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Editor's Note

The theme of the Knoxville conference where these 14 papers were presented was The Writing Center Connection: The Campus and the Community. Variations on this theme demonstrate continuing interest in a variety of critical writing center issues: writing-across-the-curriculum, computer-assisted instruction, ESL, tutor training, collaborative learning, effective ways of publicizing centers, and working with job seekers.

I owe many people special thanks. John Burrows is a tough act to follow. John continued a standard of excellence that we all have come to associate with any edition of Selected Papers. His words of encouragement and his advice were invaluable, particularly when dealing with all that can go wrong in a first attempt at editing this volume. Many thanks to our excellent writers for submitting such rich and finely crafted papers. Thanks also to fellow members of the 1989 SWCA Executive Committee: Pat Bizzaro, Barry Brunetti, Loretta Cobb, Janet Fisher, Nancy Fisher, Jim Knox, Wilkie Leith, Tina Perdue, David Roberts, Rick Straub, and Bill Wolff. My thanks also to Sharon Papparone, a most remarkable and able UNC-Wilmington student, whose keen editorial eye graces every one of these pages. A special word of thanks to the Department of English at UNC-Wilmington and the College of Arts and Sciences for their continuing support. I am also indebted to my wonderful staff of Writing Place consultants for helping with the final editing stages of the manuscripts. A special thank you to the love of my life, Martha MacLennan, for letting me place "job jar" duties on hold while working on Selected Papers.

Finally, a very special thank you to Deborah Gay, our Writing Place office manager and pearl of great price, for many, many things: her help in dealing with an optical scanner born in hell, for spending most of the summer seeing that every manuscript was retyped, for her extraordinary organizational and managerial talents, and for the patiently tolerant way she always keeps this year's editor on task. Thanks Ms. Deb.

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**Enabling the Student: Revision Memos
in Writing Center Instruction**

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Thomas Newkirk has asserted that the first five minutes of a tutorial are the most crucial "in giving the conference direction--they act as a kind of lead. The student's contributions in these opening minutes need to be used to give the conference a mutually agreeable and mutually understood direction" (327-328). In so doing, the tutor must juggle her own agenda for the paper--evaluation and possible revision strategies--with the desire to enable the student to "take the initiative, to self-evaluate, to make decisions, to take control of the paper" (Newkirk 317-318). One approach to these often conflicting goals is to begin the session by orally asking the student questions about her paper and guiding her to a "spoken revision." However, an alternative may be to ask the student to come into the tutorial with a written response to such questions in a letter addressed to the tutor. These letters, or "revision memos," have been effective in the classroom, but they may also prove useful in Writing Centers as tutors and students go about the sometimes difficult task of negotiating an agenda for a tutorial that is often much too short on time.

Over the course of two semesters at The Florida State University, I've asked eight tutors and thirty-two students to use memos as part of their conference instruction and to assess the usefulness of the method. These revision memos--questions that students respond to after they have written a paper, but before they come in for their 30-minute tutorial--demanded that the student reflect back on the writing she's done for that particular session. The questions to which the students in this study responded varied in focus, depending on what the tutors felt was purposeful for that particular session. Some of the questions, for example, focused on the students' composing activities, as does this memo from a non-native English student:

To: Shelley
From: Blanca
Re: Paper 5

- a) Was it easy to get started? What did you do to get going?
- b) Show me what you like about this piece of writing, what you're proud of and explain why you feel this way.
- c) Show me where, as you wrote, you learned something new or thought about something differently.
- d) What did you struggle with or get frustrated with?
How would you like to tackle this?
- e) What would you like to focus on in our tutorial?

This paper was easy for me not because I knew from the beginning what I wanted to say, but because it is a topic which is important in my life. Since I sat down in order to begin writing, a bunch of memories came to my mind. This made me get going to finish my paper.

What I like the most about this piece of writing is the conclusion. In it I summarized what I just said in the previous paragraphs. I did not write a new topic in the conclusion; I tried to refresh the mind of the reader by mentioning to him or her as honest as I could the restriction, how today's families react to this rule, and what I want to do in the future with my own family. I get frustrated whenever I try to write an important paper and the words I want to use do not show up in my mind. This happened when I was almost in the middle of my paper. Sometimes I get angry because I couldn't say what I really meant. Maybe a good solution for this problem is to learn more vocabulary. I would like and I should focus on vocabulary in the tutorial.

In this memo, Blanca is asked to reflect back on her composing activities, and she is able to suggest a way to handle her frustrations. Her tutor can then use this to begin their conference, focusing first on what Blanca was pleased with--her conclusion--and moving into what frustrated her--her command (or lack thereof) of the English language. By concentrating on what Blanca wants to focus on--vocabulary--the tutor gives her a voice in setting the agenda for the session, but the tutor is also able to suggest additional ways that Blanca might deal with verbalizing her thoughts besides working on vocabulary (e.g., freewriting, reading and responding, etc.). In this way, the tutor can begin to balance her concerns with those of Blanca.

Some additional questions used in the revision memos focused on the students' composing activities were:

Describe what you did as you wrote this. Did you do anything differently than you did in the last piece?

When was writing easiest for you?

Show me where, as you wrote, you learned something new or thought about something differently.

What did you struggle with or get frustrated with?
How would you like to tackle this?

What kind of revision did you do? Where in your paper (highlight this point)?

These questions ask the student to reflect on her writing process--what environment does she work best in, what helps her to begin writing initially and after "writer's block," what may

cause her to stop writing or get frustrated--these questions enable the student and her tutor to talk about the student's writing experience in the full context of her composing. In addition, the tutor may get a sense of where the student needs encouragement or help, and/ or what myths about writing the two of them need to discuss.

Other questions focused on features of the student's writing (text-based questions):

What was your purpose in this piece? Your audience? How did you use purpose and audience to shape your paper? How well did you do?

What do you plan to do/ where do you plan to go with this paper?

Where would you develop more details, arguments, examples, etc.? Highlight these for me.

Why did you organize the paper the way you did?

What part of your writing would you like to focus on in the tutorial?

These text-based questions are designed to encourage the student to be more aware of the choices she makes while writing, choices about audience and purpose, where each paragraph might be most effective, where the reader will need more detail, more development, etc. They ask the student to take responsibility for her writing, to be accountable for what she is saying and how she is saying it.

Finally, other memo questions focused on material discussed in previous tutorials. The following questions--in the form of a questionnaire--asked the student to reflect on what he learned from writing a paper he'd been working on, as well as what he had learned so far from using our current composition text:

a) What techniques did you use?

I wrote this in first person because it was a letter to the editor. I thought then of the outline of the paper before I wrote, and tried to think of the audience and purpose of the letter (to editor of a paper) as I wrote.

b) Describe any ways you feel this essay has contributed to your overall development as a writer.

Overall, like in past essays, it's helped me think through the paper about the subject, who's going to be reading it, the purpose of the paper, so when I'm writing it, I can use these to help me write a better paper.

Questions such as these served to reinforce what was discussed in previous tutorials, demanding that the student not only reflect on what was discussed, but also apply it in her writing.

I began this project supposing that these revision memos would not only serve as an excellent way to begin a tutorial, but that they would help students become more aware of their composing processes and enable students to view writing as a series of increasingly informed decisions. In this way they would become more conscious writers and, in time, more self-sufficient writers.

When I began the study, I had visions of revolutionizing the instruction going on in the windowless catacomb we call the Writing Center and becoming famous before I even wrote my Master's thesis. Of course there would be glitches I'd have to work out, but I anticipated such positive results that said glitches would be minor ripples in this wave that was about to hit the teaching of writing.

The initial reactions of students were positive. One student began to remind his tutor, Donna, when she would forget to give him his questions for his next paper. Another of Donna's students had been the most negative of her students until she discovered through his responses that what he actually needed was more praise than she had been giving him. After this breakthrough, Donna was convinced the memos were a wonderful idea. One of Anna's students who had done the most memos seemed to have improved more than her other students. He had been writing about his writing problems (primarily grammatical problems, but also problems with insufficient detail), and he felt he became more aware of them. One student, Kevin discovered, seemed to have integrated what Kevin called "a self-questioning stage [in the writing process], one which followed the completion of a draft." Another student actually thanked his tutor for giving him the memo because he wanted to become more independent, able to anticipate his tutor's questions and eventually to write without needing a tutor.

What was even more fascinating to me was that the majority of the students were quite positive about the memos. Out of ten students who responded in surveys, two didn't like doing them, one saw them as a "necessary evil," one said they seemed monotonous, two were neutral, and five liked doing them and saw them as helpful. One student even said that he hated doing them because they pointed out his weak points. In addition, instead of seeing the memos as primarily for the teacher, their surveys suggested they saw them helping the students with their own writing:

[The memos] help me, because the questions make me take a look at my paper.

[They] help you reflect back on what you wrote and help you draw questions from the material for you to add or delete from your paper.

[They] give me some kind of idea of how to go about writing or improving my papers.

[They] helped me think more about my paper's content. I always found things that did not belong.

[They] let [the tutor] know what you feel are your strong points and weak points which he can compare about how he feels about your writing.

[They] help the tutor help me in what I am trying to achieve in [this course].

Most of the students saw the memos as a way for them to reflect back on their writing and be more critical of it. When they explained how they saw the memos affecting their papers, they were very often specific, even if they did attribute the memos to miracles that perhaps they or their tutors should get credit for:

The effects of the memo questions have made my papers clear and understandable to read. They have improved them and make me very conscious of whether or not I cover all points and if I covered them clearly.

[They have] showed me that I needed to really work on my introductions and conclusions.

They have made me find the weaker points of my paper and focus on them more.

I was more conscious of straying off the subject and it helped me write in an orderly fashion.

[They help] me to think back on my paper over things I could change and make better.

These results provided evidence in support of my contention that the memos would improve the students' writing by helping them become conscious of their writing decisions and possibly internalize a reader, enabling a greater degree of self-sufficiency. But, while I would have liked to make the claim that memos help improve students' writing and that they help students internalize the questions, I realized quickly I'd have to be content to establish a connection between memos and an improved dialogue between students and tutors.

What I discovered through the responses of tutors and students--and what needs no further analysis in the name of validity--was that revision memos were helping their relationship and enabling better and productive talk during the tutorials.

