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ABSTRACT

Currently, university composition programs are experimenting with the delivery of online writing courses, without the component of face-to-face interaction. To assess the efficacy of this delivery medium, a study compared two groups of undergraduate students in a course on argumentative writing taught by the same instructor: one group taking the course in an onsite computer-networked classroom (n=20) and the other taking the course online (n=16). In both groups, students had opportunities for synchronous and asynchronous electronic interactions about readings and text production, including group work, hands-on workshop activities, guided discussions, and peer response sessions. The distinguishing characteristic was the absence of the face-to-face component in the online class. With each writing assignment--four argumentative texts of 1,000-1,200 words and a longer research paper--students went through the cycle of determining their purpose and audience, brainstorming, drafting, revising, and editing their work before they submitted a final draft for review to the instructor. Of particular importance for the study during this recursive process were the peer response sessions in which students, working in groups of three, engaged. A collaborative learning survey that measured students' post-treatment attitudes revealed no significant difference between groups in regard to sense of belonging to a discourse community. An audience awareness rubric measured students' ability to inscribe or to represent audience in argumentative discourse. Mean scores for online students were higher than they were for onsite students. Eight appendixes contain a model, survey data, and 6 audience awareness traits. (Contains 30 references.) (NKA)

Collaborative Learning and Sense of Audience in Two Computer-Mediated Discourse Communities

by Harriet Napierkowski

Paper presented at the Annual Meeting of the Conference on College Composition and Communication (52nd, Denver, Colorado, March 14-17, 2001)

COLLABORATIVE LEARNING AND SENSE OF AUDIENCE IN TWO COMPUTER-MEDIATED DISCOURSE COMMUNITIES

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During the last three decades, the field of composition has undergone a significant paradigm shift from a focus on writers as solitary individuals to a focus on writers as members of a discourse community. A development that has facilitated this paradigm shift is the use of computer-mediated instruction in the college composition classroom. At the University of Colorado at Colorado Springs, for example, writing classes are taught in networked-computer classrooms, where students interact both through face-to-face and through computer-mediated communication (CMC). In this environment, students have increased opportunities to engage in collaborative peer response groups, constructing "webs" of ideas not only within classroom walls but beyond, as well, in the chambers of cyberspace. The networked computers thus become conduits for linking students with one another, thereby extending the discourse community through a second framework—shared electronic spaces where continued interaction takes place and where a repository of student work resides as a catalyst for further dialectic.

More recently, university composition programs are experimenting with the delivery of online writing courses, without the component of face-to-face interaction. In an effort to assess the efficacy of this delivery medium, I compared two groups of undergraduate students in a second-semester first-year course on argumentative writing taught by the same instructor: one group taking the course in an onsite computer-networked classroom and the other taking the course online. In both groups, students had opportunities for synchronous and asynchronous

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electronic interactions about readings and text production, including group work, hands-on workshop activities, guided discussions, and peer response sessions. The distinguishing characteristic was the absence of the face-to-face component in the online class. I was particularly interested in how students' experiences differ in these two environments, and how these differences, if any, are manifested in their attitudes toward collaborative learning and their awareness of audience in their written discourse.

One pedagogical strategy that appears to foster an awareness of audience in writing is collaborative learning (Duffy & Cunningham, 1996; Rickly, 1995), considered by many educators to be one of the most significant factors contributing to the learning of college students (Astin, 1993; Chickering & Gamson, 1987; Duffy, Deuber, & Hawley, 1998; Jonassen, 2000). (Brooke, Mirtz, & Evans, 1994; Bruffee, 1993). A tool that appears to enhance collaborative learning and thus, indirectly, a consideration of audience, is computer-mediated communication (Duffy & Cunningham, 1996; Harasim, Hiltz, Teles, & Turoff, 1995; Jonassen, 2000), based on the precepts of social constructivism, promoting group work in an open, inclusive, non-hierarchical environment (Barker & Kemp, 1990). The question is, do we communicate differently in an online environment than in a face-to-face environment? Myers (2000), for example, argues that "No computer can sharpen the mind as well as a cross-fire discussion among students with their teacher. In human affairs, there is ultimately no substitute for real human contact." An extensive amount of research, however, supports the argument that knowledge construction is enhanced by computer-mediated communication (Duffy & Cunningham, 1996; Jonassen, 2000; Kemp, 1998).

