LAYERING EMOTIONAL LITERACY IN PROFESSIONAL WRITING PEDAGOGY:

A STUDY IN ENHANCING AUDIENCE ANALYSIS

By

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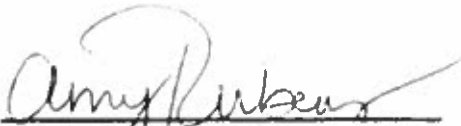
of Fine Art in Design Thinking

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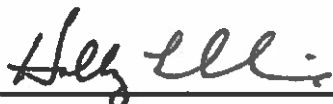
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Abstract

This research examined the design and use of layefring emotional literacy in professional writing pedagogy. Emotional literacy is the ability to use empathy as perspective-taking to perceive, understand, and use emotions to enhance audience analysis in professional writing, a subsect of professional and technical communication. Currently, much of the professional and technical communication pedagogy focuses on the making process of communication design, but through teaching empathy as perspective-taking students gain tools and insight to better understand the audience's needs for increased audience focus in professional writing education.

By layering information for students to better understand how empathy and perspective-taking in audience analysis can affect the outcome of rhetorical communications, this study used a phenomenological approach to understand the student perspective of perceiving, understanding, and using empathy to enhance audience analysis. The phenomenological approach was used to gain insight from the student' perspective about their lived experience (the classroom experience, aka the phenomenon) and gather data from them through interviews post-classroom experience. The student perception of the classroom experience was analyzed by comparing significant statements from the interview process to discover what textural and structural descriptions emerge. Analysis of interviews indicated that not only does emotional literacy layer into the pedagogy well, but we can also identify that it harmonizes well with other theoretical frameworks of layered literacies. Student participants demonstrated perception, understanding, and use of empathy as perspective-taking through language that referenced and/or implied feelings, emotions, empathy, and other's perspectives to inform their professional writing.

Dedication

This thesis is dedicated to my mentors from the English and Design departments and my polycule family. Without their support I could not have accomplished my research goals.

Faculty: Amy Rubens, Ph.D.; Laura Vernon, Ph.D.; Bruce Parsons, Ed.D.; Kathleen Sullivan, M.S.; Joan Dickinson, Ph.D.; and Holly Cline, Ph.D.

Polycule: Rene Rodriguez, Joshua Garrett, and Jeffrey Payne

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Chapter 1: Introduction

Pedagogical needs in Professional Writing and Professional and Technical Communication (PTC) change with new advances in technology and social change. Current trends in pedagogy are often focused on connecting the overlaps of design thinking and PTC, with the emphasis often on the making process (Anabire, 2021; Tham, 2021). The making process—often seen as designing for the user-experience (UX) and for technological solutions—can bring about innovation for communicating information. However, design thinking is at its core human-centered and empathy-based design. Unfortunately, some studies have revealed that classroom-driven design thinking processes leave participants with the perception that design thinking is a making-based, product-driven endeavor instead of iteration and mindfulness of the audience being key components (Naghshbandi, 2020). The purpose of layering emotional literacy in professional and technical communication pedagogy is mindfulness of audience; it is to incorporate empathy-based perspective-taking as a new content layer and tool for audience analysis.

As PTC pedagogy evolves with new technologies and social needs, attention to empathy for users, particularly as perspective-taking, should be a major consideration in pedagogy and writing. Before designing and making, initiate designers must understand the authentic issues and needs of their user/reader (Norman, 2013). The professional writer needs the ability to perceive, understand, and use emotions—three of the four branches of emotional intelligence (AKA emotional quotient EQ). These three branches could be viewed as a representation of skills as tools to be developed by layering emotional

literacy. These tools could help students understand how empathy and perspective-taking play a major role in audience analysis for professional writing.

To understand the student perception, understanding, and use of layering emotional literacy in PTC pedagogy, research was conducted with undergraduate English 306: Professional Writing students at Radford University. While guest teaching a professional writing class on elevator pitches, the researcher layered emotional literacy as perspective-taking into the classroom experience, focusing on enhancing audience analysis for professional writing. In this study, phenomenology was used as an approach to investigating specific phenomenon or shared experiences. The research goal was to discover if students that participated in the classroom experience enhanced their skills and tools for audience analysis to perceive, understand, and use emotions as perspective-taking in audience analysis for professional writing. The classroom experience was examined through interviews, focusing on the student perspective as an analysis of value added to PTC pedagogy used to teach English 306 Professional Writing at Radford University.

Chapter 2: Terms

Empathy: Through the lens of Design Thinking, empathy is "to understand users and stakeholders' behaviors in the context of their lives, and to engage with them directly in order to discover their needs, motivations, efforts, and other stories pertaining to the lives of those affected by a particular problem or situation." (Tham, 2021, pg. 10).

Design Layering: "a set of layers derived from the functional properties of virtually all instructional designs" (Gibbons & Rogers, 2008).

- ***Content Layer:*** "A design must specify the structures of the abstract subject-matter to be taught, must identify the units into which the subject- matter will be

divided, and must describe how elements of subject-matter will be made available to instructional functions performed by other layers" (Gibbons & Rogers, 2008).

- **_Strategy Layer:_** "A design must specify the physical organization of the learning space, social organizations of participants, their roles and responsibilities, instructional goals, allocation of goals to timed event structures, and strategic patterns of interaction between the learner and the instructional experience" (Gibbons & Rogers, 2008).

- **_Message Layer:_** "A design must specify the tactical language of message structures through which the instructional experience can communicate content-derived information to the learner in conversational form" (Gibbons & Rogers, 2008).

- **_Control Layer:_** "A design must specify the language of control structures through which the learner expresses messages and actions to the source of the learning experience" (Gibbons & Rogers, 2008).

- **_Representation Layer:_** "A design must specify the representations that make message elements visible, hearable, and otherwise sense-able" (Gibbons & Rogers, 2008).

- **_Media-Logic Layer:_** "A design must specify the mechanism by which representations are caused to occur in their designed or computed sequence" (Gibbons & Rogers, 2008).

- **_Data Management Layer:_** "A design must specify data to be captured, archived, analyzed, interpreted, and reported" (Gibbons & Rogers, 2008).

Design Thinking*:* An iterative process used to solve complex problems. It relies heavily on human-centered design—design that focuses on the needs of the people who one is designing for with empathy at its core. Design-thinking includes a series of iterative activities: An initial exploratory set of activities focused on data gathering to identify user needs, design criteria and problem definition, followed by the generation of ideas, which are then prototyped and tested (Liedtka, 2018).

Design Thinking Methods:

- ***Contextual Inquiry***: "An approach to interviewing and observing people in their own environment" (LUMA Institute, 2012, p. 8).

- ***Empathy Mapping:*** "Empathy maps are an efficient tool used by designers to not only understand user behavior, but also visually communicate those findings to colleagues, uniting the team under one shared understanding of the user. Originally invented by Dave Gray at Xplane, the empathy map was made in an attempt to limit miscommunication and misunderstanding about target audiences, including customers and users." (Browne, 2021)

- ***Interviewing:*** "A technique for gathering information through direct dialogue" (LUMA Institute, 2012, p. 4).

- ***Persona Profile***: "An informed summary of the mindset, needs, and goals typically held by key stakeholders" (LUMA Institute, 2012, p. 34).

Emotional Intelligence Branches (four):

- ***Perceive Emotions:*** A "nonverbal reception and facial expressions such as happiness, sadness, anger, and fear, were universally recognizable in human beings. The capacity to accurately perceive emotions in the face or voice of others provides

a crucial starting point for more advanced understanding of emotions" (*The four-branch model of emotional intelligence*, 2014).

- **Using emotions to facilitate thoughts:** An emotional capacity "to guide the cognitive system and promote thinking and help direct thinking toward matters that are truly important" (*The four-branch model of emotional intelligence*, 2014).

- **Understanding Emotions:** An ability to use emotions to convey patters "of possible messages, and actions associated with those messages" (*The four-branch model of emotional intelligence*, 2014).

- **Managing Emotions:** An ability to control one's own emotions and "to the extent that it is under self-control, a person may want to remain open to emotional signals so long as they are not too painful and block out those that are overwhelming. In between, within the person's emotional comfort zone, it becomes possible to regulate and manage one's own and others' emotions so as to promote one's own and others' personal and social goals. An emotionally intelligent teacher can guide students in a better way" (*The four-branch model of emotional intelligence*, 2014).

Emotional Literacy: understanding how emotional context plays a role in audience analysis for communications design, by using perspective-taking to perceive, understand, and use emotions to enhance audience analysis.

Maker Movement: "The maker movement is a cultural phenomenon that celebrates shared experimentation, iterative learning, and discovery through connected communities that build together, while always emphasizing creativity over criticism" (Singh, 2018).

Makers: "Makers at their core are enthusiasts, such as those engaged in the early days of the computer industry in Silicon Valley" (Dougherty, 2021, pg. 12).

Pedagogy: "Merriam-Webster defines it simply as "the art, science, or profession of teaching." In contemporary academic discourse, however, pedagogy is generally left undefined-with its apparent implicit meanings ranging anywhere from a specific "model for teaching" (e.g., behaviorist or progressivist instruction) to a broadly political philosophy of education in general (most famously, a Pedagogy of the Oppressed)." (Friesen & Su, 2022)

Perspective-taking: "the ability to look beyond your own point of view, so that you can consider how someone else may think or feel about something" (Socially Skilled Kids, 2023).

Phenomenology: "Phenomenology is the study of structures of consciousness as experienced from the first-person point of view" (Smith, 2013).

Professional and Technical Communication: "Any text that serves to communicate information about how to use a technology is considered technical communication. Meanwhile, any text circulating in professional settings for the purpose of getting work done is considered professional communication." (Borchert, n.d.)

Professional Writing: "a style of written communication used in a workplace environment that allows professionals (e.g. businesspeople, professors, doctors, lawyers, etc.) to make informed decisions. Professional writing typically has a formal tone and differs from written text that is considered literary or artistic, which generally seeks to entertain and/or convey a philosophical truth." (Professional Writing, n.d.)

Rhetoric: "Rhetoric is the study and art of writing and speaking well, being persuasive, and knowing how to compose successful writing and presentations" (Department of Rhetoric, n.d.).

Chapter 3: Movements in PTC Literacies

Literacy in PTC pedagogy refers to effective communication skills for diverse rhetorical contexts (Pilgrim & Martinez, 2013). In its infancy, PTC education focused on basic literacy and rhetorical literacy (Earle, 1916). Instructors of PTC, which was first known as English for Engineers, trained students to present information with confidence and in ways that connect to non-technical experts (Editorial News, 1909, as cited in Earle, 1916, pg. 139). As the field has grown, so too have writer's needs for new literacies. Those in the field have needed to constantly adapt to solve problems through communication (Arosteguy et al, 2019, pg. 3).

During the past century of growth, PTC pedagogy moved into the use of social-based problem-solving approaches centered around communication needs (Johnson-Sheehan, 2008; Bridgeford, 2018). The social aspect of PTC pedagogy can be surmised as the circumstances around the use of communication, the writer-reader social constructs, and content form and structure (Bridgeford, 2018). But social literacy does not impart identifying and using the emotional perspectives of others, nor does it impart non-bias behavior from the communicator. It is with this in mind that we look at the research of John Mayer and Peter Salovey. They proposed that some people use a four-branch model of emotional intelligence, as indicated in *Figure 1*, to perceive, use, understand, and manage emotional perspectives for reasoning (1997). In 1990 John Mayer and Peter Salovey published their initial findings on their proposed emotional intelligence, suggesting that people using empathy for problem-solving have the capacity for a broader intelligence, which they coined as "Emotional Intelligence" (Salovey & Mayer, 1990). As PTC pedagogy has moved into the use of social-based problem-solving approaches centered around

communication needs, emotional intelligence seems to be a recognizable counterpart of skills within the professional writing community. Still, Salovey and Mayer's is not the only model designed to understand the perspective of others through empathy and emotion. Another such model is design thinking: An initial exploratory set of activities focused on data gathering to identify user needs, design criteria and problem definition, followed by the generation of ideas, which are then prototyped and tested (Liedtka, 2018). Similar to the ability model of EQ in emotional mindfulness, design thinking can be perceived through the lens of emotional intelligence as empathy to perceive, understand, and use the perspectives of the user/stakeholder for human-centered design. This line of thinking corelates to PTC scholars currently advocate for design-centric pedagogy, but the lack of research in the integration of design thinking into PTC is a constraint (Tham, 2021).