The memos seemed to function as a supplement to what was already going on in a tutorial, a reinforcement and an avenue for communication. Each tutor in the project used the memos a little differently, but most of them used questions that functioned as follow-ups on what they had discussed the previous session, as well as a way to begin the next session. Most tutors read the memo first, before reading the student's paper, or read the student's paper while the student wrote her memo, and used this as a launching point for discussion. While five of the seven tutors involved felt the memos gave them an "extra" five minutes in a session, their other comments suggested that efficiency was the least of the benefits.

The memo questions gave students an opportunity to share their thoughts on their writing and what they wanted to focus on during the tutorial. One of the most effective questions, the one that every tutor used, was "What would you like to focus on in your tutorial?" This question empowered the students to participate in setting the agenda for the session, and tutors said that the responses to this question often surprised them because they were issues the tutor had not thought of focusing on. From such responses, tutors found that they learned something new about their students and their writing, and the students said that they appreciated the fact that their tutor usually addressed the issues with which the students were concerned. Plus, as one tutor discovered, what the student wants to focus on will often be what the tutor wants to discuss, which saves the time of having to explain this to the student and also builds her confidence, reinforcing her ability to determine how her paper could be revised.

The tutors felt that the memos helped structure the tutorial. The tutor often wanted to cover all the questions, and the memo established the topics they would be discussing. One tutor said, "I like them because they save valuable time. Beyond occasionally giving the student a feeling of being prodded (which may not be too bad a thing), I can think of no reason why memos would not be advantageous. They are a tutorial before the tutorial--they make the student aware of the topics likely to be discussed, allowing her to have questions and answers ready."

The tutors also said that the memos helped improve communication, which they felt was a way to improve writing. Donna wrote: "Memos are building a bridge from my students to me which helps me to be more sensitive to their writing needs." One particular student's surveys evidenced not only improved communication, but also a student who was taking more responsibility for his writing. Unlike most of the students in this study, he said initially that he was hesitant in a one-on-one situation, and he felt that his tutor should be the one to tell him what he needed to improve on. But, by the end of the

semester, rather than relying on his tutor, he began to participate in his learning by identifying his own strengths and weaknesses. Other tutors began to notice this same shift in their students, too. Anna wrote: "I like the memos because the responsibility for [revising] the writing falls on the student[s]. They know they're the ones who have to make the changes. They become active writers, and they participate more in their writing and in the tutorials. The memos have helped students take the initiative in tutorials. They come in, tell me what problems they're having, I read the draft and agree."

Not all students, of course, responded to the memo questions in a complete, detailed way. Such general and sketchy responses could have a number of causes: a) the questions may not have been phrased well; b) the students might not have been committed enough to do what they may perceive as "extra" work; c) their individual tutors might not have been committed or involved with the memos; d) the students didn't see the memos as helpful; e) the memos might have been associated with workbook exercises that students perceived were primarily for the teacher, the kind of reading-comprehension questions they had to do in grade school, questions designed to see if a student had done the work and was smart enough to answer the questions correctly. In fact, some students said in their surveys that they saw the following purposes of the memos: letting the tutor know what the student needs to work on, how the Center program works, and to see if they answered all the questions.

At times, students did not take advantage of this "wonderful" learning opportunity. Many of their answers were short, often cryptic, and usually very general. And, even when students were able to point out their writing problems in their memos, they were not able to address them in their writing itself. Some teachers also pointed to the flaws in the practice: Lorraine said the memos were "somewhat burdensome." She felt "uncomfortable making them do the extra writing." Another tutor, Jed, felt the memos actually cut into the tutorial time because he could have been reading the draft; the students responses, he said, were usually uninformative and not surprising, plus the students often didn't connect the memo with the paper.

Nonetheless, Jed and Lorraine's reactions to using the memos puzzled me in light of the positive responses of the other tutors. What they said reflected a certain lack of commitment to the memos, possibly because, like Jed's students, these tutors were not interested in something that was not developed from or consistent with their own pedagogy. This suggests that memos may not fit into every tutor's teaching style, and that the memos are probably most successful with tutors and students who understand and believe in what the memos can potentially do to improve writing and communication. In fact, a majority of the tutors felt that a student's commitment to improving her writing was crucial to the success of the memo. Committed students tended to write more lengthy responses that reflected a deeper level of involvement with writing itself. They were also more apt to

bring a finished memo to the session. Many of the tutors who used the memos for this project said they would use them again, but with a few modifications. After putting all their suggestions together, this is how memos could be implemented in the Writing Center in the future:

At the beginning of the semester, have each tutor participate in a "training" session where veteran memo users share how they used the revision memos and explain how the memos can help a student with her writing. If the Writing Center uses writing assignment sheets as part of a course in tutorial instruction, write memo questions into the students' "contracts" as part of their required work, and ask tutors to attach the memo questions to their corresponding paper assignment sheets. This helps the students remember to do the memos and to view them as part of their overall coursework. If students drop in on a walk-in basis, have them respond to the memo while the tutor reads the paper. In addition, when the tutors are having difficulty coming up with questions, have them go to a "memo bank" for reference that would contain sample questions. Then, after four or five weeks of meeting and discussing how the memos are working, allow tutors to choose whether they still want to use the memos in case they don't like them or feel the memos don't blend in well with their teaching style.

I would limit the number of memo questions to three or four--possibly even focusing on one question--because we found that students give even shorter responses to more questions. Two of these questions could be assignment specific (which generates a more detailed response from the student), and one question could be about writing in general that the tutor wants the student to internalize. The final question in every memo should be "What would you like to focus on in your tutorial?" I would encourage tutors to be creative with the way they present the memo--if it seems too formal and intimidating on a "form," maybe the student can write the questions down herself on her own paper. Also, I would encourage tutors to leave room for the student to ask the tutor a few questions.

Another similar alternative to this is to ask the student to come up with her own questions to respond to in the memo to the tutor. With this approach, the tutor would create the questions for the first few weeks and then gradually turn the responsibility over to the student by showing her how the questions are based on what they discussed that day and how they can apply to the next paper. By the end of the semester, the student would be raising her own issues, not the tutor, potentially creating more interest in her own writing and a willingness to assume more responsibility about her writing.

Whether the student or the tutor asks the questions, revision memos enable the student to participate in setting the agenda, and they create better talk during the conference, discussion which can lead to improved writing. They seem also to demand that a student take more responsibility for her writing and for what happens in her tutorial. They may also help the

student internalize a reader in some small way and make her more conscious of the choices she is making when she writes. Just as importantly, revision memos seem to open up communication between tutor and student so that both are actively contributing to the learning, identifying strengths and weaknesses, and building confidence in both the tutor's and the student's abilities.

Even though I don't have enough evidence to support part of my original hypothesis--that revision memos help students internalize questions and thus improve writing--I have found that the memos seem to help break down the master/apprentice relationship that can occur in tutorial instruction. The memo questions themselves still need to be revised to encourage more detailed responses, and tutors, especially, must be willing to do much more work. Planning individual questions for ten to fifteen students every week requires more pre-planning than our tutors are used to doing. Yet, even though I haven't sent a crashing wave on tutorial instruction with these revision memos, I do believe they are a valuable way to develop confidence, mutual respect, and communication between tutors and students, vital elements to any form of teaching.

Works Cited

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**ADAPTING TO THE FACILITIES: A Model for Developing a
Third-Generation Program in Writing Across the Curriculum**

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What will characterize the new generation of Writing Across the Curriculum (WAC) Programs currently being developed across the country? Clearly, as an outgrowth of what amounts to two previous generations of experiments in WAC, new programs must respond not only to the successes of earlier programs--and they are many--but also to their failures. Perhaps the greatest advantage of developing WAC at a major university such as East Carolina nearly 15 years after first efforts were made at Beaver College and Michigan Technological University is the opportunity to offer new solutions to old problems that were never fully resolved in the prototypical programs.

The development of WAC at East Carolina has been guided by efforts to accommodate three issues not always managed successfully in many of the early programs:

that the most successful method for developing programs involving major change in teaching is from the bottom up,

that such programs must provide faculty members with enough options so that they can fit writing comfortably into their teaching,

that studies be undertaken on campus to determine how such teaching will affect students on varying grade levels and in different content areas.

From the Bottom-Up

Writing programs, specifically, and all institutional changes, generally, are developed using the top-down model, the bottom-up model, or some combination of the two. Briefly, the top-down model is employed when administrators use their influence to make changes in an educational program. The Writing Center at ECU was developed in this fashion, when an administrative decision was made to actively seek someone with Writing Center interest and experience to develop a Center on campus. The bottom-up model works in the opposite direction, with faculty interested in implementing a change and doing so through channels such as the Faculty Senate available to them in their college. WAC at ECU is being developed through the bottom-up model.

The current Writing Across the Curriculum Committee, an ad hoc committee of the Faculty Senate, has traveled a circuitous path. Beginning in January 1985 as the Writing Center Steering

Committee, appointed by the then-Vice Chancellor and comprised of faculty from 18 departments across the university and the medical school, the committee soon realized that its task would be to move out into the university to encourage colleagues to use writing to learn and writing to communicate learning.

By April of the following year, upon the Vice Chancellor's resignation, the committee members decided to seek recognition from the Faculty Senate. The Position Paper on WAC presented to the Senate was approved with unprecedented enthusiasm by the Senators. The Senate then charged the Writing Center Steering Committee with specific responsibilities: to report on research concerning WAC, to survey faculty and students concerning their interests in WAC, to communicate with institutions comparable to ECU to determine how and if they have incorporated WAC into their programs, and to make specific recommendations to the Senate about the reasonableness of instituting a program in WAC at East Carolina. The Senate would then be in a position to make formal recommendations as well to the Vice Chancellor for Academic Affairs for her action.

To handle these charges, the WAC Committee broke into five subcommittees. The findings from four of those subcommittees were reported at the 1988 SWCA meeting in Charleston and recorded in that year's Selected Papers.

The WAC Committee hesitated, however, to make a final recommendation to the Faculty Senate without having developed a series of options for employing WAC in various courses and without having studied some of those options and their effects on students.

WAC Formats Possible at ECU: Some Options for Involvement

At East Carolina University (ECU), it seems to instructors in various fields that English classes can include writing activities with little or no "threat" to taking time away from teaching of content in their courses, unlike, say, a Biology or Chemistry course with 150-200 students. Due to the nature of those classes with 200 students, incorporating writing as a learning tool can be a frightening prospect to instructors--especially instructors who may feel apprehensive about teaching writing skills.