In this study, onsite refers to a hybrid environment: an on-campus writing classroom equipped with networked PC workstations and FirstClass software (SoftArc, 2001), a groupware

communication tool that allows students to interact and collaborate asynchronously through a structure of public conferences and synchronously through live discussions. Online, on the other hand, refers to an off-campus, distance-learning writing class with the same capabilities for synchronous and asynchronous exchanges.

Appendix A provides a graphic representation of the theoretical framework underlying this study. Social construction learning theory informs collaborative learning as a pedagogical method and computer-mediated communication as a pedagogical medium; and they, in turn, foster the development of discourse communities and inform the practice of peer response, a support structure for assisting students in developing a heightened sense of audience in their writing. The question this study addresses is how these elements interact and come together in two different learning environments.

Audience

For constructivists, audience is not a passive receptor of information but rather a co-constructor of ideas in the writing process. Meaning cannot emerge from text without an active process of construction, a process in which the reader is as much an agent as is the writer. Porter (1992) denies the notion that text can be understood or defined in isolation: "The traditional notion of the text as the single work of a given author, and even the very notion of author and reader, are regarded as simply convenient fictions for domesticating discourse" (p. 68). Indeed, social constructivists challenge the distinction between writer and reader and instead privilege discourse communities where the reader becomes an equal participant in the construction of meaning (Haneda & Wells, 2000). For social constructivists, audience is not an afterthought or a

later concern in the writing process, but is present and collaborating during invention itself, as LeFevre (1987) and Johnson (1997) both note.

While audience theorists have linked the construct of audience and the construct of discourse communities (Reiff, 1996), Pratt (1991) redefines Bruffee's (1984) notion of the discourse community as a "contact zone," (p. 34), a site of conflict rather than consensus, "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power" (p. 34). Pratt advocates a rethinking of composition pedagogy so that we recognize the reality of contested cultural ground in our society. Lunsford and Ede (1996) agree, noting that an audience can not only "enable but also silence writers and readers," (p. 170), particularly students who do not have equal access to the resources of language and who have historically been marginalized in the academic arena. But in spite of the varied perspectives on the notion of discourse communities, composition scholars agree that knowledge is socially constructed through communities of learners. If one accepts this premise, then it follows that discourse communities can play an important role in the university writing classroom.

Argument as Genre

To a degree, a writer's sense of audience comes from genre knowledge, familiarity with the rhetorical conventions required in a particular context and situation. Just as genre helps a writer create meaning, so too genre helps a reader (re)construct meaning. Gerhart (1992) suggests that genre helps readers to organize their responses to the text and to recognize the understanding toward which the conventions of the text appear to be directed. Through their knowledge of argument as genre and their experience of internalizing and generalizing the

reactions of specific readers' responses, students can begin to develop a sense of audience. An understanding of argument as genre thus mediates between the writer, the reader, and the text, in part constructing the rhetorical situation.

Part of the difficulty with assessing students' level of audience awareness in their prose can be resolved by considering the assumptions underlying the purposes of argument. Historically, the term argument has referred to the rational, logical, non-emotional reasoning processes involved in persuasive writing, often associated with an agonistic strategy of persuasion (Joliffe, 1996). In this view, Joliffe states, "An argument is seen as something that involves a proponent, armed with a thesis, and an opponent" (p. 14), something that can be won with evidence or proofs that are better than the opponents'.

Compositionists have distanced themselves from a purely combative approach to argument, fearing that it shuts off dialogue between writer and reader, especially on issues involving strong values and beliefs. The goal has been to foster in the writing classroom a view of argument as understanding rather than as difference, emphasizing inquiry over conflict. In terms of approaches to argument, Rogerian rhetoric is most closely aligned with such a view and with constructivist, social-epistemic principles. It thus is the primary lens through which the presence of audience in students' argumentative texts is examined in this study.

