scenarios in each chapter.

Further support for the need to teach writing well was noted by The National Council of Teachers of English (NCTE, 2022) in a recent position statement:

> Young people encounter many types of media texts and use many different literacy practices throughout a given day. Everyone in our society now needs the ability to assess the widely varying quality of the information, entertainment, and persuasion that surrounds them, to evaluate the veracity and validity of claims, and to debunk misinformation when necessary. The broadening of the communication landscape opens greater opportunities for

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student voice and agency as they move from users and consumers to participators and creators.

Agency lies in being able to write for a variety of situations, to a range of audiences, using the most suitable style and tone for a particular aim. While the debate around the need to write essays in English Language Arts classes is ongoing, many educators agree with the call for "greater relevance and engagement in the classroom" (Schmoker, 2022). If literacy instruction is shared by all content teachers, writing can sit more naturally within the realms that best fit. Science teachers can teach writing of informational science content within the context that it occurs in society—blogs, reports, journal articles, and so forth. Social studies teachers can teach writing through speeches, infographics, and position statements. Math teachers can guide students to compose reports and articles with scaled diagrams, statistical analyses, and data. This builds relevancy and supports a literate cadre of citizens who can lead, manage, and express ideas all through various forms of writing. We advocate for increased writing in a variety of classes in a strategic manner that takes into account the audience receiving the message. It is through writing to a specified target audience that we negotiate meaning, convey ideas, and connect with others.

HOW DO WE SUPPORT STUDENTS IN THINKING ABOUT AUDIENCE WHEN THEY WRITE?

Across all disciplines there are specific questions that student writers need to consider about their audience. Figure 2.3 provides more detailed questions that students can use to think about aspects of the audience that will influence the writing style, language choice, format, tone, and other aspects.

Figure 2.3 • Questions to Consider About the Audience

Task:

Write _____ for this audience: _____

Questions to Consider About Audience When Writing	Possibilities	Notes to Self in Response to Questions
Who is my audience?	Are you familiar with the readers of your writing? Are you writing to one individual or to a large group? Are they experts or novices or both? Consider clients you are not familiar with, clients you are familiar with, a boss or superior employee, acquaintances, close friends or colleagues, people who work for you, people you are consulting with, those who are consulting you.	

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Questions to Consider about Audience When Writing	Possibilities	Notes to Self in Response to Questions
What background knowledge is needed?	Determine if the audience has extensive background knowledge on the topic, some background knowledge or knows very little. Note which idea best fits with the information being conveyed: Extensive background knowledge is needed to understand the topic; some background knowledge is needed; little or no background knowledge is needed.	
Do they have experience reading about the topic?	Determine if the audience is well read on the topic, has read some, or has not read at all.	
Do they have experience discussing the topic?	Determine if the audience has discussed the topic extensively (with or without you), has discussed some of the topic, or has not discussed the topic.	
What are the points that will be new to them?	Consider background knowledge, experience, and reading when identifying points to be discussed.	
What points do I need examples for?	Anticipate situations that will require an example or exemplar and include it in the text.	
Will they want research documentation?	Determine whether research or data will support understanding or clarification of the topic.	
Will they want to be directed to additional resources?	Identify additional resources for situations that may require augmentation or clarification.	
What style of language will work best for them?	Determine style, which might include Standard English, complete sentences, a mix of standard and colloquial language, incomplete sentences, slang, coded language, formal vocabulary terms, informal vocabulary terms, or ellipses (the omission of one or more words that are obviously understood). Will they understand the terms or symbols being used? Are data tables, charts, graphs, glossaries or other graphics/ supports needed?	

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THEIR TURN: CONSIDERING AUDIENCE

Using the information shown as Figure 2.3, ask students to choose a target audience they might write to. For example, they might select readers of a gardening blog, visitors to an art gallery reading signage, 4th graders learning about metamorphosis from a library book, senior citizens learning how to make a chart using a document application like Word or Google Docs, a marketing team ready to review a proposal for a new cell phone product, or some other audience with whom they want to communicate. Have them answer the questions in Figure 2.3 using the template found on the online companion, resources.corwin.com/ClassroomToCareer.

Modeling Decisions About Audience

Using models is essential to learning to write in any genre. Many beginning songwriters have modeled their first songs after their studied heroes, before they found their own style and method. Guiding students to seek out and use models is a part of promoting a life skill that will support their success as professionals, trade workers, business owners, citizens with a voice on issues, and in any other area of life where writing comes into play. Like songwriters, in learning to teach most of us have emulated the powerful teachers we've had. We often manage our classrooms, interact with our students, and design instruction with the models of these teachers in mind. Often we have unconsciously studied the teaching behaviors of those we emulate. They are our heroes and their instructional moves have become our practices.