One of the most important lessons that the Writing Across the Curriculum (WAC) workshops at ECU taught those in attendance is that writing exercises need not force instructors to spend all of their time grading student writing. In fact, if instructors look over the information made available in the workshops, they can devise writing assignments that will facilitate student learning and not produce excessive demands on their time. The following list includes the formats that Dr. Patrick Bizzaro, Director of Writing Across the Curriculum at ECU, suggested to faculty at the workshops:

1. the writing-intensive format
2. the professional writing format
3. the writing-to-learn format
4. the collaboration format
5. the writing competency format
6. the Writer's Workbench format
7. the combination format

This list may be rearranged when it is viewed from the perspective of a teacher who is unable to spend a large amount of time grading student writing.

1. the writing-competency format
2. the writing-to-learn format
3. the Writer's Workbench format
4. the collaboration format
5. the writing-intensive format
6. the professional writing format
7. the combination format

The writing competency format is extremely easy for instructors because it is a departmentally-instituted program. The department requires students to pass a writing competency test prior to acceptance into upper-level courses in their major. Students who do not pass the departmental competency exam would be required to enroll in special non-credit writing courses. After successful completion of the departmental competency test, students become eligible to enroll in upper-level courses.

The writing-to-learn format utilizes specific strategies which encourage students to become better learners. According to the Proposal for a University Writing Program issued by the Writing Across the Curriculum Committee at ECU, "recent research supports the view that the writing of different kinds of texts will result in different kinds of learning." The writing-to-learn format relies on the use of journals and in-class writings that may or may not be assigned a grade. This approach is ideal for instructors who want to help students become better learners, because it doesn't take a great deal of the teacher's time and it helps prepare students for discussion.

The most popular in-class discussion assists students in remembering their thoughts and ideas about out-of-class assignments. Beginning-of-class writings also determine what students know about the subject that is to be introduced that day. Writing in the middle of the discussion allows students to write, in their own words, about concepts that have been introduced for the first time; it also allows students to formulate questions about what they have just heard. End-of-class summary writings allow students to summarize--again, in their own language--what concepts have been introduced in the discussion. End-of-class writings assist students in remembering material from each discussion.

The Writer's Workbench (WWB) format provides a unique approach to the use of writing for learning purposes. Writer's Workbench is an interactive program--that is, it provides feedback to the user--established on ECU's mainframe computer system that analyzes, evaluates and assists in the revision of text. WWB has 47 programs that fall into the following categories:

1. on-line help with WWB programs
2. on-line help with grammar, spelling, punctuation, and usage
3. copyediting and proofreading programs
4. style analysis programs
5. programs that analyze procedural documents
6. programs that customize dictionaries and standards

WWB points out errors in the standard conventions (grammar, spelling, proofreading, etc.), and also provides analysis of the text. For instance, it tells how many sentences are in each paragraph; describes the length and variety of sentences; finds consecutive occurrences of the same word; points out awkward phrases; finds sexist phrases and suggests changes.

In the WWB format, students use WWB to gain feedback on their writing and use the information when revising their papers before turning them in to the instructor. In addition to a final draft, students also turn in all drafts of their essays as well.

The fourth format, the collaboration format, can be separated into three different approaches which can be used to increase instruction in writing for students in their major areas:

1. faculty in a content area may team teach a course with a faculty member from the English Department.
2. a content-area department may assign a graduate assistant to the Writing Center to provide assistance in writing for its majors.
3. a department may require--with cooperation from the English Department--students to take "paired" courses (like Technical and Professional Writing with an upper-level course in Chemistry). This format would necessitate reserving a section of Technical and Professional Writing for the specific department involved (for instance, all Chemistry majors enroll in one section so they can use Chemistry as the subject for their texts).

The writing-intensive format employs the kinds of writing tasks students are asked to do most often in college. These tasks include essays, essay exams, term papers, recommendation reports, and lab reports. This kind of format demands a great deal of the instructor's time and is difficult to adapt to large classes like the 150-200 student Chemistry classes.

The sixth format is the professional writing format. The professional writing format is a writing-intensive format which requires students to write (extensively) the kinds of texts they will write most often after they graduate and become employed in their major fields. These particular kinds of writing are field specific and range from analytical validations for biologists and chemists to therapeutic recreation assessment for Leisure Systems Studies students.

The final option is the combination format. Instructors may combine the preceding formats into a program best suited to their own or their discipline's needs. For example, the writing-intensive format can easily be used in conjunction with the WWB format. The writing-to-learn format can be used with any other format. Other combinations are possible, as well.

The WAC proposals submitted by faculty demonstrate the possible formats:

One senior-level Business Policy and Management class is scheduled to follow the professional writing format. The instructor will ask students to write three case descriptions--one is an individual effort, two are group efforts. During an exam at the end of the course, students will demonstrate their individual writing ability by writing a case study. The instructor identified his goals for the pilot study as assisting student learning and student writing about content.

An upper-level criminal justice class instructor identified her goals as an effort to improve analytic writing skills. In order to facilitate her plans, she will require students to write a series of memos, letters, and reports for various audiences. The first series of assignments will be for in-house readers, but primarily aimed at supervisors. The second series will be directed toward agencies outside students' area of specialization, while the third series will address a general audience of peers and supervisors.

An instructor in a figure-drawing course offered by the School of Art suggests having students write in their journals addressing issues regarding technique, various personal approaches to the act of drawing, and responses to assigned readings. The instructor wants to determine if writing about problems associated with particular drawing activities will improve students' drawing skills.

At present, no decisions have been made regarding the WAC pilot project at ECU. As evidenced by the proposals submitted to the committee, there are a variety of ways instructors may employ writing across the curriculum to encourage student interest and learning in their courses.

Pilot Studies: How Formats Work at ECU

The Pilot Study began with the Writing Across the Curriculum Committee's realization that while its long-term goal of a university-wide project was of ultimate importance, something more immediate was necessary if we were to sustain the momentum

we had been building for the past several years. More specifically, we sought to develop on a small scale a program that could eventually become a model for achieving our long range goals. A pilot study, we felt, would allow us:

1. to demonstrate to faculty and administrators the WAC's commitment to devising an actual program, not just a theoretical model;
2. to convince the ECU administration to provide sufficient financial incentives to stimulate faculty and departmental participation;
3. to orient large numbers of faculty to the varied ways in which they might use writing for purposes of both learning and communication in their classes;
4. to encourage experimentation with different instructional strategies while maintaining control over everything from curriculum design to evaluation procedures;
5. to generate the data needed to support later efforts to establish a university-wide writing across the curriculum program.

Once the committee (hereafter abbreviated WACC) had agreed in principle to the Pilot Study, the details fell into place very quickly. First, Drs. Bizzaro and Kirkland met with the Vice Chancellor for Academic Affairs, who had been an ex-officio member of the WAC since its inception, and persuaded him to allocate enough money to the project to pay \$ 1,000 each to four faculty participants and \$ 2,000 to whomever the WACC selected to direct the study. In addition, he offered to increase the supply budget of each participating department by \$ 100 and to take responsibility for evaluating faculty proposals and selecting the four best.

Next, we reported back to the full committee and enlisted their support in devising the actual program. This task was performed by various subcommittees, which prepared publicity releases, drafted letters to faculty and department chairs, developed plans for orientation workshops, established application procedures, devised criteria for selection of proposals and evaluation of research data, and in other ways furthered the WACC's aims.

Our third step was to send out letters prepared by the subcommittees on publicity to every faculty member and department chair in the university. Our aim here was not only to emphasize the financial benefits of participating in the pilot study but also the prestige that would accrue to the individuals and departments selected and the opportunities for professional development that such a program would offer. We do not have any tangible evidence at this point to indicate how department chairs reacted, but over 70 faculty contacted the Director to express their interest in becoming involved with the Pilot Study and

approximately 60 of those attended one of the two workshops conducted shortly thereafter.

At these workshops, which were held approximately two weeks after letters were mailed to faculty and department chairs, we attempted not only to guide faculty in preparing proposals but to give them an opportunity to share their concerns about their students' writing, to discuss ways of improving students' writing, and to explore alternative methods of using writing in their classes. In keeping with these aims, we decided to offer two two-hour sessions on consecutive days, with each session divided into four main segments: an orientation to writing across the curriculum, brief presentations by faculty in different disciplines who have successfully incorporated writing into their classes, suggestions for designing Pilot Study proposals, and a follow-up question and answer session.

Because Drs. Bizzaro and Kirkland had been writing program directors in the English Department for a number of years, we conducted the opening workshop session, exploring with the participants some basic theories about writing and various strategies for using it in the classroom, both as a way of learning and as a means of communicating. To begin, we asked that they do a brief exploratory writing on what they believed to be the principal reasons for poor writing among their students. This exercise not only sparked a lively discussion but also provided dramatic evidence of the value of writing-to-learn activities such as the one they had just performed. Having made this general point, we introduced a number of specific techniques for generating and clarifying ideas, among them focused freewriting, brainstorming, tree diagramming, and journal writing. Because the last of these methods has the most far-reaching classroom applications, we prepared the following handout to facilitate discussion:

Writing in Journals

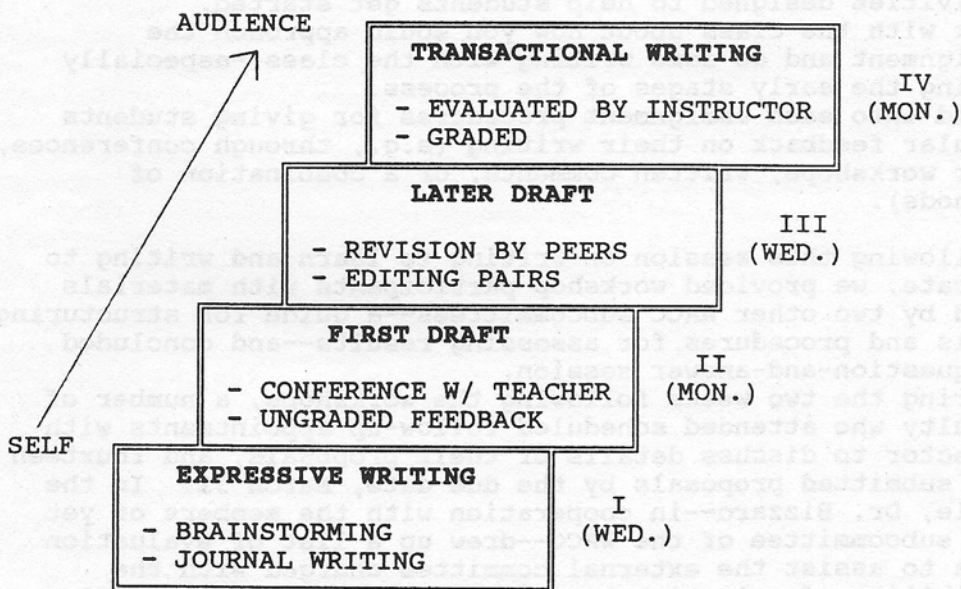
1. To focus thinking on concepts or problems to be discussed in class
2. To assimilate material covered in class
3. To solve problems
4. To develop critical reading skills
5. To ask questions and express concerns
6. To gain self-knowledge and build self-confidence
7. To practice skills that are applicable to various types of transactional writing
8. To generate ideas for essay
9. To rehearse for evaluated essay assignments

To illustrate these principles in action, we showed workshop participants examples of journal writing by students in such diverse fields as English, biology, decision sciences, and art. In addition, these samples enabled us to discuss the different forms a journal might take. The entries from the biology

students, for example, were done on 3x5 notecards, which the teacher had assigned periodically throughout the semester to check students' comprehension of lectures and readings, to identify potential writing problems, and to encourage students to make connections between textbook materials and personal experiences. The examples from English and decision science classes, on the other hand, were all written in standard-sized notebooks, usually in paragraph format. And the commentaries of the art students were interspersed with drawings and watercolors in an over sized sketchbook.