The Study

Students comprised 36 volunteers enrolled in Composition II (English 141). Random assignments were made based on a stratified random blocking procedure to ensure similarities between groups in regard to grade point average and year of studies (Crowl, 1996). Participants were primarily first-year students, but the population also included second-, third-, and fourth-

year students who had postponed completing their composition requirement. The onsite group comprised 14 women and 6 men. The online group comprised 11 women and 5 men. Initially, both groups had 22 students, but the online group had a higher attrition rate, noted in previous research as a common phenomenon (Meritosis & Phipps, 1999), and this attrition resulted in uneven numbers at the end of the term---20 in the onsite group and 16 in the online group.

To get a better sense of the day-to-day interactions of students in both groups, I attended the classes for the onsite group and also reviewed electronic conferences for both groups each week. As a passive observer, I was essentially invisible to the onsite and online students, but my observations gave me an insight into the day-to-day pedagogy and interactions that took place in both groups.

The objective of the course was to improve students' critical, analytical, and argumentative skills in thinking and in writing. Students wrote four argumentative texts of 1,000 to 1,200 words and a longer research paper. With each writing assignment, students went through the cycle of determining their purpose and their audience, brainstorming, drafting, revising, and editing their work before they submitted a final draft for review to the instructor. Of particular importance to this study during this recursive process were the peer response sessions in which students, working in groups of three, engaged. Students were randomly assigned to peer response groups by the instructor, rotating groups throughout the semester. Students in the onsite class gave one another feedback both through oral and through computer-mediated exchange. Students in the online class conducted all their peer response sessions exclusively online.

Instruments

The first instrument used in the study was a collaborative learning survey that measured students' post-treatment attitudes towards four collaborative learning constructs: (a) sense of belonging to a discourse community; (b) perceived value of belonging to a discourse community; (c) perceived benefits of peer response feedback; and (d) preferred medium for peer response—oral/face-to-face or written/online. Eight survey items represented each construct. An alpha level of .05 was used for all statistical tests.

The second instrument was an audience awareness rubric, used in this study to measure students' ability to inscribe or to represent audience in argumentative discourse. Post-treatment papers were coded using a random numerical coding system and were assessed by three experienced compositionists. While students wrote on a variety of topics of their own choice throughout the semester, for the final assignment in the course, students were instructed to write a position paper on the death penalty and address it to a dissenting audience. Neither the course instructor nor I was a reader of the post-treatment papers. The readers first completed a "norming" of the papers that was conducted until a .90 level of inter-rater reliability was achieved (Crowl, 1996). The readers assessed the papers based on a six-item rubric, using a primary-trait criterion-referenced scale (Walvoord & Anderson, 1998) that ranged from one (very deficient) to six (very proficient) in audience awareness traits. The traits represent six elements important to audience in argument, the genre focus of the composition course in which the students were enrolled: (a) exigency, (b) empirical support, (c) logical appeal, (d) ethical appeal, (e) emotional appeal, and (f) treatment of opposing views.

While a sense of audience is reflected not only in the writer's rhetorical choices but also in organizational and linguistic decisions, I chose to limit my focus to these six traits, based on a

combination of Aristotelian, Toulminian, and Rogerian rhetoric. I define audience awareness in argument, then, as the writer's use of these six rhetorical elements—to secure trust, respect, and perhaps assent from a multiple and varied audience (Ramage & Bean, 1998). While we must be cautious not to draw conclusions about students' level of audience awareness from a single sample of their writing, this study examined the post-treatment papers as in aggregate, comparing groups' audience awareness level rather than determining individual student performance.