PTC pedagogues have an obligation to incorporate and layer many literacies in the classroom, equipping students with skills needed to engage in the science of professional interdisciplinary communication. The designed layering of these literacies is known as functional design composition, which is an instructional design theory where layers of separate sub-problems can be addressed independently, but as an integrated whole to the curriculum (Gibbins & Rogers, 2008). According to instructional design scholars Drs. Gibbins and Rogers, design layers are represented by needs in instructional design to incorporate a content layer, strategy layer, message layer, control layer, representation layer, media-logic layer, and a data management layer as a layered structural theory for instructional design process. However, many pedagogues focus on a broader need to layer literacies within the pedagogical design. Professional communications scholar Kelli Cargile Cook developed a theoretical framework of six layered literacies for technical

communication pedagogy to support the diverse, interdisciplinary needs in teaching PTC (Cargile Cook, 2002). Cargile Cook's framework of basic, rhetorical, social, technological, ethical, and critical literacies have helped instructors with curricular framework for practical application in workplace communication over the last two decades. As Cargile Cook's layered literacies are a prime pedagogical approach to teaching PTC, the research and design of emotional literacy is to be an addition to her six layered literacies. The research extends work completed by Cargile Cook, which has demonstrated that integrating multiple literacies to PTC pedagogy informs students how to approach the broad, interdisciplinary needs of professional communicators. It is proposed that layering emotional literacy will teach students new skills and provide new tools for audience analysis to enhance student's ability to perceive, understand, and use emotions as perspective-taking for professional writing. In this study, the researcher sought to understand the student perspective of emotional literacy and assess the rationality of layering emotional literacy in Professional Writing pedagogy at Radford University.

Chapter 4: Methodologies

The study used a phenomenological approach, which is the study of structures of consciousness as experienced from the first-person point of view to gain insight into the Radford University Professional Writing students' perspectives when using emotional literacy as a component of instruction as an assessment of value added in PTC pedagogy. This approach investigated the shared student experience by means of interviews post experience. The data shared about the phenomenon, or alternatively stated, the participants perceptions of the phenomenon in question was then analyzed. Analysis was conducted by comparing significant statements from the interviews to discover what findings emerged. The phenomenon, in this case, was the classroom experience, designed to layer emotional literacy within the design of in-class discussions, work, and assignment.

Student study participants scheduled interviews for the week following the class. During the interview they discussed their process for perspective-taking, presented their elevator pitch, and answered qualitative

The phenomenon was the classroom experience, designed to layer emotional literacy within the instruction

Examining the shared student experience through interviews

Participant statements of the experience were then clustered

Analysis was conducted by comparing significant statements from the interviews to discover what findings emerged
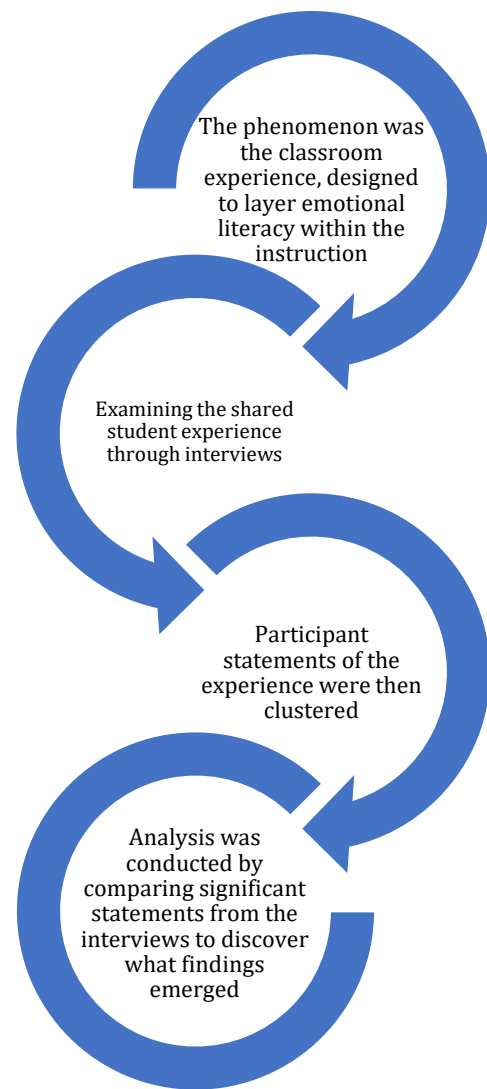
Figure 1 A Phenomenological Approach

questions regarding empathy and perspective-taking through the lens of professional writing. By reviewing the interview transcriptions and highlighting participants' language that referenced or referred to feelings, emotions, sympathy, empathy, and perspective-taking, significant statements were identified, as their perspectives or point of view, to understand if layering Emotional Literacy in PTC pedagogy could lead to enhanced audience analysis.

Sampling

The purposive, nonrandom sampling was comprised of students from Radford University's ENGL 306: Professional Writing course in the Spring semester of 2022. The criterion for participant selection was that the students must be enrolled in ENGL 306 Professional Writing, be degree seeking, and not repeating the course.

Participation Outline

On April 14th, 2022, Jarrett Rodriguez guest taught a 75-minute undergraduate professional writing honors class at Radford University (ENGL 306). The class topics were elevator pitches and audience analysis. Students were asked to participate in this study, which involved one 20-minute recorded Zoom interview, scheduled for the following week. The interview consisted of presenting their elevator pitches and answering qualitative questions relating to their classroom experience.

The Class Outline

The class discussion topic and in-class activity covered elevator pitches, using empathy mapping as perspective-taking for audience analysis. During the first part of the

class, we discussed audience needs in professional writing, empathy, and how perspective-taking allows communicators to intelligently use emotions for rhetorical communications.
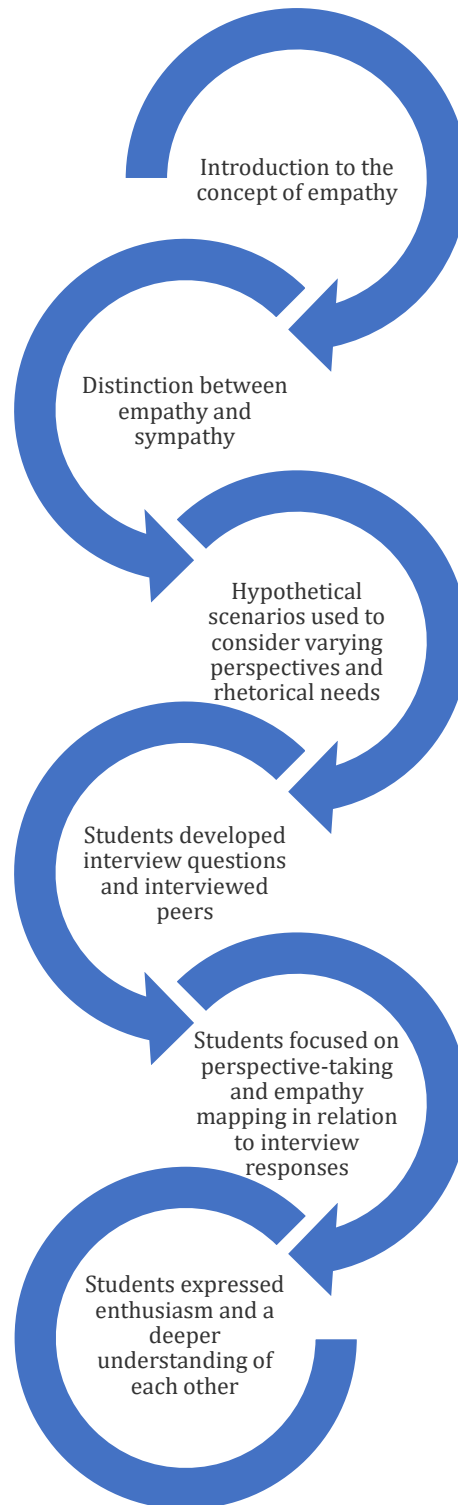
Figure 2 The Classroom Experience

For the second part of the class, students participated in an in-class activity of peer interviews for audience analysis. In class, students were broken up into pairs to interview each other as the primary audience for their elevator pitches. Each student conducted and interviewed their peer-partner using empathy mapping to gain perspective from their counterparts. During the in-class activity, Rodriguez answered questions about the assignment goals and guided students through the interview process.

Class Objectives

Each students analyzed a fellow student as their audience for an elevator pitch, focusing on perspective-taking as part of their analysis.

By the end of this class, the participants should have been able to:

- Analyze audience through empathy mapping

- Perceive, understand, and use emotions for professional writing

- Understand empathy and perspective-taking

- Create an elevator pitch

75-minute class overview

- Introduction of myself and the study (5 minutes)

- Introduction of design thinking and empathy (25 minutes)

- Empathy mapping and interviewing (40 minutes)

Procedures

1. Introduction of myself and the study, along with distribution of informed consent forms. (5 minutes)

2. Introduction to Empathy as Perspective-taking (25 minutes)

- Asked students how do we understand our reader's needs in professional writing? (2-minute section)

- Watched the video from [Brené Brown on Empathy](#) (3-minute section)
    - Info: Dr. Brené Brown is the Visiting Professor of Management at the University of Texas Austin and Research Professor in Social Work at the University of Houston. Her PhD, Master's, and bachelor's degrees are in Social Work. She is an expert in courage, vulnerability, shame, and empathy.

- Discussion on how perspective-taking can provide a framework for the rhetorical situation in technical communication design – the audience, purpose, voice, and context. Introduction to [empathy mapping](#) (Appendix A), explaining how qualitative inquiry informs what the user says, thinks, does, and feels in the rhetorical situation. (10-minute section)
    - Empathy helps to understand your audience beyond basic demographics, which could introduce biases in your writing.
    - Defining the problem helps identify the rhetorical context for writing. This is the POV with kairos, environment, and circumstances.
    - Ideating, or brainstorming, particularly collaboratively, provides various insights to your rhetorical purpose in writing.
    - Prototyping can be very useful in professional writing situations for instructional material, microcopy, and web-based content. Prototypes can be seen as earlier drafts in the writing process.
    - Testing for clarity and effectiveness of your communications can be key in the workplace.

- Define the four branches of the Emotional Intelligence model (10-minute section):

  o Perceive emotions: "The nonverbal reception and facial expressions such as happiness, sadness, anger, and fear, were universally recognizable in human beings. The capacity to accurately perceive emotions in the face or voice of others provides a crucial starting point for more advanced understanding of emotions" (The four-branch model of emotional intelligence, 2014).

  o Using emotions to facilitate thoughts: "This was the capacity of the emotions to guide the cognitive system and promote thinking and help direct thinking toward matters that are truly important. A number of researchers have suggested that emotions are important for certain kind of creativity to emerge" (The four-branch model of emotional intelligence, 2014).

  o Understanding emotions: "Emotions convey its own pattern of possible messages, and actions associated with those messages. This coupled with the capacity to reason about those meanings" (The four-branch model of emotional intelligence, 2014).

  o Managing emotions: "Emotions often can be managed. To the extent that it is under self-control, a person may want to remain open to emotional signals so long as they are not too painful and block out those that are overwhelming. In between, within the person's emotional comfort zone, it becomes possible to regulate and manage one's own and others' emotions so as to promote one's own and others' personal and social goals. An emotionally intelligent teacher can guide students in a better way" (*The four-branch model of emotional intelligence*, 2014).