Having established the importance of giving students the opportunity to explore ideas and attitudes informally, without the pressure of evaluation, we proceeded to examine the relationship between expressive and transactional writing, using the following chart as a guide:

Expressive to Transactional: Sequential Assignments



SUGGESTIONS:

I-IV: MAJOR PAPERS SEQUENCED OVER SEVERAL WEEKS

W-M: MINOR PAPERS SEQUENCED OVER SEVERAL DAYS

(Class time activities depend on teacher, subject, time and numbers)

TF
MTU
1982

With this model in view, we were then able to discuss several representative examples of student writing in their various stages of development. This discussion served both to reinforce principles introduced earlier and to suggest systematic procedures for making writing assignments, including the guidelines listed in the following handout:

Making Writing Assignments

1. Treat writing as process rather than as product.
2. Design writing assignments in such a way that they encourage students to write multiple drafts of each essay.
3. Plan the course so that formal writing assignments evolve from class discussions, readings, and journal writings.
4. Discuss with the class the primary traits of each type of writing they are expected to do.
5. Provide examples of such writing to illustrate these principles.
6. Formulate and distribute to the class explicit written guidelines for each assignment.
7. Allocate class time for brainstorming, freewriting, or other activities designed to help students get started.
8. Talk with the class about how you would approach the assignment and do some writing with the class--especially during the early stages of the process.
9. Build into each assignment procedures for giving students regular feedback on their writing (e.g., through conference peer workshops, written comments, or a combination of methods).

Following this session on writing to learn and writing to communicate, we provided workshop participants with materials prepared by two other WACC subcommittees--a guide for structuring proposals and procedures for assessing results--and concluded with a question-and-answer session.

During the two weeks following the workshops, a number of the faculty who attended scheduled follow-up appointments with the Director to discuss details of their proposals, and fourteen of them submitted proposals by the due date, March 31. In the meanwhile, Dr. Bizzaro--in cooperation with the members of yet another subcommittee of the WACC--drew up a list of evaluation criteria to assist the external committee charged with the responsibility of selecting the four Pilot Study participants.

Some Conclusions

One advantage of the ECU WAC Program, coming as it does nearly 15 years after the inception of other nationally-known programs, is that it can correct the flaws which have lessened the impact of earlier programs. The single most crucial indication of problems in earlier programs is the high rate of

attrition and apathy among participants brought about by two factors. First, because many programs are developed on the basis of the top-down model for instituting change in the university, teachers often feel that involvement in WAC is required of them, rather than an option they might employ to help their students become improved learners and writers. Second, existing programs have not built into their futures methods for rewarding faculty who incorporate writing into their classes. Fulwiler, former director of writing across the curriculum at Michigan Technological University, has pointed out that failure to ensure rewards for continued interest in the program, once funding from outside ceases, is a major cause of attrition among participants.

By addressing these problems directly, third generation WAC programs will benefit from earlier efforts and, hopefully, promote programs different in some crucial ways from those critical, though early, endeavors.

**Publicizing the English Writing Lab
at The University of Tennessee - Martin**

Anna Clark and Jenna Wright, The University of Tennessee - Martin

Persons associated with writing centers and labs want as many students as possible to benefit from the support services which are offered. Teachers and tutors want students to take advantage of the one-on-one tutoring, the workshops, the hotlines, and the other special projects and programs associated with writing centers. At The University of Tennessee at Martin, the writing center staff puts a great deal of effort into describing and publicizing the English Writing Lab. This writing center is a place where writers can come to find friendly, professional assistance; the staff does all it can to "spread the word" about lab services. The following article places UTM's writing center in the context of the campus and community and focuses on some of the specifics of the public relations methods used.

UTM's English Writing Lab

The University of Tennessee at Martin is located in a town of approximately 10,000 persons in the northwest corner of Tennessee. Even though UTM is part of a large university system, there is indeed a kind of "college" atmosphere on the campus which serves more than 5,000 students. Classroom buildings surround a central quadrangle, and near the center of the campus is the Humanities Building, the "home" of the English Writing Lab. The lab is conveniently located on the second floor of the Humanities Building; it is close to the Department of English and close to much student traffic.

The lab has been a part of UTM since the early 1960's, but it has gone through various periods of change and revitalization. Lab attendance is currently at a peak, directly reflecting the expanded hours and offerings, the quality one-on-one tutoring by professional lab assistants (all have degrees or certification in English), and the efforts to publicize support services offered to students. The lab is open 54 hours per week, and arrangements have just been made to permanently fund the lab during the summer term.

The one-on-one tutoring is indeed the heart of the lab, but other services, including the writing workshops, computer workshops, and group informatives, open houses, and newsletters, all contribute to the overall atmosphere of the lab and help to publicize its services.

Writing Workshops

Two of the ways that the lab staff publicizes the writing lab are through workshops and informatives or orientation sessions. During each semester, the writing lab sponsors mini-workshops open to all interested students. The staff presents a series of writing workshops and a series of computer workshops each semester--two one-hour writing workshops and two two-hour computer workshops each week. The staff follows a general process for selecting, publicizing, and implementing writing workshops.

First, to select appropriate workshop topics, the lab staff reviews student writing from both the classroom and the lab. Consistent writing problems are noted. Second, students are asked what they perceive to be their writing problems and what topic of interest or problem of need they would like to see covered in a writing workshop. Third, the lab staff seeks input on writing topics from teachers in the Department of English who receive questionnaires of interest and opportunity--interest in topics and opportunity for leading in a workshop. Fourth, in a campus-wide letter, teachers in other disciplines on campus are asked for suggested writing topics to be addressed in a workshop or a series of workshops. The letter also encourages faculty to visit the lab and send suggestions that would help the lab to better serve the student writers. Fifth, the lab staff takes those suggestions made by the students, the English faculty, and the faculty and staff in general and "spices the list" with its own suggestions. Once information is compiled, the staff has a profile of the most needed and "desired" workshops.

The priority becomes publicizing the concept of workshops and specific workshops, not only to students but also to faculty who may want to recommend student attendance for a particular problem or interest. The lab staff sends letters to faculty members at the beginning of the academic year. These letters encourage referral of students for specific needs and explain follow-up procedures for referred students. (The lab staff sends a first visit notice when the students come to the lab for the first help session.) This faculty letter is followed up by mailing a list of the workshops for the semester. At the beginning of fall semester, the staff also sends out letters to students encouraging them to come to the writing lab for free, individual tutoring and writing and computer workshops.

Then begins the call for workshop attendance. Workshop schedules are placed on bulletin boards in the university center, residence halls, and academic buildings. (Special workshops often are publicized in the student newspaper or with posters announcing the subject, time, and place.) Teachers are encouraged to announce workshops to classes and to invite students with specific needs to appropriate workshops while lab assistants emphasize appropriate workshops to students being tutored.

To implement the workshop schedule, the lab staff conducts all workshops at the scheduled time. It is important not to belittle the publicity by canceling a workshop at the last minute. If one student shows up for the session or if twenty-two students show up, the workshop is presented. Students are often given handouts which will remind them of the principles covered in the workshop. These handouts can also be publicity. The lab assistants often use these handouts during tutoring sessions. English faculty members frequently recommend that students get particular handouts from the lab. Upon request of the teacher, writing lab staff members present specific writing workshops for various classes.

Computer Workshops

In addition to the writing workshops, the lab presents a series of computer workshops each semester. During computer workshops, students are introduced to the computer; following a brief orientation, the students can begin working on their papers. The lab's software includes MacWrite, MacProof, Typing Tutor, WordPerfect, and the Stephen Marcus Computer Writing Resource Kit, which is an idea generator for essays about literature. From time to time, special workshops on desktop publishing are featured. The computer workshops are well supported by both students and faculty. However, publicizing these workshops is absolutely essential.

Group Informatives

In addition to publicizing the lab through the workshop program, informatives are presented at every opportunity. The writing lab staff presents informatives or orientation sessions for freshman studies groups and classes--from upper-division military science, to freshman English, to graduate home economics. Invitations to introduce the lab are major public relations opportunities. The lab has an active residence hall informative program where staff members go into the residence halls to present an evening informative. These residence hall informatives are an excellent way to introduce students to the writing lab.

Certainly, the heart of the writing lab is one-on-one tutoring, but it can be strengthened by successful workshops and publicizing those workshops by giving informatives.

Open Houses

Each semester the lab hosts two open houses, one focusing on faculty and staff and the other focusing on students. Open houses are social, yes, but the lab staff views each open house as a chance to remind everyone that the lab offers a variety of support services to UTM students. For each faculty and staff open house, the English Writing Lab staff mails individual

effort to see that these visitors are invited to stop by the English Writing Lab. Alex Haley visited with students and faculty in the lab and relaxed at one of the tables while he talked about working on The Autobiography of Malcolm X. Fran Lehr, novelist, and Robert Bly, poet, have also come to the English Writing Lab to talk with students and staff. Journalist Rheta Grimsley Johnson presented a one-hour workshop in the lab during a campus visit.