Differences in Collaborative Learning Attitudes

In the post-treatment collaborative learning survey, students responded to eight survey items measuring each of the constructs noted . Each item could be responded to on a scale of one (strongly disagree) to six (strongly agree), for a possible range of 8 to 48 for each construct. To avoid additive error in the analysis, I conducted a multiple analysis of variance (MANOVA) on all four constructs, and this analysis revealed no significant difference between groups, F (4, 31) = 2.168, $p < .096$. Since MANOVA did not reach significance level, I did not follow up with an analysis of variance (ANOVA). However, Appendix B indicates the means, standard deviation, F value, and significance for each of the four constructs.

Appendix C indicates the differences between groups for each of the eight survey items in construct one, sense of belonging to a discourse community. Although no significant difference emerged between groups in regard to sense of belonging to a discourse community, the difference did approach significance ($p < .058$), suggesting that a face-to-face environment may promote a greater sense of belonging among students than does an online environment. Of the eight items that comprised construct one, Item 12, "I felt connected to other students in this class," and item 24, "I developed a sense of rapport with students in this class," had significantly

different responses between groups ($p < .038$ and $p < .012$, respectively). While students in both groups agreed that their class worked together as a discourse community, when the questions focused more specifically on whether the students felt they "knew" other students in the class, the online group had significantly lower scores. One explanation is that a sense of belonging to a community of learners is more difficult to achieve in the absence of face-to-face interaction. Nonetheless, multivariate analysis of variance precludes a definitive statement of significant differences between groups for the sense of belonging construct.

Appendix D indicates the differences between groups for each of the eight survey items in construct two, perceived value of belonging to a discourse community. In terms of perceived value, the difference between groups is minimal and not statistically significant ($p < .509$). The similar means between groups for construct two indicate that onsite and online students valued belonging to a community of learners in equal measure, even though differences in their perception of actually belonging approached significance ($p < .058$). This in itself is an noteworthy finding

Appendix E indicates the differences between groups for each of the eight survey items in construct three, perceived benefits of peer response feedback. Again, the difference did not emerge as significant ($p < .120$), but the direction of the difference in each of the eight items for this construct was the same, with consistently higher scores for the onsite group. One explanation for this is that online students worked under a different set of dynamics during their peer responses sessions. While the onsite students conducted peer response sessions synchronously, with students reading, writing, and discussing the texts-in-progress simultaneously during a particular classroom session, the online students conducted their peer response sessions asynchronously. Students sent their texts-in-progress to their peers, then received feedback in a

follow-up message. If writers did not send their drafts in a timely manner to peers, or if peers did not respond in a timely manner to drafts sent to them, the students' level of satisfaction with the process may have somewhat affected their responses to the survey items regarding this construct. Nonetheless, the difference between groups in perceived benefits of peer response feedback was not significant.

Appendix F indicates the differences between groups for each of the eight survey items in construct four, preferred medium of peer response feedback—oral/face to face or written/online. To avoid statement bias in this construct, items 3, 14, 20 and 27 on the survey were phrased to express a preference for oral feedback. Items 11, 18, 23, and 31 were phrased to express a preference for online feedback and were reverse coded, so that a higher numerical value in each of the eight statements represents a preference for oral/face-to-face feedback. Interestingly, when statements were "online-directional," the scores tended to be slightly lower than they were when statements were "face-to-face directional." That is, higher scores for all eight items are in the direction of preferring oral/face-to-face feedback. Differences between groups for construct four, "preferred medium of peer response--oral/face-to-face or written/online," approached significance ($p < .051$).

Differences in Audience Awareness

Does a significant difference exist between groups in students' audience awareness in their writing? This was determined by using the audience awareness rubric developed for this study (Appendix G) and applying it to students' post-treatment argumentative papers. To avoid additive error in the analysis, I conducted a multiple analysis of variance (MANOVA) on all six of the audience awareness traits, and this analysis revealed no significant difference between groups in students' awareness of audience, $F = (6, 29) = 1.142$, $p < .364$. Since MANOVA did