3. In-class writing activity: Students were tasked with analyzing classmates as their

    audience for a 60 – 90 second elevator pitch assignment using interviewing techniques

    and empathy mapping. Before interviewing commenced, students were allowed 20

    minutes to develop their interview questions. Each student was then allowed 10

    minutes to interview their audience-classmate, asking questions and making notes

    about their peer's responses, both verbal and nonverbal. Then, students switched roles.

    (40 minutes)

Interviews

       After the class, students that participated in the study scheduled a 20-minute

interview with Jarrett Rodriguez, the interviewer. The interviews were conducted the week

following the class. Participants were asked to explain some of their process using empathy

to inform their elevator pitch and to deliver their 60-90 second pitch. Then, participants

answered five qualitative questions directed to gain insight to the student perspective and

understanding of emotional literacy and its relation to professional writing.

Interview Overview

- Process explanation (5 minutes)

- Elevator Pitch Delivery (2 minutes)

- Interview Questions (13 minutes)

Interview Process

- Asked participants to explain their process with empathy mapping and

    interviewing, discussing how they perceived, understood, managed, and used their

    interviewees emotions, through perspective-taking, for their elevator pitch. (5

minutes)

- Participants delivered their elevator pitch. (2 minutes)

- Participants were asked interview questions. (13 minutes)

    1. Tell me, in your own words, what is emotional literacy?

    2. Can you describe empathy for your audience?

    3. How will perspective-taking inform your professional writing?

    4. Do you think this experience will help you with professional communication?

    5. Do you have general thoughts relating to the class you would like to share?

Chapter 5: The Teaching Experience

Dr. Vernon, the instructor of record for ENGL:306 Professional Writing, introduced Jarrett Rodriguez, the researcher, to the students and then left the classroom to avoid biasing their behaviors or study outcomes. Upon her departure, the researcher initiated their own introduction and began discussing their research. They aimed to highlight their background not only as a graduate student but also as an interdisciplinary student at Radford University, emphasizing the idea that professional communicators can come from various disciplines. While pursuing studies in Design Thinking and Professional Writing, the narrator pondered a commonality: if Design Thinking incorporates empathy significantly in the design process, why not adopt a similar approach to audience analysis in Professional Writing? They informed the participants that their current research focused on the first-person experiences and perspectives of students. The goal was to gain insights into how Radford University Professional Writing students learn about and analyze the needs and wants of their writing audience.

Initially met with blank expressions after their presentation, the researcher's enthusiasm was not reciprocated. However, once informed consent was obtained, the students appeared more composed and attentive, indicating that the stakes had been raised for them. The main objective of this section of the class was to establish a baseline understanding of empathy for all students. Given the constraints of a one-time class, the researcher also needed to integrate empathy with audience analysis from the start to emphasize the importance of considering emotional perspectives in audience analysis. To spark engagement in audience analysis, the researcher prompted the class with the question, "how do we understand our reader's needs in professional writing?" While the responses touched on business analytics and demographics, emotional needs and empathy-based perspectives were overlooked. This set the stage for defining empathy.

In defining empathy, the researcher aimed for more than a simple definition. They structured instructional design layers encompassing content, strategy, message, and representation to offer a comprehensive framework for students to perceive, understand, and apply empathy in audience analysis. Drawing inspiration from Dr. Brene Brown, a respected educator and Social Worker specializing in courage, vulnerability, shame, and empathy, the narrator utilized an animated short created by Brown to illustrate empathy through a comparison with sympathy. Figures 2 and 3 are screenshots from the animation featuring quotes such as "Empathy fuels connection" and "sympathy drives disconnection." Drawing from their background in empathy studies, the researcher highlighted the distinction between sympathy and empathy, emphasizing that empathy entails perspective-taking, non-judgment, emotional recognition, and communication of understanding, while sympathy is looking at a situation through a previous lived-

experience, often with personal bias, and can involve finding the positive aspect of a

situation, also known as a silver-lining which can drive disconnection. This comparison

sparked student inquiries about scenarios involving sympathy and empathy, prompting

reflections on their perceptions of interactions and how the use of empathy or sympathy

could impact emotions and outcomes.
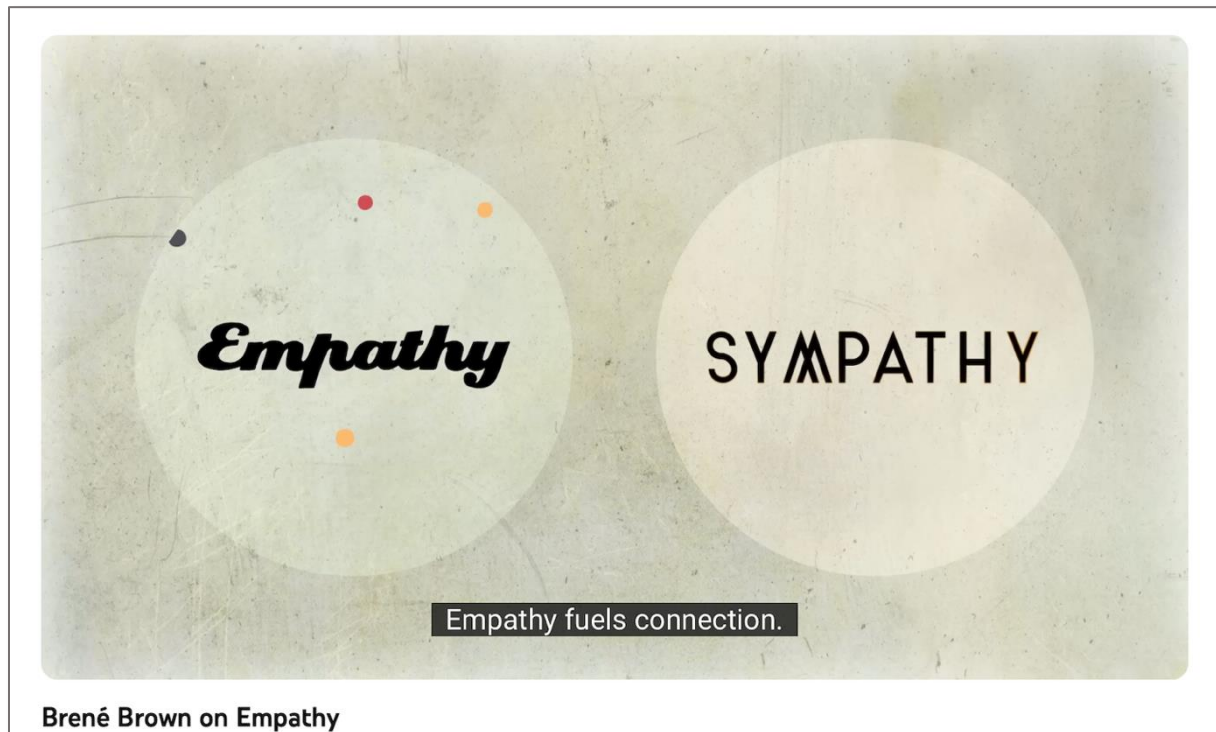
Figure 3 Still from Brene Brown video on Empathy
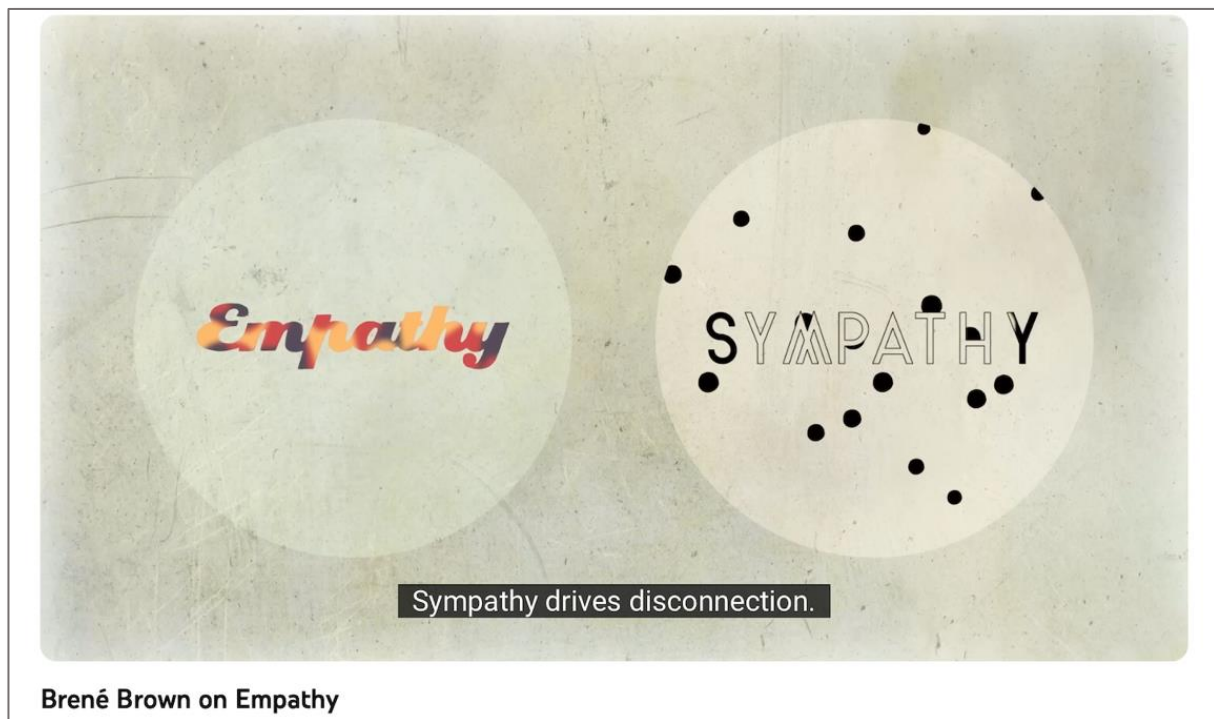
Figure 4 Still from Brene Brown video on Empathy

To emphasize the concept of empathy as perspective-taking, the researcher presented a hypothetical scenario to the students. If you're writing social media based microcopy for a shoe manufacturer and retailer, what information do you need to analyze to hone into your audience? Their answers came in with great answers for information to analyze such as demographics on social media, spending habits, returning customers, and so on. All their answers were true, but the customer perspective on why they connected with shoes had not been one given. To prompt deeper thinking, the researcher encouraged the students to contemplate what their customers were saying, thinking, doing, and feeling in relation to shoe purchases. Initially puzzled by the request, the students were then presented with two personas—one driven by aesthetics and fashion, and the other by utility for sports, and both of which regularly purchased the same athletic shoes. Students

were then asked to imagine what each persona might say, think, do, or feel about the shoes

and how that might inform the hypothetical microcopy, highlighting the importance of

tailoring content to different audience perspectives. This drove home the notion that

perspective-taking could, and likely would, change the rhetorical needs to write to different

audiences in this hypothetical writing situation.

       After establishing a framework for understanding empathy, the class delved into the

application of empathy for audience analysis through empathy mapping - the Empathy Map

Canvas, pictured in Figure 2, is a tool originally designed by Dave Gray at Xplane and

created for use in business to limit miscommunications (Browne, 2021). At first review of

this tool the students still seemed perplexed at what the empathy map is and why they

would use it. Initially puzzled by the concept of empathy mapping, the students began to

grasp its utility as a tool for structuring interview questions and gathering information

without personal bias. Students seemed to have "ah-ha" moments as they realized this tool

can help them design interview questions and give direction for what type of information

they should be looking for to detail the audience/stakeholder perspective for their

professional writing use. At this point students seemed intrigued by empathy mapping,

which led to a discussion on how professional writers use this information in the

communication design process. Because empathy mapping helps to understand the

audience perspective, it becomes an increasingly useful tool for defining, ideating,

prototyping, and testing the communication design. Although writers and communicators

usually start with a problem for which communications may deliver the solution, when

using perspective-taking, communicators can use the information gained for their iterative

design process and refine their writing through this enhanced audience analysis.