Without question, the lab staff reaches out to others in the university community, and the commitment to students and writing is well known. In addition to being involved in writing projects at the university level, the lab staff also strives for community outreach. Efforts have been made to increase the lab's presence in the surrounding community. The lab staff has judged essay contests and has given tours to groups ranging from a Brownie troop to an advanced placement English class. Representatives of the English Writing Lab have also been involved in the annual English Teachers' Workshop, an event sponsored by the Department of English for area high school English teachers.

Other Methods

There are several methods of successfully publicizing a writing lab and reaching out to writers. In closing, here is a quick list of some other methods that the English Writing Lab staff has successfully used. Bookmarks and final exam schedules with information on support services are given to students as reminders of the help available in the writing lab. Contests with random drawings for prizes such as "Write with Style" T-shirts are effective if well publicized.

The best method of publicizing the writing lab is student-to-student. A timely student recommendation may be more successful than all other means of publicizing. Presently the UTM English Writing Lab student attendance is at an all-time high, and continuing to publicize services is important, essential, and exciting!!!!

Teaching Rhetorical Situation in the Writing Center

Elizabeth Giddens, University of Tennessee - Knoxville

Several weeks ago I tutored a marketing major in the Writing Center at the University of Tennessee where I work. She was writing a report in which she had to describe, analyze, and discuss eight marketing concepts illustrated by a dozen advertisements. Having already selected the ads and completed her research on their appeal to specific consumer groups, she was then figuring out an organization for her report. Her planning, however, was complicated by the number of ads she needed to discuss in addition to the fact that each ad illustrated several concepts. In short, she was searching for a way to introduce the concepts and arrange her illustrations that would not be repetitive or confusing. Her first attempt was thick and monotonous, mainly because her scheme required that she treat each ad several times. She called her draft "clunky," and she was right.

So we talked alternatives. I suggested grouping either the ads or concepts in ways that would define major sections of the report, using headings, and reducing the amount of repetition. Alternative after alternative was rejected. She had already thought of all my suggestions. After a while, I learned these options were unacceptable because her professor had supplied elaborate instructions: do not use headings; write in an essay style, not in an impersonal report style; focus on the concepts; choose ads that illustrate several concepts; include separate, detailed descriptions of each ad. Plus, she knew from experience that he expected the reports to be creative and to flow well. In the past he had praised students who had found clever organizational motifs, and yet he was quite fussy about students following his guidelines.

Despite the fact that this student felt stuck with a problem not of her own making, she was not aware that her difficulties arose from her inability to find a suitable "rhetorical stance, a stance which," as Wayne Booth tells us, "depends on discovering and maintaining in any writing situation a proper balance among the three elements that are at work in any communicative effort..." (153). These elements are "the available arguments about the subject itself, the interests and peculiarities of the audience, and the voice, the implied character of the speaker" (153). I have observed that many students, at all levels of competence, have difficulty recognizing when a writing problem stems from a complex rhetorical situation. Further, students are often reluctant to discuss their rhetorical situations with teachers or tutors, perhaps since a student's rhetorical situation is largely defined by her role as a student. After all, a successful student must accept the authority, guidance, and requests of her teachers. Students may feel that since they

can't alter their roles in the system, it's a waste of time to talk about them. Tutors, as well, may feel uncomfortable discussing a student's rhetorical situation because the subject can involve colleagues' and/or superiors' personalities and educational philosophies. Hence, it is usually easiest for the student and tutor to stick to local concerns in a student's draft like organization, source introductions, or coherence, pretending that these elements are not mightily influenced by the rhetorical situation. However, my belief is that writing center tutors need to become more attuned to students' difficulty with this concept, and they need to help students analyze their rhetorical situations and develop strategies to handle them successfully.

One way to facilitate tutors' awareness is to expose them to the handful of significant theoretical articles on this topic and discuss with them the unique manifestations and ramifications of rhetorical situations in an academic setting. Tutors should know about the work of Lloyd Bitzer, Wayne Booth, and Lisa Ede and Andrea Lunsford regarding the related topics of rhetorical situation, rhetorical stance, and audience. Also, role-playing sessions might help them understand both the delicacy and the necessity of the issue.

Let's look briefly at some of the most important work on rhetorical situations to see how my marketing major's problems sprang from her difficulty with this basic concept. First, according to Bitzer's terminology, she had a well defined exigence (20), which was to write a clear and impressive report that would earn her a high grade and her professor's good opinion. By the way, this element preyed heavily on her mind; during our conference she mentioned several times how important it was for her to do well on this report since she was a senior and wanted to ask her professor for a recommendation. She also had a lengthy set of constraints (Bitzer 20), consisting of a due date, manuscript and report conventions, as well as the numerous preferences and eccentricities of her professor. And, of course, the assignment clearly identified her professor as her audience.

On another level, however, her professor had created an audience beyond himself when he requested that the report be written like an essay. We can use Lisa Ede and Andrea Lunsford's terminology to clarify this element (170-79). Beyond the addressed audience of her professor stood the invoked audience--a composite audience inherent in his request that she write in a style that was more personal, entertaining, and descriptive than is typical of a business report. So even though she knew exactly whom she was writing for, she also needed to envision a general reader during the writing process.

Booth highlights yet another factor in the student's rhetorical situation, and that is the writer's desire to create and be faithful to her own voice (153). Our marketing student was intuitively aware of this factor; she wanted her paper to be different from her classmates', and she wanted to appear knowledgeable, articulate, and, if possible, clever.

These were the components of her problem: her exigence, constraints, audiences, and determination to write a report that she liked and that accurately represented her thoughts and abilities. Although she was aware of all these factors, she could not see that they were what made organizing her report tricky, and she had no plan of attack for improving her draft by balancing the demands of these factors.

A tutor's unique opportunity to teach rhetorical situation becomes clear when we consider the reasons why a teacher (of either a writing or subject course) generally has a hard time teaching audience. Students cannot be fooled; they know that the most immediate audience for their academic writing is always going to be their instructors, regardless of whether the assignment creates another real or envisioned reader. The teacher is the audience--always there, always conjured by the student when she thinks about her reader. The teacher as audience will also, I think, take precedence over any other audiences (whether they are addressed or invoked). Consequently, we should also consider a perspective on audience that is common among students.

My tutoring experience suggests that students often think in terms of authentic and artificial audiences. Many assignments require that they address their writing to an audience that they know will never read their work. For example, despite his request that she write for a general reader, the marketing student was aware that her authentic audience was her professor; she felt that the notion of a general reader was artificial since this report had a purely academic purpose. Also, while teachers may often view themselves as the artificial audience and expect students to accept the fictionalized audience as the authentic one, students almost never act from this perspective. For them, as long as a teacher evaluates their work, the teacher is the authentic audience. This difference in teachers' and students' perspectives is one reason why audience is hard for teachers to address.

In addition, teachers are a major part of the writing situations that students must analyze, and students are rightly suspicious of their teachers' abilities to have impartial insight into their own pet peeves, interests, and personality quirks--factors that students are deeply aware of. A teacher is always an interested party. Going to a teacher for help on understanding a rhetorical situation seems equivalent to visiting a family counselor who is a close relative and asking for insight into your own domestic problems; whether or not any conflict of interest actually exists, there will always be a suspicion that the advice is biased.

Conversely, a tutor (peer or otherwise) is able to adopt the role of a disinterested counselor and act as a liaison between student and teacher. Tutors often can understand teachers' assignments and attitudes better than students, and because they have no power over students they are usually better able to listen objectively to students' concerns than are teachers.

Although a teacher can supply students with a heuristic for analyzing audience, constraints, and the writer's preferred voice, a tutor in the role of liaison can help students interpret assignments, inform students of conventions that the teacher believes are apparent, and listen impartially to students' stories about their relationships with teachers. Tutors should not become complaint departments or, worse, gossips, but they can listen to students' concerns confidentially for the purpose of helping them recognize their rhetorical situations as powerful influences on writing.

What exactly can a tutor say or do to help students successfully respond to their rhetorical situations? The following guidelines may serve as a point of departure for tutors and writing center directors in developing a strategy for advising students.

1. Be sensitive to how difficulty with rhetorical situation can manifest itself during a conference.
 - * Content, organization, style, genre, and motivation problems.
 - * Student attitudes: frustration, confusion, anger, resentment about assignment, teacher, constraints.
2. Acknowledge importance and complexity of the concept.
 - * Reassure student that her problem is real, requires thought and work.
 - * Introduce theoretical terminology to reveal the complexity of the concept.
 - * Explain how the rhetorical situation is related to the purpose of the writing assignment. (What does the teacher want the student to demonstrate or learn while completing this assignment?)
3. Help a student analyze her situation.
 - * Draw student out, encourage her to talk.
 - * Use counseling techniques for listening (Taylor 1-3; Harris 55-60)
 - paraphrasing
 - interpreting
 - perception checking
 - leading
 - summarizing
 - * Ask student to identify exigence, constraints, audience (addressed/invoked or artificial/authentic).
 - * If possible, review student's assignment sheet.
 - * Reveal and discuss tension between audience and writer.
 - * Encourage student to view herself as the expert; offer opinions sparingly.
 - * Shift student from complaining to problem solving.

4. Discuss options for fulfilling assignment.
 - * Give the student the choice of whether or not to meet her audience's expectations.
 - * Mention risk-taking and trade-offs as options.
 - * Have student rate the elements of her situation according to their importance in fulfilling the assignment.
 - * Suggest a pragmatic attitude toward managing the situation.
 - * Offer advice about:
 - meeting deadlines.
 - attending to conventions of the genre.
 - making a paper long or short enough.
 - talking to a teacher about a draft.
 - fulfilling the purpose of the assignment.

5. Help the student plan how and when to integrate concerns about audience and constraints into her writing process.
 - * Suggest writing a writer-based draft without concern for constraints or audience.
 - * Suggest writing an early draft for an invoked ideal audience (See Roth).
 - * Encourage a student to discuss a draft with her teacher.
 - * Encourage a student to ignore a troublesome constraint in early drafts, and to revise later to meet the constraint.
 - * Review a draft with a student and discuss problematic passages and phrases. Discuss revision options to meet constraints and audience expectations.

