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ABSTRACT
              Intended to help freshman composition teachers
develop productive audience strategy in their students, this paper
explores useful and functional techniques elicited from expert
writers to facilitate the generation of internal audiences for the
typical college student in a required writing class. The paper
encourages small-group peer discussion to ensure that every draft of
every assignment has a real audience on the same level as the writer,
as well as to engender a relaxed atmosphere in the classroom. The
first section of the paper offers students (1) a framework for
writing illustrated by improvisation of a metaphor; (2) an experience
involving the basic processes that students can identify with and use
for a model; (3) examples of universal audiences; (4) a series of
stories about potential relationships to audiences; and (5) positive
motivation to learn a new and effective strategy for generating
audiences of their own choosing. Stating that, in using the
identification strategy for generating new audiences, the writer will
learn to take three distinctive points of view--his own, the
audience's, and that of a director watching the interaction between
writer and audience, the central section of the paper identifies and
explains the steps necessary to accomplish this. The final section of
the paper provides examples of the kinds of activities that teachers
can practice with their students to initiate useful audience
strategies. (References are attached.) (NKA)

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Bemused Muse:

Teaching Productive Audiences for Writing

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"Mirror, mirror on the wall, who is the fairest one of all?" Some answers are a pleasure to hear, others are not. The question, of course, does not ask for particularly useful information.

Once, when children were poets, a child discovered a magical glob of silvery, crystalline clay that shone like starlight and was a delight to hold and behold. Musea was her name, and she discovered that she could stretch the clay into great sheets that were as soft as cobwebs but reflected like mirrors. And when she looked into the special mirrors that she devised from this substance she could see things no normal mirror could show.

She stretched a huge sheet of the stuff across one wall of her room and looked at it. It danced with color to a musical beat. writing was too messy. She wrote a few more lines when the portrait of the kingdom's Chief Minister of Referees of Games in General shouted that she wasn't following the rules of poetry. The rules of poetry? she asked herself. She tried to write more but all the portraits began such a din of shouting that she couldn't hear the music of her words. And when she looked down at her paper she only saw reflections of portraits shouting at her. So she threw down her pen, tore the gossamer mirror off her door, and went out to play in the garden.

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FIRST COMMENTS

    This paper addresses the processes by which we construct and
respond to internal audiences. We see audience as a crucial piece
in the writing process. But it is crucial to more than writing
since audience affects all the little performances everyone gives
each day. In a sense, audience is a pervasive backdrop to which
socialized humans relate. It is how our models of other humans
react that provides much of the motivation, many of the
limitations and a great deal of the meaning we find. Since
audience so profoundly colors our experience it is important to
generate and alter internal audiences that are useful and
functional and that move us in the directions we want to move. So
the strategy outlined in this paper, while specifically designed to
improve college students' writing, has personal implications far
beyond that.

    The class for which we developed productive audience strategy
is a generic Writing 101 Freshman level introductory composition
class required of all students during their Freshman year at the
University of Utah. All Freshmen write a standard essay as part of
their admission to the University. This writing sample is read by
two faculty, who then route students into Writing 50, Writing 101,
or Writing 110. Writing 101 receives the bulk of students and is
designed for students who are not exceptionally poor nor

exceptionally good writers. Each section of Writing 101 has about

21 students.

The section of Writing 101 taught by the senior author focuses

on installing strategies elicited from expert writers. The

emphasis is on important strategies such as a creativity strategy,

several idea-integration strategies, a motivation strategy, and an

audience strategy, among others. The classroom atmosphere is

relaxed and noisy; we have fun. As much as possible we violate the

dreary demands of the typical classroom architecture by moving

seats around to meet our needs. Students work in groups of four

peers who read and comment on each other's work to ensure that

every draft of every assignment has a real audience that is on an

equal level to the writer.