The remaining portion of class was spent on the interviewing processes. Students

were allotted 20 minutes to develop interview questions for their elevator pitch based on

perspective-taking and using empathy mapping. Once their questions were developed the

students were broken up into groups, then each person was allowed up to 10 minutes to

conduct their peer interviews. The students remained exceedingly engaged with this and

all of them remarked in similar way explaining that they were learning so much more about

each other in this classroom activity. They were sincerely realizing the gains from empathy

and perspective-taking.
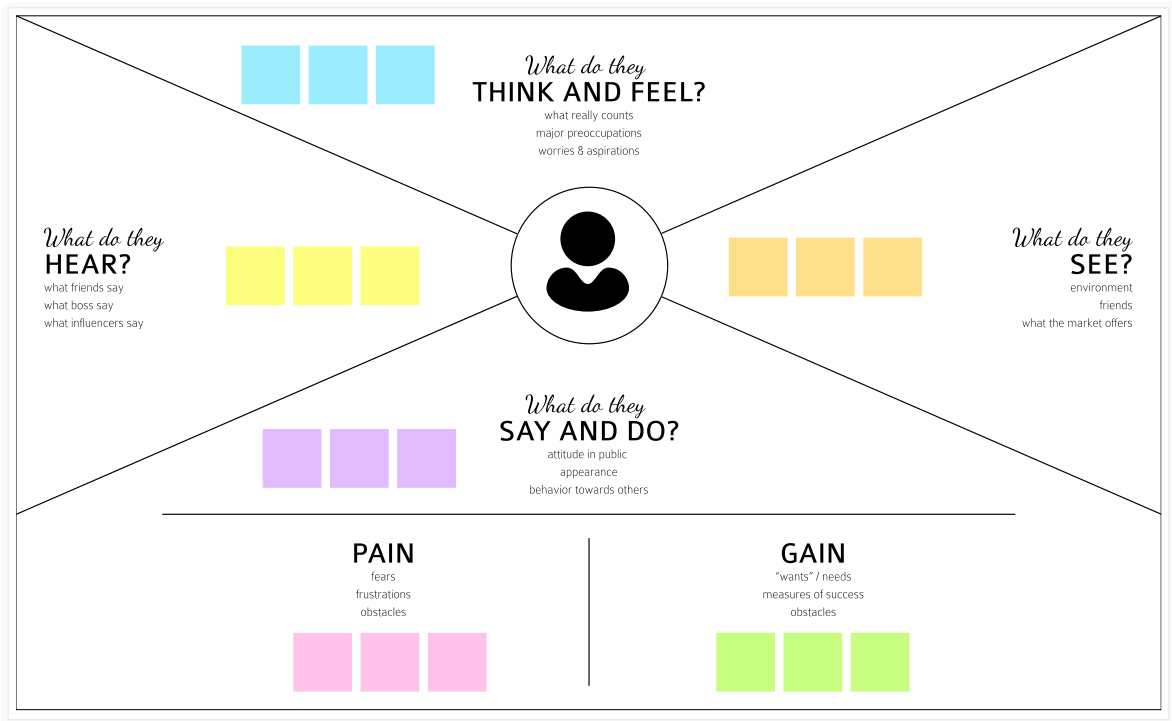
Figure 5 Empathy Map Canvas

Chapter 6: Findings

To analyze this study, a phenomenological approach was decided upon. Before the study ever began, the researcher needed to define what was being looked into through this study and outline it. In this instance, the phenomenon to research was discovering if students that participated in the classroom study of layering emotional literacy gained new tools for audience analysis, enhancing their ability to perceive, understand, and use emotions as perspective-taking for professional writing. After the classroom experience, data was collected by means of interviews from participating students. Then, information gathered through the interview process was analyzed for reduction into significant statements. Through listening to the interviews, transcribing them, then re-reading the transcriptions, statements and answers were reduced to significant statements, i.e., statements that described contextual ideas of perspective-taking and/or emotional literacy. Through the review of the significant statements, reflective and structural statements were discovered on how students used emotional literacy to perceive, understand, and use perspective-taking for audience analysis: language that referenced or implied feelings, emotions, sympathy, empathy, and other's perspectives. Finally, fundamental and structural descriptions were looked for as part of participants' first-hand experiences to understand, in context, how they experienced the class, and if understanding of the fundamental concepts for emotional literacy were retained. Commonalities in their statements were analyzed, leading to insight on what students gain through layering emotional literacy in the Professional Writing classroom. Through this data, the student experience and perspective of layering emotional literacy in the English 306 Professional Writing classroom experience at Radford University was analyzed. During the analysis,

findings were highlighted with participant-based unique colors in the digital transcripts

(Figure 5) and organized by clustering interviews questions (Figure 6), separating

statements from each participant to explore the phenomenon through a narrative approach

to contextualize the essence of the textural and structural descriptions of the experience.

Student:
I know for me, like when it comes to empathy, personally, I'm not very good with emotions or understanding other people's emotions. So, I think that me trying to use empathy doesn't work as well, because I don't have many, I can't relate. Hmm, you know, I know other people can, if I don't know how to do it, it doesn't quite work.
I usually just try to create situations that are relatable. Like, when I was talking about using picnic benches on campus, I was like, I was mostly thinking like, when you're sitting on the ground for a long time, your legs go numb. It's not very comfortable. I feel like that's something everyone can relate to. It may not be exactly empathy, but it's something that people can understand.

Interviewer:
Well, I actually do believe that is empty. It's perspective-taking, you're thinking about how other people are going to feel in that situation and you were thinking about how you would feel in that situation and thinking about how to change it.

just wanted to know your thoughts on the idea of like empathy mapping for like your audience.

Student:
So I know that was really interesting, like, it was a completely different perspective and allowed me to take on the perspective of others.
In a different completely different way because like I know what empathy is, but applying it to other people and like, trying to start a conversation based on what they're feeling is

Do you think this classroom experience will help you with your professional communication in the future?

Student:
Personally, I don't think I'll be... in my field, I don't think I'll have a lot of, you know, trying to sell this one kind of thinking, I guess, maybe if I was talking to a patient, I could... if I was empathizing with them, I could try to understand like how they felt.

So, if I had a patient and I had to like, convince them, you know to take care of themselves, or I had to empathize with them with them if they're confused [about] where they were or why they need something, I could then stop and think, okay, Why are they opposed to this?, What things do they want to hear?, What things do they need to hear?
and I think having that conversation with empathy, and with understanding of their personal life would be a lot better, more successful, more personal and direct than if I were just starting the general medical spiel about why they need it.

eady for it, if you want to just give me the elevator pitch, ke five questions and then we're done.
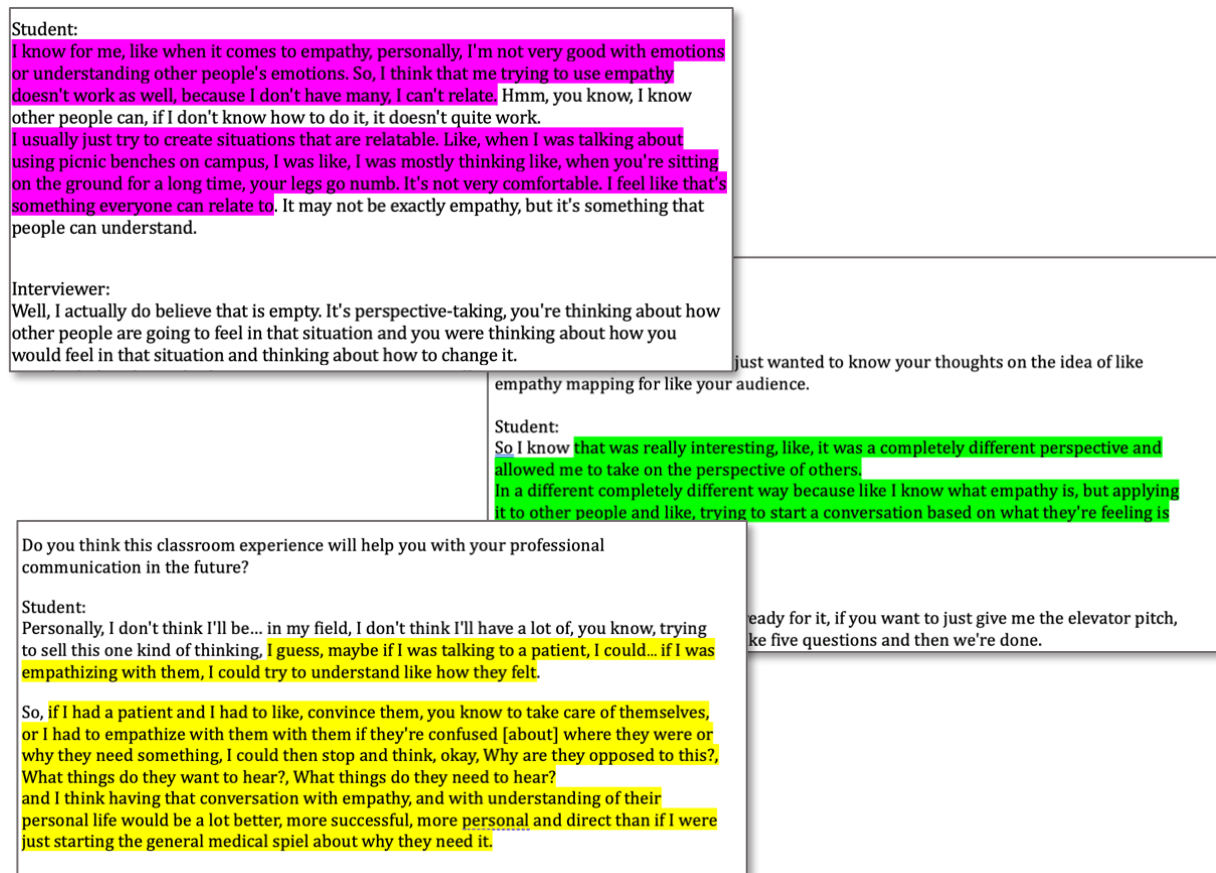
Figure 6 Interview transcripts during the reduction of information to significant statement phase of analysis.

Figure 7 Theming/clustering of significant statements used to contextualize the descriptions for analysis.

The Significant Statements

The significant statements below are organized by interview questions to analyze the textural and structural descriptions of student's responses. This process looked to discover if students used language that referenced or implied feelings, emotions, sympathy, empathy, and other's perspectives, thus uncovering if they were using empathy-based approaches and language in their audience analysis.

Please explain your process with empathy mapping and interviewing, discussing how you perceived, understood, managed, and used your interviewees emotions, through perspective-taking, for your elevator pitch:

Participant 1

- *"I know for me, like when it comes to empathy, personally, I'm not very good with emotions or understanding other people's emotions. So, I think that me trying to use empathy doesn't work as well, because I don't have many, I can't relate"*

- *"I usually just try to create situations that are relatable. Like, when I was talking about using picnic benches on campus, I was like, I was mostly thinking like, when you're sitting on the ground for a long time, your legs go numb. It's not very comfortable. I feel like that's something everyone can relate to"*

- *"[creating] situations that are relatable... may not be exactly empathy, but it's something that people can understand"*

Participant 2

- *"I know what empathy is, but applying it to other people and like, trying to start a conversation based on what they're feeling is cool"*

- *"That was really interesting, like, it was a completely different perspective and allowed me to take on the perspective of others"*

Participant 3

- *"In the future, I don't think I would sit down touching all these boxes. I just think generally I would try to see, you know, where they are, what they think of certain things, and what kind of predispositions I might have about the subject"*

- *"I felt like in trying to understand my audience better. I was kind of inspired by that, but the best way to do that was just by having a conversation with them"*

- *"I think the biggest thing from class we talked about, that probably stuck with me, is on that video when we talked about the difference between actually trying to empathize with them rather than like Silver-Lining"*

The presentation of Elevator Pitches:

Participant 1

- *"So, I think setting up picnic benches of people could do their homework outside which is be very beneficial to being able to enjoy the campus being in an environment that makes you want to work and stay outside and not get distracted"*

Participant 2

- *"have you ever wanted to help somebody or have you ever gone through something that you wish you had somebody?"*

Participant 3

- *"I kind of switched my approach to it because it would kind of be futile trying to convince someone who just switch out to switch back. Instead, I was going to go on about trying to convince him to pursue a physics minor because he…um… is doing Health Sciences, more like the scientific application of medical"*

Tell me, in your own words, what is emotional literacy?