not reach statistical significance, in Appendix H I report the means, standard deviation, F value, and significance for each of the six audience traits measured. While the difference between groups in audience awareness scores was not significant ($p < .364$), the pattern of scores compared to the pattern of collaborative learning scores is notable. In the four collaborative learning constructs, indeed, in every item of the 32-item survey instrument, the mean scores for online students were lower than they were for onsite students. Quite the opposite was true for the audience awareness results, where mean scores for online students were higher than they were for onsite students. While, in both cases the differences were not statistically significant, the consistent pattern of scores is suggestive of differences between groups. The online group had consistently lower scores (though not significantly so) in attitudes toward collaborative learning, but consistently higher scores (though not significantly so) in audience awareness. We can therefore conclude that the presence or absence of face-to-face interaction did not have a significant effect on students' treatment of audience in their written discourse.

Because knowledge is socially and historically situated, the social epistemic perspective provides a strong rationale for collaborative practice, whether in the onsite or the online classroom. It empowers students to be active participants in democratic discourse, within classroom walls and beyond. It therefore needs to be at the center rather than on the periphery of writing pedagogy. However, not all collaborative pedagogy is the same. It is important for us as teachers of writing to evaluate and perhaps reconstruct the goals of our discipline, the means by which we hope to achieve them, and the consequences of our disciplinary practices. It is also important to incorporate a democratic ethos in the writing classroom, whether it is situated onsite or online.

These are not the findings I had expected. I was certain that the value-added of face-to-face interaction would translate into higher audience awareness scores in students' writing. However, such was not the case. As modes of communication, both face-to-face and computer-mediated interactions have strengths and weaknesses. However, from a practical perspective, post-secondary education faces tremendous challenges and opportunities as the profile of the undergraduate population changes. The majority of students will not be full time 18- to 21-year-olds who can afford to devote their complete time to coursework and living on campus (Hiltz, 1994). Online writing course may prove to be a suitable alternative for students who are properly motivated and self-disciplined to work in that environment. And as more and more university writing programs merge face-to-face writing instruction with supplementary Web materials, the distinction between the two media will continue to blur.

Further promising research is to examine differences in both attitudes and outcomes based on gender and ethnicity. And a larger N would have borne out a significant difference between groups more clearly. The reality is, however, that writers who are involved in direct and authentic electronic exchanges with readers are likely to imagine their readers, whether or not they also have face-to-face encounters. The absence of face-to-face contact is not in itself detrimental to students' treatment of audience in their writing. Indeed, this study suggests that computer-mediated communication and electronic forms of discourse allow students to address audiences and to create a complex web of dialogic interchanges.

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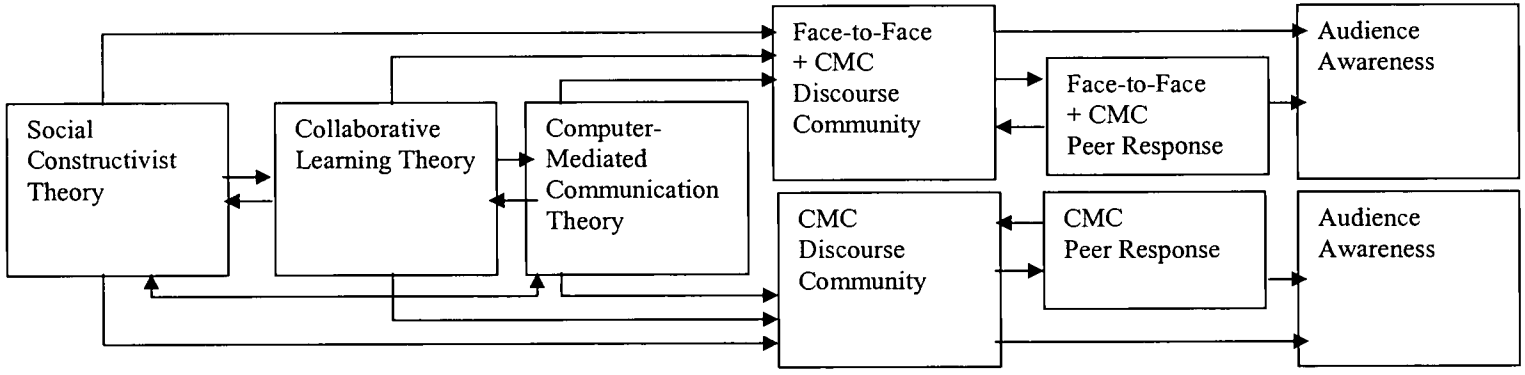
Appendix A. Audience Inscribed, Audience Involved: A Constructivist Model