The audience strategy described in this paper was elicited from

Susan, a student in one class taught by the authors. Susan always

did her assignments correctly; that is, her writing always met the

spirit of an assignment's demand, and almost always met the letter

of its demand. Furthermore, when other students appeared confused

about what was wanted from an assignment (or confused about

anything in the class, for that matter) Susan would often interrupt

the authors' explanation with an "What he means to say is..." and

then proceed to give a more succinct and direct explanation than

the authors were doing. It seemed to us that she was on to

something, so we elicited her strategy. We decided to use her

strategy, rather than, say, a professional writer's strategy, to

install in students for two reasons. First, it is nicely tuned to

the needs of college studen... More importantly, it is a good
strategy.

AUDIENCE INSTALLATION PACKAGE FOR CLASSROOM USE

Our audience in this section is people who want to teach
writers to generate productive audiences. Most of the structure
and text of this section is oriented that audience. To a lesser
degree we also address comments to people interested in teaching
students better study habits. Finally we have kept in mind anyone
who is interested in audience as a central part of human experience
and therefore applicable to personal change.

What follows is a menu of classroom processes that we have
found useful in teaching writing students to alter old audiences
and generate productive audiences. You might want incorporate
some of these techniques in your own teaching (after you have
altered them to fit your situation).

Metaphor. Later, Musea sat musing to the music of a stream
in her garden. She had been unable to write for some time now due
to the din of all the portraits in her room. She noticed that an
owl in a tree nearby was studying her carefully. They exchanged
polite greetings and the owl flew down next to her.

"Amusing isn't it?" said the owl as it held up a magical glob
of silvery clay.

Bemused by an owl having some her precious and magical stuff,
she asked, "How did you come by that?"

"Oh, it's everywhere; sometimes I think that the problem is
getting away from it, not finding it. Usually it's stretched so
thin that you don't notice."

The owl stretched out a charming mirror from its stuff and
asked Musea to look into it. He asked her to see many things about
herself and she did. And while she was absorbed in her world
within the owl's mirror, the owl, quite abruptly and unexpectedly,
crushed the mirror into a glob. She gasped at the shock and pain
of seeing herself crushed. Then she became angry.

The owl, however, looked at her kindly and said, "You've got to
learn the dangers of letting yourself seep out into this stuff."
He stretched a big sheet of the stuff and put it on the ground.
Then he flew up to a large tree limb. "Come up here with me.
You'll see what I mean."

She still felt angry as she climbed up next to the owl.

Look down into the sheet and see yourself writing in it."

This she did, seeing herself at her desk. Soon she saw herself
jerk her quill to a stop in response to a nasty comment from the
cleaning lady's portrait. She started and stopped writing in a
jerky fashion, like a puppet on a string, reacting to conflicting
voices from the portraits around her. Soon she saw in her face the
frustration that stopped her from writing at all."

"This tree limb is magical," said the owl. "From up here you
can change whats going on down there." The owl looked at her
expectantly.

She wasn't sure what the point was. "What changes?" she asked.
Just look into the mirror and make changes."

The first author generally likes to keep a metaphor running
throughout the quarter. This running metaphor is largely
improvisational, made up on the spur of the moment in the context
of whatever is going on in class. The above metaphor fragment
became a bit formal when it was written. It is included as an
example of what you might do rather than as a prescription of what
you should do. Any metaphor gets boring when told too many times.
We have found metaphors fun and useful and suggest that you
improvise them utilizing ongoing events. Still, improvisation
requires a starting point and Musea and her clay can give you such
a starting point.

Identification/Projection exercise. This exercise, which is
described in detail by Stevens (1971, p. 227), provides students
with a direct demonstration of the power and consequences of their
ability to identify with and project themselves onto objects
outside themselves. The purpose here is to provide them with a
direct experience that we can later relate to their identification
with the work they produce and to the emotional impact of their
internal audiences.

Take some object that is lying around that is reasonably
interesting and hold it up where everyone can see it. Ask people
to call out one or two word descriptions of it. Have them notice
that different people saw different things even though all were

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looking at the same object.   Then have everyone identify with the
various aspects of the object that they noticed.   For example (for
a piece of wire), "I am flexible," or "I am pointed and sharp."
You want them to take the point of view of the object, to see the
world as the object does, to hear and speak as the object does, to
feel and move as the object does.   This foreshadows some of the
most important aspects of the audience strategy that they will be
learning.   Take time and do what is necessary to develop this
process.