Participant 1

- *"being able to understand what an emotion is like"*

- *"just knowing the basic definitions of every particular emotion and then being able to see it in your surroundings"*

- *"I think it's just being able to see and understand the emotions around you or in different settings. Not just by definition or on paper"*

Participant 2

- *"it's like how you handle your emotions"*

Participant 3

- *"I think that if you don't have like a strong self-sense of [emotional] literacy, like, if you don't understand your own emotions, you can't understand others as well"*

- *"your ability to understand what you personally, or what other people might be feeling"*

- *"emotional literacy is a crucial component of empathy"*

Can you describe empathy for your audience?

Participant 1

- *"being able to understand your audience, because if I'm talking to how I talk to Professor's is different than how I talk to other students. So, I think first off is just understanding what language to use"*

- *"How different people react to a situation is different especially on their background or their position in life and everything"*

Participant 2

- *"putting yourself in someone else's shoes"*

- *"it's not like sympathy, where like you feel pity for the person"*

- *"you can relate to them on a personal level"*

Participant 3

- *"If sympathy is recognizing that someone is having a bad day… empathy would be stopping and finding out how they actually feel"*

- *"through empathy you can support someone better. It's actually like stopping and finding out how it will affect their emotions"*

How will perspective-taking inform your professional writing?

Participant 1

- *"layering in the emotion here and there definitely helps with professional writing"*

- *"being considerate of your audience, what they expect from you and especially in professional writing being very concise about how you write it as well"*

Participant 2

- *"by taking on the perspective of my audience, so, I'm writing to my audience instead of writing to some just some like someone"*

- *"I'm writing to a whole instead of a person"*

Participant 3

- *"You need to understand whatever your audience's perspective is. Like you need to understand your audience to understand what they need"*

- *"if I were to take some perspectives on the general idea on the topic or issue, I would know what their wants were and I would know – I'd have a better idea of what they would think of my perspective of something. So just overall the ability to take perspectives of your audience and will help you create a more direct end result"*

Do you think this experience will help you with professional communication?

Participant 1

- *"I think it will definitely be helpful"*

- *"I know personally, I think a business is being very boring and I imagine just having some empathy in the communication that you read or put out there will make you more persuasive suppose we're using professional writing and more business settings"*

Participant 2

- *"Yes, I believed it will help me write better but also write to an audience versus just writing to write"*

- *"I'll have more purpose"*

Participant 3

- *"I guess, maybe if I was talking to a patient, I could… if I was empathizing with them, I could try to understand like how they felt"*

- *"and I think having that conversation with empathy, and with understanding of their personal life would be a lot better, more successful, more personal and direct than if I were just starting the general medical spiel about why they need it"*

- *"if I had a patient and I had to like, convince them, you know to take care of themselves, or I had to empathize with them with them if they're confused [about] where they were or why they need something, I could then stop and think, okay, Why are they opposed to this?, What things do they want to hear?, What things do they need to hear?"*

Do you have any general thoughts relating to the class you would like to share?

Participant 1

- *"it was a fun. It was an interesting class"*

- *"It was a good class for the class I was in. Because we were learning so much different forms of communication and writing that yours fit in very well, but we were learning"*

Participant 2

- *"I just overall enjoyed the class. It was just nice"*

  – *"I liked working with the peers and getting to know about like what other*

  people want to do and what motivates them and what they're feeling"

Participant 3

  – *"I don't think I do"*

First Discoveries

The first bit of significant findings to arose during the initial interview question, when asking participants to explain their classroom experience in how empathy and perspective-taking helped participants in their classroom experience. Interestingly, all participants reflected on the idea they might be able to use emotional literacy in future settings, and how they were able to perceive, understand, and use perspective-taking in their interview and writing processes. The following three sections examine significant statements from the individual participant perspectives.

Participant 1

This participant started the interview discussing their challenges with emotions and understanding other individual's emotions, stating "I know for me, like when it comes to empathy, personally, I'm not very good with emotions or understanding other people's emotions. So, I think that me trying to use empathy doesn't work as well, because I don't have many, I can't relate." However, as they continued discussing empathy, and how they're not "good at emotions", they explained how they created a relatable situation for their elevator pitch, indicating they have the capability to use empathy for how another person may feel as perspective-taking for professional writing.

Using their ability "to create situations that are relatable" to inform their elevator pitch, this participant discussed environmental design factors which would be beneficial to

other students if Radford University added picnic benches around campus. They related

their idea to how students feel sitting on the ground, in loud areas on campus, or any non-

comfortable space for various sensory issues, and how students and faculty may enjoy

using picnic tables as a factor of environmental design to make campus life better. This

example of perspective-taking for environmental design indicated the participant

understood and used perspective-taking as a primary component of audience analysis for

their elevator pitch.

Participant 2

This participant pointed out that they already understood what empathy is, "but

applying it to other people and like, trying to start a conversation based on what they're

feeling is cool." An interesting observation with this statement is that although the

participant perceived empathy and understood how to define empathy. At first, they did

not understand practical applications and use of empathy in professional writing. The

student found this practice "really interesting" and continued further to explain that "it was

a completely different perspective and allowed me to take on the perspective of others",

which enhanced his potential for audience analysis.

This participant used perspective-taking as a method to make his audience relate to

his elevator pitch by reversing the role of empathy in the writing. He opened his elevator

pitch with "have you ever wanted to help somebody, or have you ever gone through

something that you wish you had somebody?" This simple question evokes relatable

feelings that every audience/reader has had, allowing them to see the pitch through their

perspective and specific lived experiences, providing a working example on how to use

empathy in professional communications.

Participant 3

This participant described a somewhat deeper understanding of emotional literacy stating that they "would try to see, you know, where they [future interviewees] are, what they think of certain things, and what kind of predispositions I might have about the subject." They described being able to perceive and understand other individual's emotional needs, and being able to use those needs to compare to their self to others in order to understand differences in personal perspective and possible biases. They even stated they were inspired to understand their audience better through perspective-taking. Not only did this participant learn to use perspective-taking, their self-identified biggest take away from class was understanding the difference between sympathy and empathy, recounting the discussion "when we talked about the difference between actually trying to empathize with them rather than like Silver-Lining."

Waving their flag of emotional literacy, this participant decided to change his original direction of an elevator pitch to persuade a peer to take up their major to instead interest them in a different minor. "I kind of switched my approach to it because it would kind of be futile trying to convince someone who just switch out to switch back. Instead, I was going to go on about trying to convince him to pursue a physics minor because he... um... is doing Health Sciences, more like the scientific application of medical." Using perspective-taking, they decided to take an alternative approach and listen to the reasons why their interviewee wouldn't want to pursue their major. Instead, they focused on how they could pursue the same minor, and why it makes since based on their needs and career desires, showing the use of emotional literacy in their audience analysis for their direction in writing.

The Student Perspective

After the opening interview question about empathy and perspective-taking in the classroom experience and participants giving their elevator pitches, five more questions were asked. These questions focused on the student perspective and comprehension of emotional literacy.

1. In your own words, what is emotional literacy?

2. Can you describe empathy for your audience?

3. How will perspective-taking inform your professional writing?

4. Do you think this experience will help you with professional communication?

5. Do you have any general thoughts relating to the class you would like to share?

Defining Emotional Literacy: In your own words, what is emotional literacy?

In this study, emotional literacy has been defined by the researcher as an ability to use empathy, as perspective-taking, to perceive, understand, and use emotions for audience analysis. Each of the participants provided direct short answers that preliminarily identified their fundamental understanding of emotional literacy through language that referenced or implied feelings, emotions, sympathy, empathy, and other perspectives.

- "being able to understand what an emotion is like"

- "it's like how you handle your emotions"

- "your ability to understand what you personally, or what other people might be feeling"

Participant 2 presented the interviewer with an interesting statement on emotional literacy and empathy, "emotional literacy is a crucial component of empathy." As the definition of empathy used in this study is "to understand users and stakeholders'

behaviors in the context of their lives, and to engage with them directly in order to discover their needs, motivations, efforts, and other stories pertaining to the lives of those affected by a particular problem or situation." (Tham, 2021, pg. 10), this participant is correct, being able to perceive, understand, and use emotions is crucial in professional writing. Emotional literacy can be simply defined as the ability to perceive, understand, and use empathy for professional and technical communications. Supporting this concept further, other participants answered this interview question explaining that while we can know definitions of emotions, that's not enough; we need to be able to see emotions.

Describing Empathy for Audience Analysis: Can You Describe Empathy For Your Audience?

During the class, we discussed how and why emotional literacy is important in professional writing through a comparison in the customer/stakeholder perceptions on needs for shoes. Looking beyond demographics and analytics of the customer base for a shoe company, we can begin to perceive, understand, and use the needs of customers to better communicate concepts that resonate with a deeper connection. Understanding that a group of customers from a shoe manufacturer need and want different things from their shoes will allow for more directed communications. Customers often want and need many different things when it comes to purchases, and shoes are no different. Just a few of the different wants and needs are comfort, style and fashion, and/or adequacy for sports. Understanding the perspective of the customer provides greater depth of analysis for the communication needs.

But what does having empathy for your audience really mean? Participants explained this as "how different people react to a situation is different, especially [based]

on their background or their position in life", but "it's not like sympathy, where like you feel pity for the person", and "through empathy, you can support someone better – it's actually like stopping and finding out how it will affect their emotions." An interesting observation in reviewing the interviews is that these participants all referenced sympathy as pity or recognizing that someone is feeling something and concluded that empathy is trying to understand their audience on a deeper level by feeling what they feel and using language to relate and connect more effectively.

Informing Professional Writing: How Will Perspective-Taking Inform Your Professional Writing?

To be informed is to be knowledgeable about a topic; to inform professional writing is to use that knowledge or understanding to make decisions best for your communication needs. For perspective-taking to inform professional writing, the communicator needs to understand how their audience feels, thinks, or interacts with the subject(s) to be communicated. When asked about perspective-taking informing their professional writing, all participants gave answers that exhibited contextual understanding.

- "being considerate of your audience"

- "[understanding] what they expect from you"

- "I'm writing to a whole instead of a person"

- "you need to understand your audience to understand what they need"

- "I would know what their wants were and I would know – I'd have a better idea of what they would think"

- "the ability to take perspectives of your audience and will help you create a more direct end result"

Both participants 2 and 3 resonated with participant 1's assertions of being considerate of your audience and understanding their expectations. Participant 2 stated "I'm writing to a whole instead of a person." Their answer indicated that they understand the need to look at the bigger picture of the "whole person" instead of more generalized cultural and demographic information that is often used to inform professional writing. In their elevator pitch, participant 3 echoed this perspective by knowing they could not persuade their audience to switch back to a major they recently left. Instead of trying to pitch the idea of coming back to the old major, they wrote a pitch about their minor, and why it would be a good fit for the students new major and career path. During their interview, participant 3 even stated their goal was to use perspective-taking for a more direct end results of their writing, which was reflected in their tactics for persuasive writing. All participants statements indicated their concepts in professional writing are beginning to be informed by perspective-taking.

Growing Professional Communication: Do You Think This Experience Will Help You With Professional Communication?