Consider this classroom scenario: Once while teaching a lesson about atoms and molecules, 7th grade teacher Jack Boone asked his students to draw a water molecule. They stared at him, not sure how to proceed. He encouraged them to give it a try. As many attempted the task, one student, Tony, who typically knew exactly how to proceed and succeed, laid his head on the desk and gave up. He said, "I can't picture this and I can't do it." Even with additional encouragement from his table peers he would not try. As the lesson unfolded, Mr. Boone shared a manipulative model of atoms and molecules and the students were able to conclude that they had two oxygen atoms and one hydrogen atom and together they created the water molecule of H_2O. With this visual base, they now had the model they needed to expand their knowledge and to continue their investigations. Mr. Boone had students return to this model throughout the lesson to guide their understanding of how salt dissolves in a water solution.

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His ultimate goal was to have students understand how the structure of a water molecule causes it to act as a solvent to a solute like salt. Students needed a model to see how chemical bonds hold hydrogen and oxygen atoms together. As students engaged in lab work to look at salt solubility in water, they returned to their water molecule model to add information about polarity and charge.

How could Mr. Boone expect Tony and his fellow students to create a water molecule sketch if they had never seen one? Likewise, how can we expect students to create various types of writing if they haven't seen a target model or exemplar? It's easy to resolve this issue by showing models when tasking students with writing; however, an even bigger and better goal is to teach them how to seek out their own models. Once out of the K–12 system, young people will encounter writing tasks that will be unfamiliar. Success will depend on their ability to seek out and analyze models as they create their own blogs, discussion posts, letters, articles, proposals, diagrams, commercial scripts and other writing beyond our imagination.

Just like Jack Boone we need to present our students with models that contain different styles, tones, and language. As they examine these, we need to help them realize that the element that defines each model is the audience for whom the intended message is meant. Before writers can craft a particular message or text, they need to have seen an example or at least know where to go to put together a model for themselves. Just like Mr. Boone we need to start off a communication task by sharing a model, and then we need to integrate experiences in the lesson that cause students to return to the model as they design and refine their own communication.

Once students have identified their audience, it's time to share some models of texts written to similar audiences. A strategic use of models can help students to identify a framework from which they can build their own writing. And models will help students see there's no one-size-fits-all approach to writing by helping them to see a variety of approaches.

In order to move the idea that models matter from the classroom into the world of work we need to show this to our students. Yes, we need to model the power of a model by helping them realize that how the text is written, and to whom the text (audience) is being shared involves more than just enjoying the message. To analyze the craft that was used to compose the message, students have to analyze the moves made by the crafter/writer. Here again they must move beyond enjoying the language and the style to considering why the writer chose each.

Students need to practice how to craft a message that is unique to a particular audience. Our goal is to ensure that students begin to think like

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the writer and by doing so they develop a schema to use as they consider their audience and how they will address them when crafting their own workplace texts. But they must begin to consider the hows of writing the text for the audience.

When writers are tasked with writing to a particular audience by a leader, colleague, or manager, they are given a purpose. In some instances, the writer identifies the purpose, as discussed in chapter 1. Once the purpose is identified, the writer can move on to considering who will read the writing. As we've noted, it's essential to consider many aspects of the audience including experience, background knowledge, and language use. We've also discussed the strategic use of models to identify key aspects of text that fit the audience and the purpose. Outside the classroom setting, students will often have to seek out and analyze their own models. They may have to synthesize aspects of multiple model texts to create their own prototype to fit a circumstance that calls for writing. How can teachers help facilitate this independence? As in most situations where you want students to develop a protocol, allow them time to practice and provide scaffolds. More specifically, offer opportunities for students to practice selecting and using model texts.

Figure 2.4 shares sentence frames that students can use to notice aspects of a model text. Students are guided to pay attention to titles (headings), information at the sentence level, author's purpose, tone, structure, and language. They even consider clarity and organization. These sentence frames can be used to facilitate partner talk about a model text and guide students to consider aspects of a model text they might include in their writing. If they encounter a lack of clarity or cite confusing aspects of a model text, they might also work through ways to improve when they compose their own text.

Figure 2.4 • Sentence Frames to Support the Use of Models

The title (heading) makes me think _____.

When I look at this sentence, I notice _____.

Based on my understanding of the author's purpose, _____.

The tone suggests _____.

I'm not sure what this word (or sentence) means, however, I will _____.