of Two Computer-Mediated Discourse Communities



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Appendix B

Difference Between Groups--Collaborative Learning Constructs

Learning Construct	Group	M	S. D.	F	Sig.
Belong	Onsite	34.95	8.32	3.856	.058.
	Online	29.57	8.00		
Value	Onsite	38.70	6.98	.446	.509.
	Online	37.19	6.45		
Peer	Onsite	37.45	6.70	2.547	.120
	Online	33.94	6.39		
Oral	Onsite	35.20	6.57	4.084	.051
	Online	32.64	10.44		

Appendix C

Differences between Groups--Sense of Belonging

Group	N	M	S. D.	F	Sig.
1. The students worked well together in our class					
Onsite	20	4.85	1.04	3.791	.060
Online	16	4.19	.98		
2. I felt I belonged to a community of learners in this class.					
Onsite	20	4.35	1.27	.999	.325
Online	16	3.94	1.18		
3 I felt connected to other students in this class.					
Onsite	20	4.25	1.12	4.675	.038
Online	16	3.38	1.31		
4. I was part of a community of learners in this class.					
Onsite	20	4.60	.99	2.588	.117
Online	16	4.06	1.00		
5. I developed a sense of rapport with students in this class.					
Onsite	20	4.30	1.22	7.059	.012
Online	16	3.25	1.13		
6. I felt I got to know students in this class.					
Onsite	20	4.10	1.29	3.917	.056
Online	16	3.19	1.47		
7. Working together made me feel connected to my peers in this class.					
Onsite	20	4.30	1.26	2.552	.119
sOnline	16	3.63	1.26		
8. We worked as a community of learners in this class.					
Onsite	20	4.20	1.24	.415	.524
Online	16	3.94	1.18		

Appendix D

Differences Between Groups—Value of Belonging

Group	N	M	S. D.	df	F	Sig.
4. Feeling part of a community of learners is valuable to learning.						
Onsite	20	5.00	.97	2.361	.134	
Online	16	4.50	.97			
6. Feeling connected to other students in a class is beneficial to learning.						
Onsite	20	5.00	1.03	.833	.368	
Online	16	4.69	1.01			
10. Learning is enhanced when students feel connected to other students in a class.						
Onsite	20	4.95	.89	.854	.362	
Online	16	4.69	.79			
13. Working with other students in a class contributes to learning.						
Onsite	20	4.85	.99	.010	.921	
Online	16	4.81	1.28			
17. Learning improves when students work together.						
Onsite	20	4.80	1.01	.025	.875	
Online	16	4.75	.86			
19. A sense of community in a class promotes learning.						
Onsite	20	4.75	.79	.051	.823	
Online	16	4.69	.87			
22. Learning improves through connectedness with other students.						
Onsite	20	4.70	.92	.429	.517	
Online	16	4.50	.89			
28. A sense of being connected to other students in a class is important to learning.						
Onsite	20	4.65	.93	.081	.777	
Online	16	4.56	.89			