When the participants were directly asked whether the classroom experience of layering emotional literacy will help or affect their future professional communications, all participants said provided responses indicating it will:

- "I think it will definitely be helpful"

- "I'll have more purpose"

- "I think having that conversation with empathy, and with understanding of their personal life would be a lot better, more successful, more personal, and direct"

Two crucial examples of how this experience will help were provided by participants 1 and 2. Both identified career-based communication needs in which emotional literacy could play an important part in their persuasive communications.

"I know personally, I think of business as being very boring and I imagine just having some empathy in the communication that you read or put out there will make you more persuasive" (Participant 1)

"If I had a patient and I had to like, convince them, you know to take care of themselves, or I had to empathize with them with them if they're confused [about] where they were or why they need something, I could then stop and think, okay, Why are they opposed to this?, What things do they want to hear?, What things do they need to hear? And I think having that conversation with empathy, and with understanding of their personal life would be a lot better, more successful, more personal, and direct than if I were just starting the general medical spiel about why they need it."

(Participant 3)

While not providing a specific future career setting as the other participants, participant 2 also had a significant statement when answering the question. Their response to the question was "Yes, I believed it [this experience] will help me write better, but also write to an audience versus just writing to write." Each of these ideas on writing and potential experiences represent distinctly different career fields and communication needs, all implying that empathy and perspective-taking will help to inform their persuasive professional communication needs in the future.

Conclusion

Participants reflected positive perceptions of layering emotional literacy within the professional writing classroom, based on statements from their interviews. Findings suggest that layering emotional literacy in the classroom could enhance audience analysis in professional communication, aligning well with other theoretical frameworks of layered literacies. Feedback and further analysis could also suggest that emotional literacy enhances peer connections, indicating that emotional literacy may contribute to the development of social literacy through activities and taught classroom sections on empathy, empathy mapping, and perspective-taking as tools for enhanced analysis.

Participants found the class to be "fun", "interesting", and "enjoyable" and provided other direct statements which suggest that layering this literacy fits within the current pedagogy.

"It was a good class for the class I was in. Because we were learning so much

different forms of communication and writing that yours fit in very well"

(Participant 1).

"I liked working with the peers and getting to know about like what other

people want to do and what motivates them and what they're feeling"

(Participant 2)

If gaining "more information is learning", "so is coming to understand what you did not understand before", and "to be informed is to know simply that something is the case" (Adler & Van Doren, 2014), then the goal of layering emotional literacy is for students to learn how to perceive, understand, and use empathy as perspective-taking for their

audience analysis to inform their professional writing. Analysis and exploration of significant statements suggested that participants were able to demonstrate perspective taking and perception, understanding, and use of empathy for enhanced audience analysis in professional communication design.

Limitations and Future Research

Participation in this study was low, with only 43% (three of seven classroom participants) participating in the interview process of this study. With this participation level, consideration must be taken that the findings need further study, possibly over several semesters of instruction. However, the findings of this research does suggest that the students gained insight towards enhanced audience analysis for professional and technical communications through layering emotional literacy and seems to pair well with other theoretical framework of layered literacies.

It should be noted that students kept their empathy maps and interview notes for use in developing their elevator pitch as these items were not assessed as part of this study. Future studies may want to incorporate analysis of all components of student work to further understand connectedness and processes of empathy-based audience analysis. This draws from the design-thinking, human-centered approach to problem solving, further looking to assess the writer/reader relationship throughout all processes of analysis.

To expand on this study, or implement layering emotional literacy in course curriculum, educators and future researchers could integrate design thinking methods into programmatic course content. Figure 8 is an example of a Professional Writing Syllabus incorporating Emotional Literacy and Design Thinking into the course level curriculum. Incorporating videos on Design Thinking and empathy, Stakeholder mapping and empathy

mapping, and other Design Thinking methods in contextual inquiry, walk-a-mile

immersion, and fly-on-the-wall observation could provide a deeper association of empathy

and human-centered problem solving to inform rhetorical needs in professional writing.

This could allow educators and future researchers to provide different aspects of

Emotional Literacy and multimodal instruction being layered as components in lectures,

class discourse, and assignments.

Professional Writing Syllabus		
	Topic	**Readings and Assignments**
Week One	Course Introduction Introduction to Technical Communication and Design Thinking	Reading: Chapters 1, 7 Watch: Design Thinking and Brene Brown on Empathy
		Discussion 1
Week Two	Profiling Your Readers Empathy Mapping	Reading: Chapter 2 and Stakeholder Mapping Reading: Empathy Mapping Assign: Stakeholder and empathy mapping
		Discussion 2
Week Three	Persuading Others Using Plain and Persuasive Style Writing E-mails, Letters, and Memos	Reading: Chapters 6,13, 16 Due: Stakeholder and empathy mapping Assign: Memo pg. 170 - find a sample letter or memo on the Internet. In a memo to your instructor, discuss why you believe the letter is effective or in effective. If you discuss how the content, organization, style, and design are effective or ineffective. Then, make suggestions for improvement.
		Discussion 3
Week Four	Organizing and Drafting Writing Instructions and Documentation	Reading: Chapters 15, 8 Contextual Inquiry Walk-a-mile Immersion Fly-on-the-Wall Observation Due: Memo Assign: Documentation/Instructions (collaborative) pg. 241 - working in groups, students will decide on an everyday household appliance for which they will write instructions. With their group, write in design documentation for this appliance that would be appropriate for eight-year-old children. Your documentation should keep the special needs of the

		readers in mind.

Figure 8 Example Professional Writing syllabus schedule layering Design Thinking methods into core course content as Emotional Literacy.

By comparing past student writing assignments, researchers who have taught this course in previous terms could analyze, from a subject matter expert's perspective, if student work has been enhanced through empathy-based audience analysis for writing. Analyzing past student writing assignments could help identify trends, strengths, and areas for improvement in how students approach writing with empathy for their audience. It could also provide valuable feedback on the effectiveness of layering Emotional Literacy in the Professional Writing classroom.

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Appendix A: Informed Consent

Informed Consent

RADFORD UNIVERSITY

Title of Research: Layering Emotional Literacy in Professional and Technical Communication Pedagogy

Researcher(s): Jarrett Rodriguez, Bruce Parsons, Amy Rubens, Laura Vernon, and Holly Cline

You are asked to be a volunteer in a research study designed to research the student perspective of layering emotional literacy in professional and technical communication pedagogy. You were selected as a possible participant because you are a Radford University student currently enrolled in ENGL 306 Professional Writing. We ask that you read this form and ask any questions you may have before agreeing to be in the study. Participation is completely voluntary.

Purpose:
This research study will take place in the form of a professional writing class with an estimated 9 participants, discussing emotional literacy and perspective-taking in the audience analysis component of professional writing.

Procedures:
If you decide to be in the study, you will be asked to participate in one 75-minute class and one 20-minute Zoom meeting. During the class, you will be paired for an in activity analyzing one or more peers as your audience for an elevator pitch. As part of the research, you will also participate in a follow-up Zoom interview delivering your elevator pitch to me and answering open-ended questions. The interview will allow the researcher to gather opinion-based information about from your firsthand perspective of the class. The Zoom interview will be recorded for data analysis and approximately 9 honors professional writing students will be asked to participate in the study.

Risks or Discomforts:
This study has no more risk than attending your ENGL 306 Professional Writing course.

Compensation to You:
There is no compensation from being in this study.

Benefits:
There are no direct benefits to you for being in the study. However, your participation may benefit the pedagogy of professional and technical communication by revealing firsthand insights into the student perspective of layering emotional literacy within PTC teaching.

You can choose not to be in this study. If you decide to be in this study, you may choose not to answer certain questions or not to be in certain parts of this study.

There are no costs to you for being in this study. There is no compensation for you to be in this research.

If you decide to be in this study, what you tell us will be kept private unless required by law to tell. If we present or publish the results of this study, your name will not be linked in any way to what we present.

Confidentiality:

The data collected in this research study will be kept confidential. Participation in research may involve some loss of privacy. We will do our best to make sure that the information about you is kept confidential, but we cannot guarantee total confidentiality. Your personal information may be viewed by individuals involved in the research and may be seen by people including those collaborating, funding, and regulating the study. We will share only the minimum necessary information in order to conduct the research. Your personal information may also be given out if required by law, such as pursuant to a court order. While the information and data resulting from this study may be presented at scientific meetings or published in a scientific journal, your name or other personal information will not be revealed.

We will collect your information through Zoom interviews, which will be recorded. This information will be stored on an encrypted USB drive. Study findings will not be associated with personal information.

Audio/visual recordings will be collected during the Zoom interviews of this study and used to analyze the student perspective of layered emotional literacy. The recordings will be destroyed after 1 year. The recordings will not be shared with the general public or other researchers. You do have to agree to be recorded in order to participate in the main part of this study.

If you give the research team permission to quote you directly, the researchers will give you a pseudonym and will generalize your quote to remove any information that could be personally identifying.

Costs to You:
You will not incur any costs from participating in the study. Also, you should not be in the study if you have any physical or mental illness or weakness that would increase your risk of harm from the study.

Questions about Your Rights as a Research Participant:

If at any time you want to stop being in this study, you may stop being in the study without penalty or loss of benefits by contacting Jarrett Rodriguez at jlsrodriguez@outlook.com. If you choose not to participate or decide to withdraw, there will be no impact to you.

If you have questions now about this study, ask before you sign this form.

If you have any questions later, you may talk with Jarrett Rodriguez jlsrodriguez@outlook.com.

If this study raised some issues that you would like to discuss with a professional, you may contact Jarrett Rodriguez jlsrodriguez@outlook.com.

This study was approved by the Radford University Committee for the Review of Human Subjects Research. If you have questions or concerns about your rights as a research subject or have complaints about this study, you should contact Dr. Jeanne Mekolichick, Institutional Official and Associate Provost for Research, Faculty Success, and Strategic Initiatives, jmekolic@radford.edu, 540-831-5114.

It is your choice whether or not to be in this study. What you choose will not affect any current or future relationship with Radford University.

You will be given a copy of this information to keep for your records.

If all of your questions have been answered and you would like to take part in this study, then please sign below.

_____   _____   _____
Signature   Printed Name(s)   Date

I/We have explained the study to the person signing above, have allowed an opportunity for questions, and have answered all of his/her questions. I/We believe that the subject understands this information.

_____   _____   _____
Signature of Researcher(s)   Printed Name(s)   Date

I do ☐ or do not ☐ give my permission to the investigators to quote me directly in their research.

The investigators may ☐ or may not ☐ digitally record the interview.

Participant Name (printed): _____

Signature: _____ Date: _____

Appendix B: Participation Script

Good morning,

I'm Jarrett Rodriguez, a final year MFA design thinking graduate student. During my time at Radford, I completed a secondary concentration in professional writing as part of my research in professional and technical communication. Dr. Vernon has been kind enough to allow me into this classroom as a guest to teach elevator pitches and perspective-taking as empathy for your continued growth and development in audience analysis.

I would like to ask you all to participate in my thesis research study on layering emotional literacy in professional and technical communication (PTC) pedagogy. This research seeks to use first-person experiences and perspectives to gain insight into the Radford University Professional Writing student's processes for learning about the wants and needs of potential audiences for their work. This study will use methodologies from Design Thinking to examine emotional literacy (ability to respond to others' emotions and experiences).

Participants will first learn about empathy by discussing and watching relevant video content - they will then complete an interview with a classmate and complete an empathy map (a visual map documenting what a user says, thinks, does, and feels). Participants will then use their completed empathy map as part of their audience analysis when creating their elevator pitches.

Participation in this class does not require you to participate in the study, and there is no penalty for not participating in the study. If you choose to participate in the study, you will also participate in a Zoom interview next week where you will present your elevator pitches and answer a few open-ended questions about the class. Only data collected during the Zoom interview will be used for the study.