The text structure shows _____.

The language used by the author indicates _____.

The text is organized to highlight _____.

I also notice _____.

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THEIR TURN: SUMMARIZE MODEL TEXTS

Here's a way you can guide students to build their own capacity to seek out and use models that fit the purpose and the audience that will read the writing.

First, task students with a purpose that fits within the discipline they are studying. Here are a few examples of reasons to write: write a blog critiquing a newly released song or album or a piece of art, create a proposal for designing an auditorium for an acoustic performance, write a letter to a congress person about an issue—sewage dumped in the local river or ocean, tap water quality concerns, watering of local green spaces, access or lack of access to public spaces like parks, pools, or libraries.

Next, have students seek out two to three model texts that were written for a similar purpose and to a similar audience. Using the sentence frames to document thinking (refer to Figure 2.4), students should analyze the model texts.

Finally, ask students to summarize what they have learned from analyzing their model texts. These are aspects of the models that they will incorporate into their own writing. The template below can facilitate this activity (find a downloadable version online at resources.corwin.com/ClassroomToCareer).

Summarize Model Texts Template

Purpose	(Examples: write a blog critiquing a newly released song or album or a piece of art; create a proposal for designing an auditorium for an acoustic performance; write a letter to a congressman about an issue such as sewage dumped in the local river, ocean, etc., tap water quality, watering of local green spaces, or access to public spaces like parks, pools, or libraries.)		
Find Model Texts	Seek out two to three model texts that were written for a similar purpose and to a similar audience. Using the sentence frames to document thinking, students should analyze the model texts.		
Description of Model Text	***Model text 1 is*** _____.	***Model text 2 is*** _____.	***Model text 3 is*** _____.
Analysis of Model Texts	The title (heading) makes me think _____. When I look at this sentence, I notice _____. Based on my understanding of the author's purpose, _____.	The title (heading) makes me think _____. When I look at this sentence, I notice _____. Based on my understanding of the author's purpose, _____.	The title (heading) makes me think _____. When I look at this sentence, I notice _____. Based on my understanding of the author's purpose, _____.

(Continued)

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(Continued)

	The tone suggests _____. I'm not sure what this word (or sentence) means, however, I will _____. The text structure shows _____. The language used by the author indicates _____. The text is organized to highlight _____. I also notice _____.	The tone suggests _____. I'm not sure what this word (or sentence) means, however, I will _____. The text structure shows _____. The language used by the author indicates _____. The text is organized to highlight _____. I also notice _____.	The tone suggests _____. I'm not sure what this word (or sentence) means, however, I will _____. The text structure shows _____. The language used by the author indicates _____. The text is organized to highlight _____. I also notice _____.
Summarize: What will I be sure to include in my writing?			

online resources

Composing for a Specific Audience

After writers view models and determine what they want to include in their own writing, they can begin to compose. It's important to note that the use of models to gain insights does not mean that the writing needs to always be identical in format, style, or language. The degree to which a model is mirrored depends on the nature of the writing. If the writer is composing a blog or some other form of writing that is intended to showcase the author's personality, pizazz, or unique style, then the models might be used to see various means of communicating with the aim of thinking outside the box. If, however, the writing is for a situation that requires communication in a more strictly conforming way, the models serve as guides to the required mode of writing.

For example in Carol Williams's 10th grade science class students look at model texts used in various STEAM-related careers, including some of the ones mentioned earlier in this chapter—architect, electrician, science blogger, lab scientist, science teacher, and science newspaper columnist. Miss Williams's lesson includes the following points:

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- Sharing learning intentions
- Presenting a think-aloud
- Inviting partner talk
- Promoting student practice
- Engaging students in self-assessment or peer feedback

Miss Williams has gathered examples to share. To introduce students to the nuances of composing for specific audiences, she uses a think-aloud strategy to help them understand what to notice when looking at an architect's text. Think-aloud might be an instructional strategy you choose to use often because it allows your students to see how an expert (you) thinks through a task or a passage. Before beginning the think-aloud, **Ms. Williams shares the learning intentions with students,** which clearly describe what she wants them to know, understand, and be able to do as a result of instruction.

Notice the text Miss Williams uses is an actual architect's plan.

Scan the QR code to view the architect's drawing discussed in Miss Williams's think-aloud. You can find it in Figure 8.2 (p. 77) of the QR code link.

URL: https://www.slideshare.net/AdityaSanyal3/architectural-working-drawings-146157041

Here's a little except from Miss Williams's **think-aloud:**

> I'm going to share our learning intentions for today which are to understand how architects use a plan to convey what they intend to build. Additionally, you will become familiar with and be able to use architectural language. You will get to use this language in some of the activities in this lesson.