These suggestions may help tutors talk to students about their rhetorical situations in a useful, honest manner. You may also want to look up Fred R. Pfister and Joanne F. Petrick's article "A Heuristic Model for Creating a Writer's Audience," which includes two heuristics for teaching students how to analyze their audiences (214-15).

Ultimately, of course, our goal is to help students become independent writers with the savvy, pragmatism, and integrity to manage not only the prickly rhetorical situations they encounter in school, but the equally challenging and more critical situations that they will face throughout life. I believe that a writing center tutor, functioning as a liaison between student and teacher, is especially capable of helping students learn this concept.

By the way, the marketing major did discover a compromise position between her ideas and her professor's detailed instructions. She paired the concepts, illustrated each pair with a complementary set of ads, and used section headings in her draft to help her clarify the report's structure. While revising her draft, she thought of a useful narrative frame for the whole report that gave her a clever unifying motif and allowed her to remove the headings she knew her professor didn't want.

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The Writer's Journal and the Artist's Sketchpad

Eric H. Hobson, The University of Tennessee - Knoxville

Somewhere around midsemester, Tony ambled into my office. He was five minutes late. Tony was always five minutes late, and always wore the trademarks of his profession. Tony was an art major; he was a painter. He wore the garb of an artist: faded jeans, usually decorated by a forest of rips and patches, a well worn tee-shirt, the obligatory red rimmed eyes of late hours in the studio, and splotches of oil paint removable only by time. He also wore the expression of someone who was out of his element writing, and didn't mind anyone knowing his disdain for things non-art. He was there to discuss his plan of attack for his latest writing assignment--a discussion I was not looking forward to because I had seen little success with Tony all semester; I had few expectations of making him see the importance of revision in his work, let alone of all the other important tools available to writers.

As usual, Tony hadn't started on the assignment; his excuse was that he was trying to figure a way around a problem in a painting he was working on. This excuse irritated me because it told me where writing stood on his priority list. However, it was the most important thing Tony told me all semester.

I am a painter and so I started to talk to Tony about his painting as a way of breaking the ice. In the span of only two or three minutes, Tony radically changed many of my assumptions about teaching written composition. He did this by showing me his sketchbook and not a draft of his English paper. Drawings, not sentences, demonstrated that he understood the composition process maybe even better than I do. The problem that had been hindering Tony's performance all semester was not, as I had thought, his recalcitrance, but rather my failure to make accessible to him the composing methods and writing tools I preach. I was using catchwords and definitions meaningless to Tony, expecting that through repetition he would catch on to the method I was preaching--through repetition he would understand "invention", "revision", "drafting", and their pedagogical cousins. I might as well have been speaking to Tony in German.

As a serious student of the visual arts, Tony was educated in methods of composing. He already knew the theory behind what I had tried repeatedly to present to him in our one-to-one meetings; however, Tony didn't see that he had control over these writing tools. He didn't believe he could wield a pen to the same ends as a paintbrush. I had not helped Tony's impasse because I failed to let my knowledge of composition in visual arts enter into my understanding of written composition. I failed to make my instruction of written composition more effective by using the composing tools of the medium Tony was immersed in, to make writing less alien to him, to let him know

he knew how writing was done.

I believe this type of oversight is a general one in composition instruction, and is one that results in much needless frustration for writing instructors and writing tutors. In the writing classroom there is often time for students to come to understand and use the composition tools essential to effective writing. However, the writing center does not usually have the luxury of repeated tutorial sessions with a student. Often there is a one shot opportunity to get a student to recognize how some part of the composition process works; this one chance can have a greater success rate if tutors realize many of these students know how to compose, but these students often do not have a reference base of meaning for many of written composition's terms.

Tony is typical of the students who come to writing centers for help. More often than not these students' academic interests are not focused on writing. However, students from all over the campus are familiar, like Tony, with some method of composing. The engineer, the musician, and even the athlete know how to use the tools of a particular composition method: the engineer knows the initial idea of a bridge is probably unsafe, but can become a safe passage; the football player knows the big play only works when it has been run through and modified countless times. This familiarity with composition tools--discovery tools and revision for instance--can be used to make students' introduction to good writing more efficient.¹

I changed my tactic with Tony, and began to explain writing and its goals by using a vocabulary that was not only familiar to him, but conveyed the same concepts as the writing terms I had used with little success.

Mature painters have developed a discovery process as an initial step in their system of composition. This discovery process replicates that used by mature writers. Although the tools carry different names, they are basically the same. What I call freewriting/brainstorming, are methods painters have used for centuries as doodles and thumbnail sketches, methods Tony also used effectively. Both sets of artists are engaged in the same activity: putting pen or brush to paper or canvas in order to discover what lies dormant in their unconscious--what they feel, what they need to express, or what they want to investigate. These artists are involved in a process of initial learning and discovery--the same activity, but employing a different symbol system for a unique medium.

¹The sentiment that the writing instructor can learn much about her composing in her own craft by examining the composition methods of other artists is echoed by Ann Berthoff in "A Curious Triangle and the Double-Entry Notebook; or, How Theory Can Help Us Teach Reading and Writing." The Making of Meaning. Ann E. Berthoff. Upper Montclair, NJ: Boynton/Cook, 1981.

The importance of having a neutral ground on which to explore, accept, reject, or alter ideas is not lost on the painter. Tony knew the use of a journal; and, even though he called his a sketchbook, Tony used his sketchbook as I had hoped he would use his journal for my class. He went there to experiment away from the public eye. Tony eventually embossed "writing sketchbook" on the cover of his writing journal after he saw the similarity in the two vehicles.

While writers are creating effective voices, determining prospective audiences, and testing specific details, the painter is working through his own similar approaches to these problems. Tony determined his equivalents of tone, audience, and voice by experimenting with such elements of the composition as perspective, the lines of vision that create the painter's relation to his audience. Lines of perspective determine the exact relation and the type of interaction that the audience will have with the final product. The painter also decides on the arrangement of the internal elements of a painting, the final results of which will create the artist's tone and voice.

The importance of drafting to the composition process, including revision, has not been ignored by both the writer and the painter.² Both groups draft and redraft repeatedly to insure effective communication takes place between the artist, the audience and the text. I preach the power contained in the revision process for writers. Revision lets them fine-tune and hone their product to its most effective form. Similarly, masterpieces are rarely created on a first trip to the easel. While the presence of revision may seem obvious in the meticulous and tightly structured work of such masters as Leonardo DaVinci, Michelangelo, Raphael, and Rembrandt, revision plays an equally important part in the art of more modern painters. The sketchbooks of Van Gogh, Picasso, Homer, Klee, Dali and others are filled with as many drafts of their work in progress as are the journals of their predecessors. Painters and writers realize that "vision" and "re-vision" are essential to the creation of meaningful communication. This was the dilemma Tony was involved in when he came to my office. His sketchbook was filled with versions of the painting in question, none of which yet achieved Tony's goals. He was in the thick of revision.

The affinities between the composition processes of the written and the visual arts continue after the completion of the drafting process. After the writer and the painter have restructured their work for the final time, they both continue to make important decisions that affect the level of communication.

²An excellent discussion of compositional similarities in the visual arts and how writing instructors can use painters' composition process is Catherine Golden's article "Composition: Writing and the Visual Arts." Journal of Aesthetic Education, 20.3, (1986): 59-68.

Polishing and the application of cosmetics are the order of business at this stage of composing. The writer proofs his final draft for the mechanical, typographic, and other errors that might impede communication. The visual artist also makes choices that serve as the final flourish. He chooses matting formats, selects presentation modes--non-glare or standard glass, etc.--making the necessary, but often disregarded, choices that assure that little will distract or impede the painting's audience from entering into an effective dialogue with the final product.

By trusting the validity of an insight, and relying on my knowledge of the way visual artists compose to explain how writers compose, I was able to make progress with Tony. But, Tony was only one student. There were other students I worked with who were not artists, but chemists, accountants, biologists, agronomists, with whom I wasn't able to make writing as familiar because I do not know how these disciplines compose. I need to become familiar with as many composing methods existing within the university community as I can. While this task is daunting, it may need to be one goal of writing instructors and writing tutors if writing is to be made as integral a part of the university education as the Writing Across the Curriculum movement advocates. When students realize that they already know quite a bit about how to approach a writing task, and that knowledge comes from the familiar turf of the chemistry department, art department, agriculture department or even football practice, then writing will be a more applicable and thus a more meaningful task.

Learning to recognize and use the similar composition methods existing between writing and the visual arts for instance can lessen part of the writing center's burden. The visual artist and the writer share many of the same creative tools and aids. By knowing where the methods of creative disciplines overlap, the writing instructor can use the language of the one medium to create a more natural, and less threatening understanding of the other medium. In this way an effective dialogue is created, and learning is facilitated. Students are aided in their attempts to become better writers, the awareness of the value of writing is increased in the academic community, and the writing center can reduce its frustration level by establishing a medium of communication with part of their clientele more efficient than what was previously used.

The Writing Teacher and The Writing Tutor

Carol A. Howell, The University of Alabama

We could probably walk into any college English classroom building and find examples of good composition instruction. In one room we might see the instructor in front of the class explaining the purposes of an introduction and how these purposes might be achieved. He reads or hands out examples of good and poor introductions and has the students analyze the strengths and weaknesses of each. In another class we might find a workshop session with the instructor moving from student to student reading rough drafts and offering suggestions for improvement. And in yet another room we might find the composition instructor sitting at her desk, holding individual student conferences to explain how each might improve his writing, or to discuss the content of a particular essay read for class, or to analyze a piece of literature.

All of these instances present examples of good composition instruction. But what would happen if these same instructors are put in the writing center to tutor?

In the writing center, instructor one may politely greet the student, sit down at a table with him, ask what the problem or assignment is, then lean back in his chair with his hands behind his head and proceed to deliver his standard lecture on whatever phase of writing is under discussion. Teacher two may greet the student, look over his work, then proceed to point out where his writing is weak and tell him what he can do to improve it. And number three may have to deal with a literature student for whom he explains, analyzes, and interprets a piece of literature, then offers some critical commentary.

In all three of these instances the excellent composition teachers are failures as writing center tutors. They fail to adjust to the differences in the two roles. These differences and problems of adjustment concerned me for several reasons. I am both a classroom composition instructor and a writing center tutor. And although I teach totally by one-on-one workshop in my classroom, I was at first uncomfortable in my role as tutor--and I didn't understand why. In addition, some members of our department were concerned about the amount of tutorial help being given English students by tutors outside the writing center; they wanted some guidelines for these tutors. Finally, like many other writing center directors, I was being assigned tutors who had been classroom instructors, and I needed to help them make the transition from classroom instructor to writing center tutor. I needed to help them become aware of and adjust to the differences in limitations, responsibilities, and opportunities that exist between the role of writing teacher and writing tutor.