Appendix E

Differences Between Groups--Perceived Peer Response Benefits

Group	N	M	S. D.	F	Sig.
1. Feedback from my peers on papers-in-progress helped me see my readers' perspective more clearly.					
Onsite	20	4.70	1.08	2.943	.095
Online	16	4.13	.89		
5. Getting feedback on my drafts from peers made me more aware of tone in my writing.					
Onsite	20	4.45	1.36	.113	.738
Online	16	4.31	1.01		
7. Peer responses on papers-in-progress helped me see if my purpose was clear for readers.					
Onsite	20	4.75	1.29	.646	.427
Online	16	4.44	.96		
9. Responses from peers on work-in-progress made me more aware of other views on an issue.					
Onsite	20	4.60	.82	1.759	.194
Online	16	4.19	1.05		
16. Responses from peers on drafts gave me additional ideas for how to support my claims.					
Onsite	20	4.70	.92	2.779	.105
Online	16	4.13	1.15		
21. Peer critiques of drafts helped me see how readers might perceive me in my papers.					
Onsite	20	4.60	.99	.826	.370
Online	16	4.31	.87		
25. Feedback from peers on papers-in-progress made me more aware of my audience.					
Onsite	20	4.90	1.02	7.621	.009
Online	16	3.94	1.06		
29. Responses from other students on drafts helped me see gaps in my reasoning.					
Onsite	20	4.75	.79	.635	.431
Online	16	4.50	1.10		

Appendix F

Differences between Groups--Preferred Peer Response Medium

Group	N	M	S. D.	F	Sig.
3. Oral face-to-face peer feedback on drafts is more helpful than online written feedback.					
Onsite	20	5.00	1.21	6.194	.018*
Online	16	3.88	1.50		
11. Receiving peer feedback on drafts in writing, online, is more effective than receiving it orally, face to face learning.					
Onsite	20	4.15	1.23	2.455	1.26
Online	16	3.44	1.50		
14. Getting feedback from peers on drafts orally, face to face, is more useful than getting it in writing, online.					
Onsite	20	4.50	1.00	3.011	.092
Online	16	3.81	1.38		
18. Written online peer responses on drafts have better results than oral face-to-face responses.					
Onsite	20	4.25	1.02	4.567	.040*
Online	16	3.44	1.26		
20. Getting face-to-face oral feedback from peers on drafts is more valuable than getting written online feedback.					
Onsite	20	4.60	1.05	2.779	.105
Online	16	3.94	1.34		
23. Receiving written online peer responses is more productive than face-to-face oral responses on drafts.					
Onsite	20	4.10	.85	3.338	.076
Online	16	3.44	1.31		
27. Critiques received on drafts orally, face to face, from peers are more beneficial than critiques received in writing, online.					
Onsite	20	4.50	1.10	1.915	.175
Online	16	3.94	1.34		
31. Getting online written feedback is more advantageous than talking face to face about a draft.					
Onsite	20	4.10	.79	2.443	.127
Online	16	3.56	1.26		

*$p < .05$.

Appendix G. Audience Awareness Rubric

1 = Very deficient	4 = Sufficient
2 = Deficient	5 = Proficient
3 = Nearly sufficient	6 = Very proficient

Exigency

1. Exigency not established, but rather assumed. Does not engage target readers' interest/makes little or no attempt to contextualize the problem. Position ineffectively articulated.
2. Minimal exigency established, sometimes through a self-evident statement (e.g., "The death penalty is a serious problem today"). Or a clichéd statement ("Since the dawn of time, society has been concerned with violence"). Does not engage readers' interest/makes little attempt to contextualize the problem.
3. Some attempt to contextualize the problem. Goes beyond cliches to establish exigency, but method is rote/uninspired.
4. Establishes exigency/significance of problem. Contextualizes the problem and engages readers' interest. Writer's position emerges appropriately.
5. Does everything listed in point #4; in addition, establishes the issue as relevant to the audience.
6. Does everything listed in point #5, but with greater thoroughness; uses specificity to advance purpose.

Empirical support

1. Support for claims is largely absent. Hasty generalizations, misinformation, terms not defined.
2. Support for claims is limited. Few specifics. Self-evident statements. Weak definitions.
3. Support for claims is nearly sufficient. Some specifics and some definitions included, but not at level of sufficiency for target audience. Grounds in support of reasons occasionally presented.
4. Support for claims is sufficient for target audience. Facts, examples, illustrations included. Adequate contextual information provided. Terms defined as needed.
5. Does everything listed in point #4; in addition, provides well-elaborated support for claims and uses authority effectively.
6. Does everything listed in point #5; in addition, integrates and documents source materials effectively.