While people are so engaged, do something to the object that
provokes a strong reaction, such as crumpling it up and throwing it
away.   Crumpling it is a bit nasty, but it does produce strong
reactions in people.   And it addresses very directly how some
audiences give feedback—essentially by destroying the work.   We
will also use this crumpling later to show how to get rid of
audiences that are not working effectively.

After this exercise is finished it needs to be put into a
framework that will give it meaning for the issue of audience.   We
use this exercise to lay the foundation for changing internal
audiences that may be causing students pain and blocking them from
writing (among other things).   We talk about how humans make up
internal representations of themselves and other people.   (If the
metaphor has worked, this discussion can be simple, direct, and
largely experiential with a minimum of intellectual abstraction.)
We can then use the identification/projection experience to anchor
just how easy it can be for a human to identify with these internal

audiences and so make themselves vulnerable to the crushing

comments and actions of the real people represented by their

audiences.

Finally we make clear that building internal models of people

to serve as audiences is a natural and functional process that

underlies communication and empathy. It is fine to give people

power over you by making them your audience. Those who can't do

this well are largely psychopathic and often end up in jail. The

trick is to construct your internal audiences using people who in

some sense earn the right to be there by loving and respecting you,

or by giving you useful and constructive feedback, or by meeting

some other of your purposes.

Universal audiences. Some obvious audiences that are

universal--parents, friends, lovers, religious leaders--are worth

mentioning to students. This develops clearly that audience is a

powerful experience engaged in by everyone. It also can provide a

context for discussing just how strong the feelings connected to

audience can be.

Stories about audiences. These are a set of very short

stories that can be told about audiences. The first four

illustrate the idea that audiences don't have to be negative, they

can give a person nearly unconditional positive regard. The last

story illustrates that authors don't have to take too much abuse

from their audiences.

There is the story about the time Harlan Ellison, in order to help out a failing bookstore, wrote one short story per day in the front window of the store. Passers-by could come in and make suggestions. People stood outside the plate glass window and were in awe that they were actually watching a real author writing and that he might actually allow them to make suggestions. This story illustrates an audience that is impressed by the fact of writing at all. The people outside the store window could not tell anything about the quality of Ellison's writing.

Of course we've all seen the enormous crowds on television that the Pope draws when he visits some country. One can imagine people way in back who can barely see the white figure of the Pope. Yet these people are deeply moved just because he is there.

There are many small-time bands in every city that do not play well, yet receive an enthusiastic response from their audience.

There are many stories of people who run marathons, not to win, but to finish. The very fact of being able to do it elicits admiration from bystanders, friends and family. To put the accomplishment of being able to write at all in perspective, we can remember that once it was a magical source of power. Those few scribes who could write records on clay tablets rose to power in ancient civiliations.

The final story is about Harlan Ellison again. Once he was called into the office of a movie producer to discuss a script he had written. The producer sat at one end of a long table which was lined on both sides by flunkies. Harlan was bade to sit at the

other end. The producer took his script and flung it down the

length of the table to Harlan, who thumbed through it, noticing

numerous changes marked in red. The producer began to explain to

Harlan the changes he wanted. Harlan interrupted him and asked

 ist what made the producer think he would make any of the

changes. The producer sneered back that of course Harlan would

because writers were just toadies.

Harlan bowed his head, stood up to his full five feet five

inches, shuffled obsequiously to the head of the table, and punched

the producer so hard that he flipped over the back of his chair

onto the floor. Harlan started to to kick the producer and three

flunkies dragged him away.

These stories address various issues about audience, such as

the fact that people don't nave to sit there and be abused by

voices in their heads; they can do whatever is necessary to whip

the voices into shape. These are not particularly special stories

and we do not recommend slavishly telling them. If they suit your

needs use them. They are an example of something you can do to

address whatever issues you want about audience.