Once Ms. Williams finished sharing the content, language, and social intentions, she continued thinking aloud about the content:

> Well, this is an interesting drawing. It's very precise and technical. I think this is written for people who have an understanding of measurements, angles, and related terminology. The author was writing to an audience who they believed had a strong knowledge and language base regarding structural elements. I also see that there is text listed that adds to the diagram and describes elements, like the driveway and sidewalk. I also see words that are unfamiliar to me—"grading and seeding"—and think seeding relates to plants. I think they are going to create some landscaping. I know this is a design for a house—I see that labeled in the middle of the picture. It's one story with a two-car garage. I also see there is a legend. I remember that from graphing—we have a key or legend that will help me to identify some of the elements in the illustration. It seems that the audience for this graphic are the builders who will be creating this structure. I wonder who will explain it to the homeowners?

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Notice that Ms. Williams focused on the audience for the plan and pointed out that the language and structure were technical. The plan was intended for a person other than a novice. She continued her think-aloud, noting elements of the text that she believed would be understood by an audience with sophisticated knowledge and also considered questions in case the plan might be more difficult to understood by the homeowner who possibly had less technical skill and language. Remember, her goal was to show students how to notice elements in a writing sample from a workplace scenario and to identify who the audience for the text might be.

Before sending students on their way to craft a message to an identified audience, Miss Williams thinks aloud about what a homeowner might want to know about an architect's drawing. To do this, she goes back to the drawing and revisits her initial noticings of the diagram. Here's an *excerpt from Miss William's think-aloud* to support students' writing to the homeowner:

> I'm going to go back to the architect's drawing before I begin to craft my letter to the homeowners. I want to think about what the homeowners will want to know and learn. I think I will start with a friendly greeting and explain who I am. Then I'll reference the drawing and will tell them about the house. I'll note that it's a one-story home with a spacious two-car garage. They also might want to know about the exterior of the house, so I'll start with the driveway, which extends to the sidewalk. Then I'll describe the backyard and will mention the adjacent wooded area. They might be interested in knowing there are beautiful trees near their backyard. I see that there are words like gas main and water main on the diagram, so maybe I should mention that these are being installed. They will want to know that lines for utilities are being put in place. I intend to end by mentioning a nice feature of the house, so I'll share about the porch. I'll paint a mental picture for the homeowners, so they can imagine themselves in this house. They would enjoy relaxing on the porch in the evening. Finally, I'll conclude by letting the homeowners know that I can answer any questions they might have—they can email me. I'll sign it and add my phone number. That's it. Now I can get started writing.

Once Miss Williams feels she has showcased enough of the elements that she wants students to practice—going back and forth between text and drawing, noticing vocabulary, and noting dimension and measurements—she asks students to engage in **partner talk**, which is another effective instructional collaborative strategy that involves students working in pairs to discuss and share their thoughts and ideas about the material being

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presented. During partner talk, Miss Wiliams encourages students to use their academic school vocabulary to talk about a similar diagram, with text, and to try to identify the intended audience by noticing the author's language and structure. She also shares a resource—an architecture glossary—to support their language learning.

Scan this QR code for the architecture glossary. http://bit.ly/3ZWGKpl

THEIR TURN: PARTNER TALK

Using Miss Williams's think-aloud as a guide, engage students in partner talk about the architect's drawing. Invite students to practice crafting an explanation of the architect's plan for a different audience—the homeowners. Explain that the homeowners are novices in terms of architecture knowledge, but they still have a vested interest in the design of this house. The homeowners want detailed information, however, they don't have the same background knowledge as the expert architects. Have students give it a try. How might they craft this message to the homeowners?

Purpose: Working with a partner, write a paragraph that explains the major design features shown in the architect's drawing to the homeowners that have hired this architecture firm. Given an understanding of this audience, you can include illustrations, diagrams, definitions or any other clarifying elements that would meet their needs.
Audience: homeowners
Writing:
Self-assessment check: I have . . . • Addressed my audience with a professional greeting. • Included body of information that expresses the intent. • Within the body, defined words the audience may not know, for example: cantilever, roof overhang, and easement. • Closed with contact information. • Included my signature.