Logical Appeal

1. Rant rather than reasoning, punctuated by logical fallacies (e.g., non-sequiturs, post hoc fallacies, strawman arguments).
2. Weak reasoning. Significant gaps in logic, missing causal links. Claims and reasons seldom connected.
3. Reasoning is still weak, but fewer gaps in logic and causal links. Some chains of reasons developed.
4. Adequate reasoning. Chains of reasons developed. Reasoning used as central vehicle for advancing/supporting claim. Grounds presented in support of reasons.
5. Does everything listed in point #4; in addition, examines underlying assumptions as needed. Uses sound reasoning, well elaborated. Effectively connects claims and reasons.

6. Does everything listed in point #5; in addition, explicitly states warrant when not clearly implied by claim and reason, and provides backing when assumption is arguable.

Ethical Appeal

1. Writer appears uninformed in subject matter and/or careless in execution; shows little interest in subject and little respect for readers. Lacks credibility.
2. Writer appears minimally informed on subject at hand. Response to topic is essentially rote, unoriginal, unsubstantive. Lacks credibility.
3. Writer works to establish credibility with audience. Appears to be somewhat informed on topic, but with gaps in understanding. Credibility is still weak.
4. Writer is adequately informed on subject. Credibility adequately established.
5. Does everything listed in point #4; in addition, treats audience with respect. Establishes credibility and trustworthiness. Writer appears intelligent, informed, and fair. Engages the audience through the effective use of ethos.
6. Does everything listed in point #5; in addition, builds on shared values between writer and audience. Treats readers with consideration and respects their intelligence.

Emotional Appeal

1. Frequent lapses of appropriate tone (e.g., hostile, self-righteous, and/or condescending tone, inflammatory diction). Tone hinders the argument.
2. Lapses of appropriate tone. Less inflammatory diction, but emotionally manipulative, sometimes intended to elicit guilt or shame in audience. Tone hinders the argument.
3. Improved tone and use of diction, but inconsistent effort to maintain an appropriate tone. Tone does not yet advance argument.
4. Appropriate tone. Non-inflammatory, non-manipulative diction. Adequate emotional appeal. Tone advances the argument.
5. Does everything listed in point #4; in addition, subordinates emotional appeal to logical appeal and reasoning; uses diction effectively. Engages the audience through the effective use of pathos.
6. Does everything listed in point #5, but with greater thoroughness; emotional appeal is "earned."

Treatment of Opposing Views

1. Audience's views not acknowledged. Writer demonstrates little or no awareness of audience's values. Writes primarily for himself/herself.
2. Audience's views minimally acknowledged, but summarily dismissed and/or distorted. "Principle of charity" not exercised.
3. Improved acknowledgment of audience's views, but inconsistent and insufficient effort to do so.
4. Audience's views fairly acknowledged and addressed. Readers' values considered. Issues considered from readers' point of view.
5. Does everything listed in point #4, but with greater thoroughness. In addition, appreciates readers' rights and feelings. Makes appropriate concessions. Looks for common ground between writer's and readers' views.
6. Does everything listed in point #5; in addition, acknowledges strengths of audience's views and valid objections. Qualifies position clearly. Appropriate, well-elaborated concessions and qualifiers.

Appendix H

Difference Between Groups--Six Traits of Audience Awareness

Audience Traits		M	S. D.	F	Sig.
Purpose	Onsite	8.50	3.04	2.736	.107
	Online	10.50	3.10		
Empiric.	Onsite	10.00	2.79	.701	.408
	Online	10.81	3.02		
Logical	Onsite	9.85	3.07	.242	.626
	Online	10.38	3.32		
Ethical	Onsite	9.70	3.36	.573	.454
	Online	10.56	3.44		
Emot. Appeal	Onsite	10.30	3.21	1.942	.173
	Online	11.69	2.63		
Oppos.	Onsite	9.40	3.19	1.583	.217
	Online	10.63	2.50		

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