Positive Set. This section addresses a good audience

strategy as a desirable outcome. Why would students want to

install a strategy that allows them to create and alter audiences?

Writing well is one reason. Skilled writers have a productive

audience, one that makes writing not only possible but desirable.

Usually this audience is positive, although a few writers require

adversity to write. The strategy will allow students to invent and

try out audiences until they find one that is productive.

There are academic reasons as well. We will show how the

audience strategy can be used to study effectively for tests, and

even to predict what questions will be on tests. The audience

strategy is also useful in careers after schooling is complete,

especially for those who work in a hierarchical organization. For

example, a woman I know used the audience strategy to great

advantage in her work. She was working at a middle level of

organization in a large company, and, naturally enough, her

audience was her boss, who as it turned out, was a highly skilled

but largely technical thinker. Since his concerns were her

concerns she would address these technical issues at organizational

meetings. This seemed so natural as to be without choice for her.

When she learned the audience strategy she realized that she could

build audiences of the people several levels up the organization;

there was no reason that she had to limit her subjective reality to

addressing the concerns of her boss. She constructed audiences of

people higher in the organization and was able to address their

concerns at meetings and was soon promoted, leap frog, over her

boss. She had already known how to get applause--it was a matter

of being able to construct the right audience so that she could get

the right applause.

Perhaps more impo. ant than success to most people is personal

evolution. Sometimes personal growth is limited by who it is we

spend time chatting with inside our heads. If we don't think about

this issue, these pervasive audiences seem natural; they are just
there. We have no choice about them. Conscious control of an
effective audience strategy allows people to choose audiences that
will move them in the direction they want to move.

   The Audience Strategy.   Up to this point it's been our
purpose to provide students with (1) a framework through the Musea
metaphor; (2) a powerful experience of the basic processes by which
they can identify with and model even an inanimate object; (3)
universal examples of audiences; (4) a series of stories about
their potential relationships to audience; and (5) a postive set to
motivate them to want to learn a new and an effective strategy for
generating audiences of their own choosing. The next step in the
classroom package is the audience generation strategy itself. For
the next several paragraphs we will change our audience from
teachers to students. We hand the text of these paragraphs out to
students; and, since you may also wish to, it makes sense to
address it to students.

   The following is Susan's strategy for generating audiences.
Remember to use it to suit your own needs. In some sense the
empathy that you build up by making a person your audience gives
that person some power in relation to you. It also gives you some
power in relation to that person. The steps below are pretty much
tailored to a university classroom (though you can easily modify
them to fit any situation). Susan expressed that she used the

audiences to help her in the classroom.   She had been a poor

student and one day decided to be a good student.   One of the

things she did was to start identifying with teachers to get their

point of view.   But she indicated that she often had to step back

away from the identification process to determine if she really

wanted to identify with a particular professor, and if so, for how

long.

In the same way, we recommend that you use audiences with a

sense of fun for your own purposes, which, in the classroom, might

be learning interesting ideas and getting good grades.   Whenever an

audience no longer suits your needs you can crumple it up, like a

piece of clay, like the thing I crumpled up earlier, and start

over.   Discard professors that aren't useful, keep ones that are.

In the following steps you will learn to take three distinctive

points of view, that of yourself, that of your audience, and that

of a director watching the interaction between yourself and your

audience.

1.   <u>The Director</u>.   The first step is to create a point of view from

which you can review your relationships, first, to your audience

and, second, to your work.   You might imagine yourself as a

director of a play, sitting in the balcony above the stage,

watching yourself playing to the audience.

For the purposes of writing, imagine yourself looking down at a

scene which contains yourself, the audience you have in mind (often

a professor), and the work that you plan to do for your audience.

From this point of view, practice changing various aspects of the

relatiohships between you, your audience, and your work. Like the

director of a play, make changes in the scene until it has the

qualities and quality that you want. Start with simple

things--change the color of the clothing people wt.~r, or the

posture of you or your audience.