(Continued)

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(Continued)

To guide students through the process of composing while attending to audience, provide a checklist that could eventually be used as a mental schema for writing in any situation. Figure 2.5 offers a checklist protocol that students can use in school and then incorporate into their own metacognitive schema for use outside of school settings when they are tasked with writing. Have students use the checklist to move through the process of writing within the context of a content area—science, math, English, social studies, music, and so forth. You can assign the purpose and audience or let students choose, if appropriate. Additionally, you can incorporate the previous tools for using model texts and for peer review. (This checklist can be downloaded from the companion website, resources.corwin.com/ClassroomToCareer.)

Figure 2.5 • Checklist for Writing

Writing Steps	Did I Do This? (✓)	Notes
Identify the purpose		
Identify the audience and their needs as readers of my writing.		
Seek out model text(s) to review; identify elements to include in my own text for the target audience.		
Compose my text for my target audience.		
Share my text with a peer to get feedback related to addressing the audience.		
Revise based on feedback and my own review.		

online resources

Peer Feedback to Focus on Audience

While models are useful for beginning the process of writing to address a given audience, peer feedback can be useful for fine-tuning the draft with a focus on the audience. Feedback benefits both the recipient and the giver of the feedback. When you review a peer's work, you also think

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about your own writing, especially in terms of clarity and revision. To reap the benefits of feedback focused on audience, have each student work with a partner to share their writing. Peers can use the *Writing for an Audience Peer Feedback* form (downloadable from the online companion), which asks peers to respond and make suggestions based on the following prompts:

- Is the text written for the target audience? Provide insights and details in your response.
- Will the audience be able to understand the text clearly? Explain your response and note language, charts, definitions, text complexity, and so forth.
- Is there anything else you'd like to share with your partner about their writing?

Because self-assessment is as essential to writing as peer review, students should be guided to take a final look at their writing before sending it off to the reader(s). Figure 2.6 shows a self-assessment rubric that students may use to evaluate their own efforts at composing a text for an audience. The rubric serves as a reminder of what to include when using a model to write and focuses them on what to think about when addressing a target audience to communicate a message, sentiment, or idea(s). (Download the rubric from the online companion, too: resources.corwin.com/ClassroomToCareer.)

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Figure 2.6 • Student Self-Assessment Rubric Focused on Audience

Student Name: _____

CATEGORY	3	2	1
Key elements of a model text are used in my writing to address the target audience. *****	My writing addresses the audience using many aspects of the model text(s)—format, style, language, etc.	My writing addresses the audience using a few aspects of the model text(s)—format, style, language, etc.	My writing addresses the audience using only one aspect of the model text(s)—format, style, language, etc.
My writing communicates my message, sentiment, or idea(s) clearly to my audience.	My writing offers language, visuals, and information that clarify my intent.	My writing offers language, visuals, and information that partially clarify my intent.	My writing offers language, visuals, and information minimally clarify my intent.

*****This criteria can be used when the writing is intended to mirror the model text(s).

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SUM IT UP

While much has been learned about how writing is taught (A. Applebee & Langer, 2011), little is known about how writing is useful in workplace situations. We, like Gallagher (2011) and Graham (2019), believe that students must be taught that the audiences for their writing are larger than their peers and teachers and also that they will be called upon to write for new audiences in any profession they choose to enter. It's therefore essential that as budding writers, they learn to consider the audience when crafting a document, blog, text, email, or other form of written communication or information. Knowing the interests, backgrounds, expertise, and intentions of the audience guides the writer in the development of a meaningful, authentic piece of writing that will be clear, focused, and informative for the intended readers. Using models is something that many of us who have been in the workplace for a while know how to do, but it's likely taken years of practice to gain proficiency doing so. And we've probably stumbled along the way, sending off texts with glaring mistakes in style, tone, or language that leave email recipients, project clients, or even faculty colleagues bewildered. The goal of teaching students to address an audience is to guide them to maneuver through the ever-changing world of written communication in a navigable manner. A strategic use of models can help students to identify a framework from which they can build their own writing. Students need to learn the value of reviewing a model, learning from it, and then applying ideas gleaned. When teachers show students how to do this, the use of models for writing becomes a lifelong skill that will serve them well in their futures as they address a wide array of audiences.

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ANTICIPATION GUIDE

Revisit the anticipation guide that appeared at the beginning of the chapter to check and expand your initial responses. Even if you had the correct answer, now you can add an explanation that illustrates your deepened understanding.

Possible Fact	True	False	What else can you add?
When writing a message, regardless of the audience, the same tone, style, and structure must be used.		X Some audiences require less formal language structures and tone.	
Code-switching is appropriate depending on the audience.	X		
Most professions require writing, except for professions involving math.		X Mathematicians are often required to write scaled diagrams, statistical analyses, and share data.	

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