First of all, there is a big difference between who sets the limits and what those limits are. The writing teacher sets his

own limits in the classroom; he can give his students as much or as little help as he chooses because he is aware of his contribution when he grades the papers. The teacher can play the role of writing coach and even step in and "play the game" for his students: he can write on the students' papers--making corrections, changing words, improving sentence structure. The teacher is also the final judge and authority; he grades the papers and decides if they meet his standards. He decides how many errors he will tolerate, how much detail is necessary, and what kind of organization he wants. On the other hand, the tutor must operate within the limits set by the classroom teacher. He can coach the writer but may never "play" for him; he may point out weaknesses or strengths according to the teacher's requirements, but he may not change words or make corrections. The role of tutor is limited to that of service to and support for the teacher, and he must always operate within the limits set by the classroom instructor.

These differences in limitations carry with them differences in responsibilities. First of all, it is the teacher's responsibility to design and describe the writing assignment and specify the tutor's responsibility in helping the student complete it. The teacher explains the purpose of the assignment, what needs to be included, and how he wants it written; he also teaches the student how to work through the writing process. The tutor, then, helps the student meet the assignment as it is given by the classroom instructor. The tutor must help the student understand what the teacher requires of him. And if, in fact, the teacher has any specific preferences, priorities, or even idiosyncrasies which might affect the student's grade, the tutor must help the student understand and consider these.

Along with the responsibilities of explaining how to do an assignment and how to work through the writing process, it is the teacher's responsibility to evaluate weaknesses and errors in the student's writing. It is the tutor's job, however, to try to diagnose the causes of a student's writing problems. For instance, the tutor should try to discover whether a punctuation error is caused by a lack of grammatical knowledge or by the fact that the sentence is so unclear in meaning the student can't figure out how to punctuate it correctly. The tutor also has the responsibility of helping the student improve both his performance on a particular assignment and improve his writing skills in general. In other words, his responsibility is not just to help the student improve a particular paper for a better grade, but also to help the student improve his writing skills so he does not return for help with the same writing problem in each new writing assignment.

It is the instructor's responsibility to set the standards for performance and evaluation for the course and to make these requirements clear to the students. The tutor should support the standards of each teacher and never criticize or contradict a teacher's grade or comments. Even if a tutor disagrees with a

grade or comment, he must keep that to himself; he is not the final authority in that student's classroom, and he should in no way undermine the authority of the instructor.

The instructor has the major responsibility of making sure the students grasp the content of the course. It is his job to explain and clarify the rhetorical matter presented, essays discussed, or literature dealt with. The writing tutor, on the other hand, is not at all responsible for a paper's content. He can clarify or question material in a student's paper, but he should not suggest ideas or examples to be included in the paper. Even if a student's understanding is mistaken or unclear, the tutor can do no more than try to get the student to clarify his thoughts or realize his errors; he should not directly correct the student's perceptions. He may, however, suggest that the student have some further discussion with his instructor.

The differences in the limitations and responsibilities between the writing teacher and the writing tutor present each with different opportunities for helping students develop their writing skills. The instructor, for the most part, is working with a group of students, presenting the same information to everyone. Even if the instructor is conducting a one-on-one workshop, other students are present. The instructor, too, is the final judge and will evaluate all of the students' papers as well as their performances in class. The tutor, on the other hand, has the opportunity to work with each student individually without involving other classmates in any way. His only concern is with the student's writing, not the many other elements that can affect the student's performance in the classroom. He sees the student only as a writer. The tutor is not just generally going over rules; he has real concern for the way commas are used by an individual student in a specific piece of writing, and he presents only the information needed by that particular student. In addition, the tutor has more time to point out strengths in the writing. All of these elements create the opportunity to help the student think of herself as a writer, an awareness which can increase her motivation to perform well in that role.

Generally, the instructor in the classroom tends to give the students information about writing through lectures and presentations and to give directions in the form of assignments and suggestions. The tutor, however, has the opportunity to pull information out of the student, to help him develop ideas not by telling him what to include but by getting him to realize everything he knows about a subject.

The teacher, as the final judge of a work, marks errors, decides if an interpretation given a piece of literature is valid or not, determines if the evidence presented is adequate or relevant, and generally decides if a work is acceptable or not. The tutor, on the other hand, not only sees the weaknesses in the student's writing but also has the opportunity to try to diagnose the causes for the problems. For example, a paper filled with mechanical errors does not necessarily mean the student doesn't know punctuation rules. If the paper's organization is a mess,

5) The tutor should take advantage of the special opportunities his role offers him. To diagnose the causes of a student's writing problems he should not begin by fixing the most obvious errors: first, he should be sure the student understands

4) The tutor should remember that he is not responsible for the content of a student's paper, and he should make that clear to the student. It is his responsibility to explain how to write, not what to write.

3) The tutor must always support the classroom instructor. If the tutor doesn't understand or doesn't agree with a mark or comment on the paper, he should just say, "I don't understand this; let's ask your instructor what it means." He should never criticize what an instructor has said or disagree with that instructor's grade.

2) To help the student correct errors in the final draft, the tutor may have the student read his work aloud. He can then tell the student the kinds of errors she has in the paper and let her locate them. He can also mark each line that has any kind of mechanical error and let the student discover and correct it. Or, he can allow the student to ask as many questions as she wants about spelling and punctuation. Finally, he might keep a record of the kinds of errors in a paper and give practice exercises between assignments to deal with them. Above all, the tutor should not worry about trying to make the paper perfect; that is not expected of him.

1) During composing, the tutor can begin by checking the student's assignment sheet, class notes, early papers and early draft to try to understand as much as possible about the teacher's requirements and expectations. He might also try tutoring without a pencil in hand to avoid doing any of the student's work. The tutor should talk little; the student should be talking or writing. If the tutor is doing most of the talking, he is doing too much and may find that the student has him taking dictation or actually composing for him.

Following are some practical suggestions for someone making the transition from instructor to writing center tutor.

For a writing instructor to become an effective writing tutor he must be aware of the differences in the roles and be willing to change his performance to suit the new role.

problems and to try to remedy them instead of just treating the symptoms.

has the opportunity to discover the underlying causes of the instructor marks errors and grades the final product, the tutor didn't understand what he was writing about. While the structure is awkward or unclear, it may be because the student allow him to punctuate the sentences properly. If the sentence nothing in it may make enough sense to the student himself to

the assignment and/or the reading being written about; next, he should be sure the structure of the essay is correct and the organizational patterns are clear. Correcting mechanics should be attempted last of all.

6) A tutor can help the student discover her own knowledge by asking many questions about the assignment and the paper, by having the student talk freely, and by taking notes for the student on what is said. That way, the student doesn't have to try to talk and write at the same time. The tutor might also have a student freewrite about a topic to get started and then help the student look at what she has written and choose what to develop.

All these techniques will help the tutor operate within and fulfill his role effectively as well as take advantage of the special opportunities for teaching that being a tutor offers him. By being aware of the differences in the roles of writing instructor and writing tutor, the prospective tutor can make the transition easily and perform successfully in both roles.

**Working with Job Seekers:
What Employers Look for in Resumes and Cover Letters**

Patricia Land, Roane State Community College

Several common misconceptions about the job search process may interfere with a student's ability to find employment related to his or her major. Since many of our campuses refer job-seekers to the writing center for assistance in developing resumes and cover letters, it is imperative that staff be familiar with today's accepted practices.

One myth is that employers use logic and reason to hire the best applicant. It would be nice to believe that, during the hiring process, all applications and resumes are strictly analyzed for qualifications and training and the new employee is chosen accordingly. Unfortunately, however, life is not fair and fairness in the workplace rarely exists. Almost all of us can remember a scenario in which someone obtains a job strictly because he or she knows someone. While this is a frustrating occurrence for the job seeker who does not have an inside contact, networking is one of the most successful methods of finding employment (Latham, 1987).

Applicants mistakenly believe that sending out 1,000 resumes will guarantee them a job offer. While this gives the job-seeker a feeling of productivity, research has shown that the average response rate for written correspondence is approximately 6% (Allen and Keaveny, 1980).

Another myth that particularly applies to community college students is that applicants need actual paid work experience to get hired. It is easy to fall into the trap, "I can't get a job, because I don't have experience, but I can't get experience until I get a job..." This mindset can negatively affect the student's self-esteem, which in turn will affect his or her ability to perform successfully in the job interview. The appropriate method to attack the lack of experience problem is to focus on specific job skills and personal abilities and highlight them on a functional resume (Bolles, 1987).

Many students are destined to fail in the job search before they begin. They have unfortunately listened to the horror stories of other student job-seekers who moan, "There are no jobs out there." Although corporate layoffs and employment reductions are serious elements in several geographic areas, the Bureau of Labor Statistics continues to project a tremendous number of new jobs each month. The principle that must be stressed to students is that they must accept the responsibility for locating employment. Jobs are available--they may not be available locally, or at the expected rate of pay--nevertheless, they are available. Students who want to break into their career fields must be prepared to set priorities and, on occasion, make sacrifices.

The next misconception that particularly frustrates school administrators is that students believe that graduation, somehow, guarantees them a good job or career. Frankly, students probably would be outraged if, at graduation, we lined them up at commencement and handed out a diploma and details of individual work assignments. This exaggerated example is used to support the theory that a job search must be self-directed (Wegman, 1979). For maximum job satisfaction, each person must make decisions and plan a strategy that will lead to employment.

Another misconception that students have is that they will find employment faster in larger companies. Unfortunately, it is at these larger companies that most reductions in force are taking place. The Department of Labor has established that most of the new jobs in this country are developing in small businesses, those that employ fewer than 20 people. Students should raise their awareness of new businesses opening in their local area.

One of the most frustrating aspects of the job search process can be in dealing with a company's personnel office. We mistakenly believe that all or most of the hiring begins with personnel. Unfortunately, many positions are unofficially filled before they are publicly advertised. As soon as a new position is identified, supervisors begin identifying possible applicants. Current employees also network the job opening with their colleagues and friends. The personnel office, whose responsibility it is to advertise the position, often fails to receive word about the opening until much later. Job seekers should be encouraged to approach the hiring authority at an organization as if an opening exists, and not wait for a job to be advertised.