There are many things you can change from the position of the

director. You can change the audience whenever you want. For

example, you can write for an encouraging audience during early

drafts and a more critical audience when proofreading for the final

draft. You can imagine yourself writing for yourself. You can

make the audience disappear and imagine yourself unselfconsciously

involved only in the writing process.

Remember, you can control time. You may make the model you

build of the professor, along with the values you incorporate, only

temporary, to be disposed of at the end of the quarter.

2. Gathering Information. The next step is to gather information

about the person who will be your audience. This is done from your

own point of view. Watch and listen to the person; read things the

person has written (such as the syllabus and assignments). Pay

attention to the person's postures, gestures, voice tones, facial

expressions and so forth. It is often the case in the classroom

that your purpose in creating an audience is to anticipate how you

will be evaluated. If so, carefully gather information on the

differences in the person's voice tone, facial expressions,

gestures, and postures for things the person likes vs. those he or

she dislikes.   This type of information gives information about the

person's values.

3.   Remembering Information.   Next, from your own point of view,

make remembered movies of the person.   Movies, for our purposes,

are internal pictures (especially facial expressions, gestures and

postures) with internal sound tracks (especially of voice, most

notably voice tones and voice mannerisms).   Make sure you can

remember the crucial parts of the information you gathered in (2)

above.

4.   Imitating.   From your own point of view again, construct a

movie with yourself playing the starring role of the teacher (or

other person).   That is, see the same movie as in (3) above, but

with yourself in place of the person you are modelling.

5.   Identifying.   The next step can be a little hard for some

people to do right away since it requires taking the point of view

of another person.   Children do this with great facility.   You may

find that you don't want to take the point of view of a particular

person.   If that is so go to position of the director and change

things until you are comfortable exchanging your point of view with

that of your audience.

     Make a movie of what you would see and hear and feel if you

were doing what the audience did.   That is, pretend you are the

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professor standing up in front class and look out of the

professor's eyes at the class and at yourself; be aware of what the

professor would experience.

The trick here is first to get a movie going from either

(3--remembering information) or (4--imitating) above, that is,

either the professor or yourself in front of the class. When you

have that in mind, imagine yourself walking up in front of the

class, turning around to face the class, and then stepping into

either the professor's body or your own body (depending on which

movie--(3) or (4)--you are watching).

Make sure you have a full sensory experience of the person

(like method acting). Include feelings, smells, tastes, along with

any other experiences that seem important, su... as the sense of

balance.

6. Developing the audience model. Now construct movies of the

professor in some hypothetical circumstances. What's the person

like at home, at the store, on vacation, etc. Practice guessing

small value choices the person would make, like what brand of

cereal would the person choose. Get feedback and make

corrections. The more that your movie of the person seems to have

a life of its own, the more useful it will be. For example,

imagine a person who greatly influences you; and notice how, in

your imagination, that person acts autonomously. The purpose here

is to learn to make up how the person acts in circumstances where

you can't possibly have gathered information about him or her.

This gives you practice in the next--crucial--step.

7. <u>Using the audience model</u>.   Make movies of how your audience
would respond in important academic situations. For example, when
you have a draft of a piece of writing, or a part of a draft, see
your audience reading your work, line by line. It is important to
let this representation of your audience have a life of its own;
that way you discover more about its values than if you try to
control it. Notice facial expressions and other things that let
you know what she or he likes and dislikes. Or, you might watch
your audience going over class notes and textbooks making up
exams. Cheat. Look at the test items the person makes up.

8. <u>Using identification</u>. This technique can be made even more
effective than it was in (7) if you "become" the audience and read
your paper, making comments. That is, step into the person, and
read your paper as if you were that person. Hear the comments she
or he makes inside her or his head. Feel what the person feels;
particularly notice what about your paper feels good and what feels
bad. This will allow you to revise it according to your audiences
values.

      Suppose you are studying for an exam and reading your class
notes or the textbook. Again step into audience and read as if you
are looking out of that person's eyes. Notice what seems important
and valuable to that person. While you are that person, you might

as well make up the exam. Practice making up the type of question

the person uses on exams--multiple choice, essay, or whatever.