Thank you
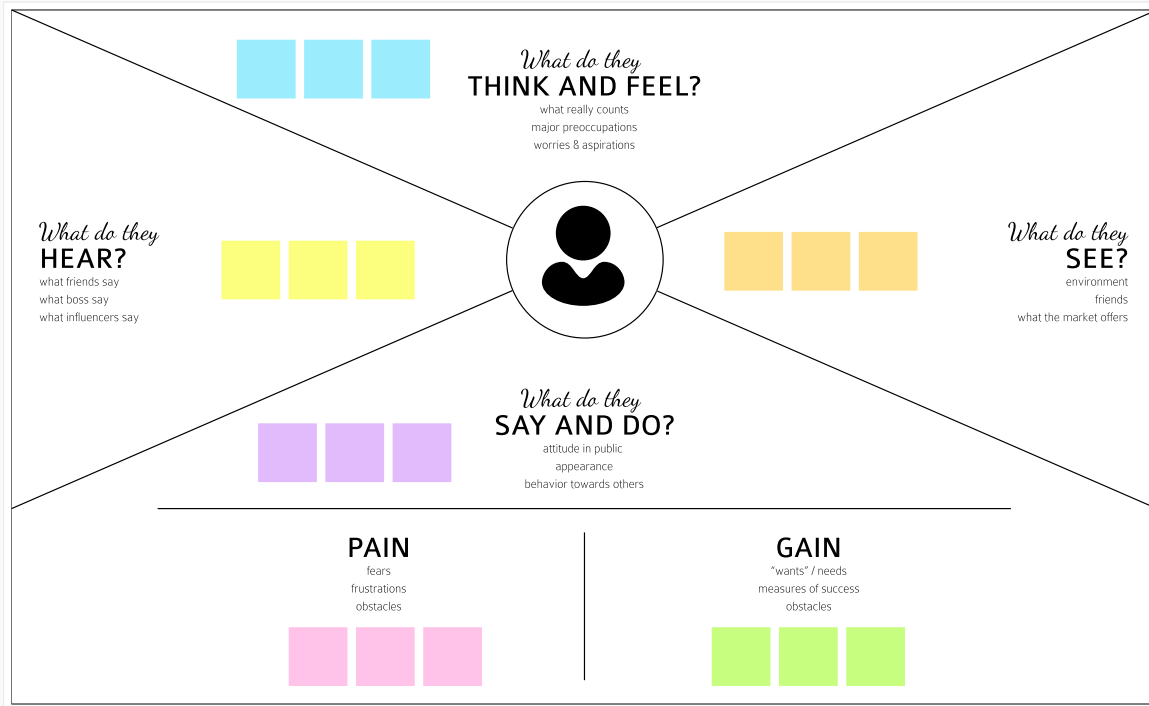
Appendix C: Classroom Material

Internet video from [Brené Brown on Empathy](hyperlink) (hyperlink). The following images are stills taken from the video.

Brené Brown on Empathy

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Appendix D: Interview Questions

1. Please explain your process with empathy mapping and interviewing, discussing how you perceived, understood, managed, and used your interviewees emotions, through perspective-taking, for your elevator pitch.

2. Please present your Elevator Pitches.

3. Tell me, in your own words, what is emotional literacy?

4. Can you describe empathy for your audience?

5. How will perspective-taking inform your professional writing?

6. Do you think this experience will help you with professional communication?

7. Do you have any general thoughts relating to the class you would like to share?

Appendix E: Interview Transcripts

Participant 1 Interview

Jarrett:
okay, so just the first thing that I wanted to actually ask.
When it came to use trying to think of empathy as part of the connection for like the audience analysis when you're writing, and especially for this elevator pitch, did you think of anything or did you think of perspective-taking as something that could be useful? Or I'm just wondering you your own input, good or bad.

Student:
I know for me, like when it comes to empathy, personally, I'm not very good with emotions or understanding other people's emotions. So, I think that me trying to use empathy doesn't work as well, because I don't have many, I can't relate. Hmm, you know, I know other people can, if I don't know how to do it, it doesn't quite work.
I usually just try to create situations that are relatable. Like, when I was talking about using picnic benches on campus, I was like, I was mostly thinking like, when you're sitting on the ground for a long time, your legs go numb. It's not very comfortable. I feel like that's something everyone can relate to. It may not be exactly empathy, but it's something that people can understand.

Jarrett:
Well, I actually do believe that is empty. It's perspective-taking, you're thinking about how other people are going to feel in that situation and you were thinking about how you would feel in that situation and thinking about how to change it.
So, I think that that, I think you were pretty spot on, actually.

Student:
Okay.

Jarrett:
Do you want to give me your elevator pitch then?

Student:
Sure, it's only supposed to be like, what a minute and a half or so.

Jarrett:
Oh, a minute to a minute and a half.

Student:
Yeah. Alright, let's do a picnic bench on campus then because I just keep thinking about it. I got really passionate about my paper when we

Jarrett:

good.

Student:
Well, I just know. There's not there's really no sitting around campus outside of benches and benches aren't comfortable for putting stuff on your lap because computers get overheated or if your rice made down at the bend over and it hurts your back and all that stuff. And the only stuff around campus that has benches is in front of the Bonnie, which is just a bunch of concrete. It's not very comfortable in the BONNIE, he's always playing music.
So, my idea would be to put picnic, benches around dorms on campus. A lot of the dorms around here have trees and grass and really nice nature around and there's really no opportunity to enjoy outside of walking to and from class. So, I think setting up picnic benches of people could do their homework outside which is be very beneficial to being able to enjoy the campus being in an environment that makes you want to work and stay outside and not get distracted. And I think around the dorm specifically, because I know that personally, if I have a bunch of stuff that I'm carrying around, especially with homework where I have my textbooks, my notebooks, and it starts to hurt my back walking around. I'd want them nearby and so it'll just be nice to have it right nearby you because every dorm around campus has Nature has space for a picnic bench.

It would just be really nice to feel to sit outside without feeling uncomfortable sitting on the ground. Because like I said, your legs go numb, your computer overheats, or no comfortable position to be at
I just think it'd be an overall, very good idea and I'd be very much supported by the faculty and students on campus.

Jarrett:
Awesome. I think you made a really great points with that and particularly thinking about how the students feel walking around with textbooks and just going through campus. I can very much relate to that. Okay, well, thank you for sharing that. The only other thing that I have is, I have five questions that are super, open-ended, you can say what you want to them, you can say, you don't really have an answer for that. You can talk it through.
It's up to you. If you're good to go, I'll just ask you the first question then.

Student:
Okay.

Jarrett:
So, in your own words, can you describe what emotional literacy is?

Student:
I think it's both being able to understand what an emotion is like, you. Everyone knows what happy Means. Everybody knows what sad means. And that kind of thing, I think it's just A) just knowing the basic definitions of every particular emotion and then being able to see it in your surroundings or in literature really just an everyday scenario like a there's this one science book. This is what one author I really like. And the reason I like it is

because in his books I could actually like read his sarcasm when he talks about things and I don't know, that's exactly emotional literacy. And I might just be reading into the word literacy a lot with literature and everything, but I think it's just being able to see and understand the emotions around you or in different settings. Not just by definition or on paper.

Jarrett:
Great answer.
Okay And I'm not really going to give any responses. I'm just I'm just looking for your answers here so that's why they're like feedback with that.

Second question.
Can you describe what empathy for your audience would be?

Student:
I think its first off just being able to understand your audience, because if I'm talking to how I talk to Professor's is different than how I talk to other students. So, I think first off is just understanding what language to use. And when it comes to empathy, like students and I'm just basically going off school right now is like the closest thing on my mind. I guess.
How different people react to a situation is different especially on their background or their position in life and everything. So, I think empathy is just being able to understand how they are is as a group and being able to use different emotions to go from there. Because like younger people at least are more open to things and so you can be different about how you express your emotions then because you're they might be more understanding while older people, you might have to be a tiny bit more conservative or speaking a different tone and everything because I know that when I talk to my parents' tone is everything. But when I talked to like a friend, they're usually pretty understanding of what I mean. I don't even know if I talked about empathy on that.

Jarrett:
No, no, you did you did? Yeah, I think you hit it pretty well.

Question 3,
how will perspective-taking inform your professional writing? and that just means if you were looking at perspective-taking for empathy, do you think or in what ways do you think looking at perspective-taking as empathy will help you.

Student:
Well, I know that in our in the textbook that we use, it talks a lot about cultural differences and how depending on where you are in the world businesses, have different expectations of how you write. So, like in America, they're more accepting of like informal writing while in places like Japan they expect very formal writing.

And I think before he even considers empathy, you have to consider that because I feel like in very formal writing, they don't want any emotions. It's very cut and dry.

While in more informal writing, emotions are much, much more acceptable as a form of argument. And in that case, of course, taken who your audience is, what they want. What's the situation is it something about the environment? It's something about this, what kind of emotions are most acceptable? Because not, everybody wants to stop story about some about how they feel. You just see it. It's just being considerate of your audience, what they expect from you and especially in professional writing being very concise about how you write it as well, because nobody wants to read overly long details about how you feel about situation. But including an emotion of I really enjoyed this piece of that. Is it kind of empathy? Because it will make a person feel better about what they put out there. So, I guess not super empathetic, but layering in the emotional emotion here and there definitely helps with professional writing.

Jarrett:
Question four.
Do you think this experience will specifically help you with professional communication?

Student:
Like the class?

Jarrett:
Specifically, my component of the class thinking about empathy and perspective-taking as you go out into the world as a professional.

Student:
I think it will definitely be helpful because I know that personally if I hear something with no emotions, I will get bored really, really quickly and I imagine it could be somewhat similar for a lot of people especially with I mean, suppose we're using professional writing and more business settings.
I know personally, I think of business as being very boring and I imagine just having some empathy in the communication that you read or put out there will make you more persuasive as an employee because no one wants to hear the same old boring bit. People want to know about your personal experience, with different things, and part of that is empathy and being able to relate to people in personal situations to yeah, I'd say it's helpful.

Jarrett:
Awesome.

And then the final question is not really a question. It's just you have any general thoughts relating to my class that you'd like to share?

Student:
I almost thought about how your elevator pitch class almost has just been elevator pitch because I think that would have been kind of funny, but it wouldn't have worked very well with the slideshow, either way. I don't think I don't think I really have any general thoughts outside of anything. I already said it was a, it was a fun. It was an interesting class, and it

was definitely a good little -Good. I have to think about the word. It was a good class for the class I was in. Because we were learning so much different forms of communication and writing that yours fit in very well, but we were learning.

Jarrett:
Great, great. Okay, well that's the entirety of the interview so we got it done in 14 minutes so that is awesome. So, thank you again for everything. And again, even with my research, there won't be any names attached and the recording of this will be deleted after the IRB. I think it's one year that I have to keep it but it will be encrypted, and on-campus not connected to the internet so there will be no names or anything like that with my study. Okay?

Student:
Okay

Jarrett:
All right. Great and thank you. Again, you have a great afternoon

Student:
you too

Jarrett:
Bye-bye

Participant 2 Interview

Jarrett:
Okay, um, so we're going to roll through this real quickly, so I can get you off of a zoom meeting and you can enjoy the rest of your day,

Student:
okay?

Jarrett:
Okay, so, just right off the bat. I just wanted to know your thoughts on the idea of like empathy mapping for like your audience.

Student:
So, I know that was really interesting, like, it was a completely different perspective and allowed me to take on the perspective of others.
In a different completely different way because like I know what empathy is, but applying it to other people and like, trying to start a conversation based on what they're feeling is cool.

Jarrett:
Cool. All right. Um, and if you're ready for it, if you want to just give me the elevator pitch, we can do that. And then I have like five questions and then we're done.

Student:
So, what was your… the elevator pitch was about me, right?

Jarrett:
So, like, well, it was about you being able to pitch the idea for like 60 to 90 seconds on why someone would want to go into your field.

Student:
Oh okay. So, I completely forgot what I wrote and so I'm going to have to fly.

Jarrett:
That's fine.