Students who practice doing this can gain an uncanny sense for

predicting what is on exams.

9. Feedback to improve model. Interact with the target person as

much as possible. If you get feedback (comments on papers, verbal

answers to questions, etc.) that you didn't expect, then go back to

(2). Gather more information (talk to professors in person about

the feedback you got) and make revised movies. Another way to

gather information is to mimic your audience. We will practice

mimicking later. It may take a few tries to get the audience just

right.

    If you get feedback that you expect, revise your audience

anyway. Fine tune it.

10. Directing the process. Identifying with and modelling other

people and their values is a natural and powerful process that is

fundamental to social relations. It is important, however, that

assume the position of the director from time to time so that you

maintain your personal integrity in the process. Occasionally

review your relationship to your audience and to your work from the

original point of view of the director established in (1) above.

Make sure that these relationships are meeting your broader needs,

values, and goals as a human being. Remember, in the theater of

your mind you are in control and can change whatever you like. If

you find that your professor has values and knowledge that you

like, keep these. If your professor's values and knowledge do not

work for you, then from the position of the director you can

discard them.

   The director has the power to do many things

11.   Using the three perceptual positions. Each of the three

perceptual positions (or points of view) you've learned to use has

great utility in writing. From the position of the director you

can change the audience so that you write for a different audience

at different points in the writing process or for different pieces

of writing. The director can change how you or your audience

relate to each other so the task becomes pleasant--or at least

possible.

   From the position of the audience and its values you can

discover important things about your writing that you can't notice

from your own perspective alone.

   An important option is to be able to take only your own

perceptual position while writing; that is, you may want to make

the audience and the director not exist. Just write from out of

yourself. Later you can examine your work from the other two

perceptual positions.

12. Here are few hints on how to use audience while you write.

When you are in place to write (for example, sitting at a desk),

imagine remembered movies of things you've actually seen your

audience do up and to your left. Imagine movies of things you make

up about your audience up and to your right. When you have

questions about what you are writing look up to your audience for a

reaction.

.   It can be useful to use more than one audience for a single

writing project. For example, some people like to use easy and

friendly audiences early in writing and stricter audiences (like

professors) later in writing. Other people like go back and forth

between audiences. For example, they might use a professor

audience very early to select a topic, then go to an easy audience

to generate some text, and then switch back to their professor to

make revisions. There is, of course, no right way. Explore

various sequences of audiences to determine what works best for

you.

A final note--if you find yourself unable to write, or if you

find that you are experiencing a lot of unpleasant emotions, you

might stop and be aware of your audience.   Sometimes you can

remove these kinds of blocks by switching audiences. Put critical

audiences off until later where they can do some good.

Those are the main steps of the identification strategy for

generating new and useful audiences. Play with these steps and,

like a good cook who soon goes beyond a new recipe, alter the

strategy to make it more effective for yourself. Also realize that

with this strategy you have choices. You can choose your internal

audience. You don't need to be trapped by the audiences that you

now have. Remember, the exercise we did earlier with the object I

held up. Change any audience that causes you more pain than you

want. You don't have to be crumpled up; you can crumple up your

internal audience.

A final note--if you find yourself unable to write, or if you

find that you are experiencing a lot of unpleasant emotions, you

might stop and be aware of your audience. Sometimes you can

remove these kinds of blocks by switching audiences. Put critical

audiences off until later where they can do some good.

Exercises for Audience Strategy Installation. Now the authors

of this paper would like to change the audience back from students

to teachers who want to impact their students' audience

strategies. In this last section of the classroom audience

package, we will give some examples of the kinds of activities that

you can do with your students to ensure that they install a useful

audience strategies. Of course, you will want to make up exercises

that fit what you are doing.

Audience Clinic. If you have two people available, this

demonstration can be a lot of fun. It is based on Monty Python's

television skit, Argument Clinic. In case you are unfamiliar with

this skit, its essence is that a person comes into the argument

clinic, pays some money to a receptionist, and goes into a small

room where a person argues with whatever he says.