Student:
So, I'm <u>NAME REMOVED</u>, I am a Psychology major, and I want to go into school psychology, and I think you would want to go into school psychology because have you ever wanted to help somebody or have you ever gone through something that you wish you had somebody?

Jarrett:
Yeah

Student:
So, if you have and then you would be good as a school psychologist, because that's what school psychologists do is help people through their issues or help Implement therapy to help prevent issues in the classroom.

Jarrett:
I did not know what school psychologists actually did.

Student:
That's what we do.
Yeah, other people use the terms school counselor. But school counselors only work with one school. The difference between School counseling and school psychology is school psychologists work with multiple schools in the district and school. Psych school counselors only work with one.

Jarrett:
I just went to a very, very small school.

Student:
Understandable.

Jarrett:
Yeah. rural Louisiana.

Student:
I understand.

Jarrett:
Cool. Well, thank you for sharing.
So, we'll dive into the questions and hopefully be done like 13 minutes.

Student:
Okay, sounds good.

Jarrett:
So, in your own words, can you tell me what emotional literacy is?

Student:
So, it's like how you handle your emotions.

Jarrett:
Yep, there we go.

Can you describe empathy for your audience?

Student:
Empathy is like, putting yourself in someone else's shoes. But you like you haven't gone
through that experience first like so it's not like sympathy, where like you feel pity for the
person you've gone through something similar so you can relate to them on a personal
level.

Jarrett:
Yeah, next question, how can perspective-taking inform your professional writing?

Student:
It can inform my professional writing by taking on the perspective of my audience, so, I'm
writing to my audience instead of writing to some just some like someone; I'm writing to a
whole instead of one person.

Jarrett:
Building on that question, do you think that the experience in the classroom thinking about
empathy and empathy mapping, and about relating to an audience when you're writing will
help you with your professional communication in the future?

Student:
Yes, I believed it will help me write better but also write to an audience versus just writing
to write. I'll have more purpose because I'm like other people are reading it and
understanding what I'm like writing.

Jarrett:
Awesome. And then the last question is actually really open-ended. If you have anything to share, you can if not that's fine. It is: do you have any general thoughts relating to the class that you'd like to share?

I just overall enjoyed the class. It was just nice. I liked working with the peers and getting to know about like what other people want to do and what motivates them and what they're feeling.

Jarrett:
Yeah. Yeah, I actually feel the same way and it really helps you when you're doing those collaborative projects to understand this yours. Yeah so, it's one of those things that's really useful if it happens the beginning of the semester particularly.

Student:
Yeah, when we don't know anybody.

Jarrett:
Yeah. Because then you start to immediately know them and you're engaged with knowing a little bit more. I don't want to say intimately but directed interview like questions and some of the crazy things that you wouldn't really think about you already know, so you can relate to people.

Student:
Yep

Jarrett:
So, it's interesting. Anyways, that's all of my questions.

Student:
Nice

Jarrett:
I know. We're done in five minutes.

Student:
Wow. Is that your shortest?

Jarrett:
Yes, but it's not about the length. I just needed answers from your perspective.

Student:
That's great.

Jarrett:
So anyways, I will not have your name listed on any of the research or anything.

Student:
Okay.

Jarrett:
So, you will have full and anonymity. And I want to thank you so much for being willing to do this part with me and sitting through the class last week as I took over for dr. Vernon. You have a great day, okay?

Student:
You too bye-bye.

Participant 3 Interview

Jarrett:
Okay, so the other interviews have been super quick. Like I've been done within 10 minutes, so I feel like this is probably going to be about the same. So, I'm just going to start off with asking you a little bit about the class. You can give me your pitch and then I have five follow-on questions and will be done.

Student:
Okay

Jarrett:
so, with the empathy mapping from the class, do you think that that's something that you will use for anything with Communications.

Student:
so, I think the biggest thing from class we talked about, that probably stuck with me, is on that video when we talked about the difference between actually trying to empathize with them rather than like Silver-Lining.

Jarrett:
Yeah.

Student:
Just like, I don't know if it's sometimes we try to be optimistic but like Silver Linings, like the easiest approach to it for me.
I'm gonna see if I can find one of those sheets from class because it has been a week.

Jarrett:
Right? No, I get it, it's the end of the semester.

Student:
I just woke up

Jarrett:
that's so nice.

Student:
it's not that I slept in till 3:00 I had to get up early so it went back to sleep.

Jarrett:
I'm ready for bed and it's 2:30.

Student:
If I can find this.

Jarrett:
I mean, it's been a week.
So, empathy map was just like what people do say think and see versus.

Student:
Yeah,

Jarrett:
yeah, I mean that's really all that it was just thinking about their perspective. From the I say, I love shoes, but what kind of shoes do I really love?

Student:
So, in class, from that, I felt like in trying to understand my audience better. I was kind of inspired by that, but the best way to do that was just by having a conversation with them and that while that encompassed it, I felt personally that the conversation that I had kind of what I want to know about them, while it didn't involve, this that wasn't my...

Sorry, I'm trying to think about how I'm going to word this.

for me, in class, practicing, it was easier to try to have a conversation with a partner and you know, overview how he felt about the situation rather than sitting down and saying what's a fear frustration or Ops involving this. I just felt that I did better at understanding him in general.

In the future, I don't think I would sit down touching all these boxes. I just think generally I would try to see, you know, where they are, what they think of certain things, and what kind of predispositions I might have about the subject

Jarrett:
and that's really what it is. You don't always have to fill out every component of it. I mean it's just those things because a lot of times we go in knowing the people that we work with are the people that we're going to be writing things for and we already know part of it, we

just need to make sure that we know more than just what they said because sometimes actions and what people verbalize or very different.

Like, you know, your interviewee was in the nursing program and gung-ho, and then something happened and not, there was definitely something that was happening while he was saying, oh, I'm nursing student, I love nursing because you don't just wake up one day and flip the switch. that's kind of like the premise of why it's really important to get to know a little bit more of what they're doing, but I think you hit it on the head with it. I mean, you don't have to use them all sometimes, you know, part of already. You knew him. So, you had a conversation to drag out more information.
That's perfectly legitimate.

so, do you mind sharing your elevator pitch with me?

Student:
Sure. Um, before I start, um,

We talked about in class, I want, I kind of switched my approach to it because it would kind of be futile trying to convince someone who just switch out to switch back. Instead, I was going to go on about trying to convince him to pursue a physics minor because he…um… is doing Health Sciences, more like the scientific application of medical, rather than where nursing is kind of like physically taking care of people.

And he needed to take two basic physics classes anyways, for his Major.

Jarrett:
Cool. That's fine.

Student:
So should I just…

Jarrett:
yeah, just give me the pitch.

Student:
I was more prepared a week ago, sorry

Jarrett:
you start with your credibility on the topic and then you go right from there, the main point, just to a couple of points about it and 60 seconds is an elevator pitch. So, give me 60 seconds worth of speaking. I know you can do that.

Student:

I understand that you have chosen to be in pre-med and that part of this requirements are taking two physics classes. I want to highly recommend that you consider and pursue a physics minor.

By taking those two forces are already in your major, you have met the basic two classes in the lab structure works is you have to take physics part 1 and 2 whether that be basic algorithm based 1 and 2 or Calculus 1 and 2, and then from there you have just take nine more credits at three more classes in any kind of general physics. I think you would benefit from this because you get to choose whatever three classes would find that would interest you most.

Personally, I have chosen to do electronics and computational methods. So, now I know how to do basic computer programming, I know how to create circuits out and like, radio, just in physics, there's a lot of cool things to do and I think that even though you may not directly use it in your medical field, it kind of shapes your way of thinking about things. And I think adding that layer of thinking to the skills, you have would be beneficial in your creative approach.

Jarrett:
Cool. Good. I think you actually, like just for feedback for you. Like, you actually made a really great point because you were talking about layering things and, and professional and technical writing, we layer literacies. And one of them is technological literacy and it's making people uncomfortable sometimes by saying you need to use this application or create this type of graphic that goes inside of your proposal just understanding how things work on a basic level, sometimes helps your advanced level because you have such a fundamental strong understanding that anything built on that really is just as easy. So, you are saying that like truly does actually make sense from a pitching standpoint on something that would be good, even though it doesn't seem like it would directly relate. So good work on that for the specific point.

And then the next are just five, open-ended questions. You can say as little or as much as you want in your own words.

What is emotional literacy.

Student:
Emotional literacy.

Can I use Emotional or the empty to and describe this.

Jarrett:
I mean it's… emotional literacy, can mean a lot of things. But it's really like, what are you going to describe it as? So, if you want to use the mapping component to help you with the words, that's fine.

Student:

I think that emotional literacy is a crucial component of empathy.

I think you're really still like your ability to understand what you personally, or what other people might be feeling.

I think that if you don't have like a strong self-sense of [emotional] literacy, like, if you don't understand your own emotions, you can't understand others as well.

I guess that comes from.

Empathy and sympathy kind of go hand-in-hand there.

Jarrett:
Yeah. Okay.

Question 2, can you describe empathy for your audience?

Student:
If sympathy is recognizing that someone is having a bad day, sympathy would be knowing that, and I guess trying to just in general trying to be there for them. whereas empathy would be stopping and finding out how they actually feel like, not just at they're upset, but that this happened and is making me feel this way. And through empathy you can support someone better. It's actually like stopping and finding out how it will affect their emotions.

Jarrett:
Okay, question 3, how will perspective-taking inform your professional writing?

Student:
You need to understand whatever your audience's perspective is. Like you need to understand your audience to understand what they need. So, for example, in English, we just did a proposal for our...
I don't know it counts as the final project. It was the final cycle project.

For me, my audience was easy. I chose to write a paper to my boss. We didn't actually send it to him, but like, theoretically now it's easy for me because I work with him every day. Maybe not every day, but like multiple times a week. We've had conversations before, so I already kind of knew how he thought and I already kind of knew what his approach was to problems. So, I knew where to go from there, but if I didn't know that I would want to try to understand, I guess maybe a one-person proposal wouldn't be a great example, but if I didn't have this perspective, I would be less sure of how he would take it. So, in professional writing, if I were to take some perspectives on the general idea on the topic or issue, I would know what their wants were and I would know – I'd have a better idea of what they would think of my perspective of something. So just overall the ability to take perspectives of your audience and will help you create a more direct end result.

Jarrett:

Great
Question four.
Do you think this classroom experience will help you with your professional communication in the future?

Student:
Personally, I don't think I'll be... in my field, I don't think I'll have a lot of, you know, trying to sell this one kind of thinking, I guess, maybe if I was talking to a patient, I could... if I was empathizing with them, I could try to understand like how they felt.

So, if I had a patient and I had to like, convince them, you know to take care of themselves, or I had to empathize with them with them if they're confused [about] where they were or why they need something, I could then stop and think, okay, Why are they opposed to this?, What things do they want to hear?, What things do they need to hear?
and I think having that conversation with empathy, and with understanding of their personal life would be a lot better, more successful, more personal, and direct than if I were just starting the general medical spiel about why they need it.

Jarrett:
Right, it goes back to that silver lining. What if you have a patient that says, my entire body is in pain, and I feel like I'm dying. Anyone can say "but at least you're alive."
That is not empathizing with the patient, you know,

Student:
you're still here, aren't you?

Jarrett:
You're still here, right?

Student:
Yeah.

Jarrett:
Okay. And then the final question is just super open-ended, and it is do you have any general thoughts relating to the class you'd like to share and if you do not, that's fine.

Student:
I don't think I do.

Jarrett:
well, thank you so much. You have a great summer, okay?

Student:
You too.

Appendix F: Example Material

Example Professional Writing syllabus linked material.

Video on Design Thinking from the LUMA Institute
Video from Brene Brown on Empathy
LUMA Institute Stakeholder Mapping Method
UX Booth Empathy Mapping guide
LUMA Institute Contextual Inquiry
LUMA Institute Walk-a-mile Immersion
LUMA Institute Fly-on-the-Wall Observation