For example, as the person enters the room he says, "Looks like

you are the one who's going to argue with me."

"Actually, I'm not."

"Of course you are. I just paid my fee."

"No you didn't. I didn't see you pay a fee."

"That's because I paid the receptionist."

"No you didn't."

"Yes I did."

"No you didn't."

"I'll just step out the door and ask her."

"No, you won't. If you go out the door you forfeit your fee

and the session's over."

"No it's not."

"Yes it is."

And so on. We act out an example of Argument Clinic for

students who are unfamiliar with it and to warm up our audience.

Then we role play Audience Clinic with the same sense of comic

absurdity. In Audience Clinic, one person plays the Performer, the

other plays the Audience. The Performer acts out a series of

things (we like to include a kinesthetic, auditory and visual

activity such as making waving motions with the hands, humming, and

drawing pictures on the board). At first,the Audience reacts to

each thing the Performer does in an absurdly comical exaggeration

of all the worst ways for an audience to give feedback: "Only a

person as worthless as you could wave your hands that poorly;

surely you are genetically deficient. Your baby sister always does

better."   The Performer becomes discourged with each task attempted
and eventually decides to quit.

Next the Performer suddenly and unexpectedly tells the Audience
that he is a terrible audience. "I'm paying you after all. You're
fired! In fact, you do something. And I'll show how to be a good
audience." The crestfallen audience agrees. Here we are
reinforcing the idea that a person can crumple up an audience and
remake it to her or his own specifications. Next the Audience
performs and the Performer gives feedback, in a useful and
constructive way. Model what you think are useful feedback skills
such as the Feedback Frame, the Outcome Frame, etc.

> Can you hear his or her typical words? It would be good if you
> could make up at least one sentence (two or three would be
> better) that is either a direct quote or very much like a
> sentence that s/he would utter. Can you hear voice tone? Can
> you hear speech mannerisms ("ahs," clearing throat, etc.)?

> Pretend that you can observe the professor reading your first
> draft. Now see the movie in your mind's eye as s/he reads it.
> Can you see her or his facial expression (sentence by
> sentence)? How does the facial expression look when s/he likes
> a sentence? When s/he dislikes a sentence?

> How do gestures and postures differ for what s/he likes and
> dislikes?

Can you hear any comments s/he makes (either aloud or in her or

his mind)? How do these differ for what s/he likes and

dislikes?

How are speech tonality and mannerisms different for what s/he

likes or dislikes?

How does s/he feel in general? How do her or his feelings

differ when reading something that she or he likes or dislikes?

While students do this exercise walk around and take the

opportunity to help people when they can't do various parts of the

strategy. Some people will catch on quickly, others will need

things cleared up before they can do the strategy. Remember, it is

not enough to describe a strategy; people need experiences which

help them to install it.

Mimicking. Another exercise that uses the audience strategy is

to ask students to mimic people. In order to mimic someone, a

person needs a good representation of that person, and then needs

to step into the representation and act it out.

Have students work in small groups so each person will have a

real audience when i is time to mimic. Explain how you can mimic

by going through the audience strategy, emphasizing the importance

of stepping into your representation of the person you are

mimicking. Let people choose anyone they think will be fun to

mimic (yourself as the teacher, John Wayne, Ronald Reagan, Charo, Katherine Hepburn, a friend, a professor).

This can be a high energy, fun exercise. But some people will have difficulty mimicking, mostly due to embarrasment. Embarrasment is an excellent oportunity to work with the audience strategy because it is an audience problem. You can't be embarrassed without reference to an audience. So you can use the strategy to change the audience of students who are embarrassed to mimic. This can be a very convincing experience for them since it demonstrates how the strategy can be used to get rid of exactly the kind of limit that blocks writing (and other performances).

Writing exercises. Of course, students need to practice the strategy in vivo, as it applies to their life. Since we are teaching a writing class, we want to use the strategy in writing exercises. If you are using it for some other performance, design your exercises around that performance. Below is an example of a writing assignment given after the students went through the classroom package. The Jerry and Lily story referred to is a murder mystery without an ending that we had previously told in class. The students had to make up an ending that solved the mystery when they were practicing a creativity strategy.

1. Write an account of the Jerry and Lily story for three audiences: a close friend (in personal letter form), a local newspaper audience (in news-article form), and a professor you

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have in a current class who seems difficult to communicate with

(in the form you would use to answer an essay test question

that asked for the solution to a difficult problem). We will

practice the audience strategy on this professor. [Note: Here

we are practicing three common audience types: a friend, a

general reader who is not known to you, and a technical

audience with specific demands and a strong sense of

evaluation.]

2. Choose some professor from a current (or, if necessary,

past) class who seems difficult to relate to (s/he can be the

same as in #1 above).

   a)   Practice the audience strategy with this person.

        Then, pretending you are this person, go through

        your materials for the class and make up two midterm

        test items (two essay questions, or two multiple

        choice items).

   Now go through your material for this professor's class

   and find some concept or section of material that is

   especially difficult.

   c) Now write a few paragraphs explaining this difficult

   material to a good friend, family member, or other "easy"

   audience. Name and briefly describe (in a sentence) your

   relationship to this person.

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        d)   Now write a few paragraphs explaining this difficult

        material to the professor.

FINAL COMMENTS

    Human experience is profoundly affected by moving amoung three

perceptual positions. Movement among various perceptual positions

has been called perspective taking (Piaget and Inhelder, 1956, pp.

209-246; Flavell, 1977, 131-134).   From the first perceptual

position you experience the world simply as yourself. From the

second perceptual position you experience the world in one way or

another as if you were some other person. Possibly you might hear

their voice within your mind making comments.   Or, you might "see

their point." Or, you might understand how they would feel (e.g.,

in response to the question, "How would you feel if you were in my

situation?"). From the third perceptual position, which was

developed formally by Grinder and DeLozier (1986), you experience

your relationship to the other person(s) from from the outside,

from a different logical level, looking down, as it were, from a

meta-point-of view at yourself and the other person(s) interacting.

    While the first perceptual position is our fundamental way of

experiencing the world, severe limitations result if it is the only

perceptual position a person can occupy--as is the case in early

childhood. In Piagetian terms (e.g., Piaget, 1962, pp. 72-74), a

developing child must transcend the "egocentrism" of this single

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point of view in order to engage in normal social relations and develop social values (Ginsberg and Opper, 1969, p. 109). While every child learns to take the second perceptual position to some degree as a natural part of social development, it is often the case that people reach adulthood without using this cognitive process in specific situations, such as writing college papers.

It is important for writers to have the option of identifying with their readers. It is also important for writers to be able to step back to the third perceptual position and evaluate their relationships with their readers. Identifying with an audience can be powerful, even overwhelming. For example, we found an art student who had to give up her scholarship and drop out of school for half a year because she was so identified with how each of her professors felt about her work that she literall, did not know how she felt about it. There are similar dangers in every strong identification. The solution is not to give up identifications, rather to learn to take a meta-position to relationships. Writers need to be able to evaluate and change their relationships to audiences from the meta-position, for example, by considering other, possibly higher, values than successful writing or good grades.

The audience strategy is meant to develop and sharpen students' skills at taking the these three perceptual positions when they write. We recommend that you rearrange and evolve the audience strategy and the classroom package to improve it and to suit your own needs. We certainly don't plan to be limited by what we've written down here; and we hope that you won't be either.

Don't take anything in this article too seriously. Take it
seriously enough, though, to...provoke you... to... DO
SOMETHING...just a little bit--or a lot...DIFFERENT.

So Musea took the portrait of the Referee and re-hung it in a
closet. That way, when she needed to know about rules, she could
open the closet door. She also took the cleaning lady's portrait
down and replaced it with that of her favorite poet.

"Mirror, mirror on the wall, show your uses, tell them all."

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