Probably the most surprising misconception that job-seekers have is that they believe they will be in the same job for a long time. Statistics show that the average length of time employees stay in the same job is about five years. After that time they may relocate, be promoted, or choose advancement in a similar field. The important point here is that we must recognize that searching for employment is going to be a lifelong experience. It is imperative that we, as educators, accept our responsibility to teach students the life skills needed to find satisfactory, productive employment. Students should leave their institutions knowing how to write a resume and cover letter.

Searching for employment is not an easy task. For those of us faced with advising student job-seekers, we must remember how deeply our personal esteem is tied in with employment. An extended job search can trigger doubts of self-worth, depression, and in some, physical illness. The employment search is extremely important and post-secondary institutions should provide the appropriate level of student support services. The student who appears unable to write a resume may have received his or her tenth rejection letter in a row. For writing center personnel, a few words of encouragement or the recollection of a

personal job hunting "war story" may prove to be an effective consultation strategy (Brown and Kottler, 1979).

In writing a resume, it is important to remember that a resume can serve as a career history or graph, a public relations agent, and an introduction to the prospective employer. It should present the job-seeker's accomplishments and strengths, but also be interesting to read.

Certain elements should be incorporated into every resume. These include: a job objective; locating data; work experience, skills and abilities; educational data; achievements; and other related experience. Personal information such as height, marital status, sex, weight, age or medical history should be excluded. In recent years, many companies have chosen to limit recommendations on previous employees because of increasing legal issues. For this reason, and to shorten the length of the resume, many authorities recommend deleting the names of personal and professional references from the resume. In its place a statement reading, "References Available Upon Request" is added.

There is no perfect method to write a resume. Hundreds of self-help manuals are available, many of which often contain conflicting advice. However, three resume formats are most accepted in business settings: the chronological, functional and combination. Each format has its advantages and disadvantages; students should select the one style that will present them most positively.

A chronological resume features the applicant's previous work experience, usually in reverse chronological order. This style is the easiest type of resume to write and many computer software programs are available that generate a chronological resume after simple data is input. Few students, however, have extensive or even related work experience. Using this style can highlight their inexperience, even though many employers indicate a preference for this straightforward writing style.

The functional resume focuses on skills and abilities, often omitting a work experience section altogether. The obvious advantage is that the student can provide details of his or her training program and skills attained. However, writing a detailed functional resume requires considerable time to identify skill areas and link them with job requirements. Employers who are used to seeing the traditional chronological style may be confused about the applicant's work history and therefore eliminate him or her from consideration.

The last style is the combination resume and, as the name implies, it is a format using techniques from both the chronological and functional styles. The combination resume lets the student who has marginal work experience supplement his or her application with a summary of job skills attained in college. It also provides a job-seeker who wants to change career fields the opportunity to emphasize a strong work history.

If the resume content is important, even more so is its presentation on paper (Stephens, Watt and Hobbs, 1979). If the document is poorly prepared, fails to contain adequate white

space, or contains grammatical errors, its chance for survival in a competitive job search is minimal. Some writing centers provide students with access to computer terminals and printers, yet fail to provide general typing guidelines. Knowing when to double space and when to use headlines or underlines is equally critical. The creative capacity that many personal computers offer untrained operators can lead to the creation of a hodgepodge of type styles and ornate graphic treatments. Black ink, simple type styles and conservative headlines produced on a letter-quality printer should be the guiding principle when creating a resume. Students who have little or no typing skills should be encouraged to use low-cost campus clerical services.

Resumes are designed to augment the job-seeker's employment application or be enclosed with a cover letter. Applicants should be encouraged to view the letter as another important part of the strategy toward locating employment.

The cover letter and resume create the initial impression that the employer has of the applicant, and often are the only tools used in pre-interview screening. Employers are not only looking for grammatical structure and writing ability, but for applicants' abilities to express themselves and their personal attributes.

The content of the cover letter can include personal data that does not appropriately fit into the resume or other application materials. Such information as unique personal skills or unusual circumstances that provide special qualifications can be highlighted in the narrative. Applicants should be cautioned, however, against using an unprofessional writing style or employing dramatic phrasing to gain attention. Although job search counselors encourage students to try innovative techniques to call attention to their applications, this advice can be misinterpreted as encouraging the use of unprofessional gimmicks.

Cover letters generally should follow the rules set for writing resumes: conservative writing style, proofed for grammatical and spelling errors and limited to one page. Most cover letters should address the reason for contacting the reader, make reference to the enclosed resume, and close with some request for action.

The first section should indicate the position in which the job-seeker is interested and, if it is an advertised position, where the applicant learned about the opening. The second section should highlight the applicant's most "saleable" skills or include pertinent information not included in the resume itself. In the last paragraph, the job seeker should request an interview and state his or her intention to follow-up on the letter. Stating that a phone call is forthcoming and then actually making the call are vital. Follow-ups show persistence and interest in the position.

No individual holds the magic key that will yield success in advising students about employer expectations in the job search process. Few employers involved in hiring have been trained in

personnel and therefore tend to operate on intuition and personal preference (Carlson, 1967). However, teaching accepted principles of business communications and dispelling job search misconceptions can be effective strategies in working with job-seekers.

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"Otherness" and the Peer Tutoring Relationship

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Peer tutoring has become a highly valued practice in writing centers, writing classes, and in writing across the curriculum programs. Those of us who have struggled to get peer tutoring programs off the ground have felt supported by the successful experiences we've heard about at conferences, in The Writing Lab Newsletter, and from friends and colleagues. We've all relied on the theory and testimony of the experts--Ken Bruffee, above all--who first told us that writing, that most difficult and anxiety-producing task, would become energizing and compelling, as student peers talked each other through revising strategies. Collaborative learning between student peers would empower the passive and helpless. For these students, writing assignments represented two impossible choices: working with instructions which they had not been taught to decipher and going to their TA's or professors and admitting their ignorance. Either choice only reinforced the unworthiness that accompanies hopelessness.

I remember Ken Bruffee's speech at the first Peer Tutoring Conference at Brown University in 1984 where he told enrapt teachers and tutors that "tutors create conditions in which people learn to talk with each other about writing the way writers talk to each other about writing, and learn to write as those in the community of literate people write." Bruffee and those of us who have been training students to become peer tutors have been cheered on by the assumption that collaborative learning will result in student writers gaining confidence and critical awareness of their composing processes. As student tutors encourage their tutees, a process of interdependence takes place. Different cognitive and composing styles and different learning and cultural experiences begin to mesh as tutees are encouraged to become their own critical readers in response to guidance from another student writer.

I could go on and on, extolling the virtues of peer tutoring, especially as our program at the English Composition Board of the University of Michigan seems finally off the ground, indeed flying, with fourteen eager, bright, sensitive, and humane students enrolled in our current seminar and seven tutors out in the field, working with students at one of our computing centers and reporting happily all the way across the lines of cultural, educational, age, gender, and racial differences.

Perhaps because the fields of peer tutoring seem so rosy, and because at peer tutoring conference after conference, we hear so many glowing reports, I am becoming suspicious. We have a growing number of text books pointing out all the areas of difference to which we work very hard sensitizing our peer tutors. I know of many role-playing activities in which peer tutors enact possible conflicting encounters and I also know of

all the things we say to raise the cultural consciousness of ourselves and our peer tutors. But this assumes that we are successful in this endeavor. I think that it is time we looked at our differences in another way--in a way that recognizes our differences and does not assume we can overcome them. I suggest that only if we take this approach can we truly respect the integrity of students' individuality and look at what kind of learning takes place between so-called peers.

The other night a colleague told me an anecdote which I think illustrates the divide that still exists between our goal of teaching academic writing and the kind of social and collaborative learning we want our peer tutors to participate in. A student in her literature course came to her office complaining that instead of talking about irony, metaphor, and ambiguity, all she talked about was culture, class, and gender. "You never talk about literature," the student charged. We have assumed that there are determining connections between social and academic issues, but have we fully understood what that relationship is like for our peer tutors?

Working with sample responses from our peer tutors, I would like to explore this issue. In our discussions of cultural and gender differences, we worked with Bakhtin's notion of "the other." We found his theories particularly useful as they combine issues of human relatedness and difference with our struggles to acquire literacy and experience ourselves as part of a supportive community. Bakhtin reminds us that linguistic interchange is fraught with the anxiety of entering foreign and possibly threatening territory:

As a living, socio-ideological concrete thing, as heteroglot language, for the individual consciousness, lies on the borderline between oneself and the other. The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to this moment of appropriation, the word does not exist in a neutral and impersonal language (it is not, after all, out of a dictionary that the speaker gets his words!), but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own....Language is not a neutral medium that passes freely and easily into the private property of the speaker's intentions; it is populated--overpopulated--with the intentions of others. Expropriating it, forcing it to submit to one's own intentions and accents, is a difficult and complicated process. (Dialogic Imagination 293-94)

We asked our peer tutors to record in their journals how their sense of being different from the students they were tutoring affected the tutoring process and its interchange of

language. I asked them to consider categories of cultural, racial, and gender differences, as well as differences in educational experience and goals. I asked them how they manage their sense of the other in their efforts to learn collaboratively. The tutors came up with categories which defied my own as well as questions about how we even create categories of language and experience which can analyze that delicate relationship.

One peer tutor wrote about a meeting with a student she recognized from being in a class with her the previous semester. While this gave them something in common, as it turned out, it also emerged as a difference which had to be acknowledged in order for any learning to take place. I'll quote from the journal of the student I'll call Anna:

I had been especially impressed with him as a peer, as he had often made intelligent comments and asked questions in class [while] I was rarely bold enough to speak in front of such a large group of people.

This is truly a peer tutoring situation turned upside-down. The tutor is "impressed" by a fellow student she felt was "smarter" than herself. Fortunately for them both, he was also impressed by the feedback she gave him on some sentences which were not conveying what he hoped they would. Anna concludes: "While I find him to be verbally stronger than myself, perhaps it is I who am the stronger writer."

Anna is making some stunning distinctions which we read and talk about at a theoretical level, but which we are not often conscious of in actual language behavior. She is distinguishing between speaking and writing abilities and begins by assuming that the good talker is the smarter and deserves to dominate the classroom discussion. Only when he begins to talk to her about his writing does she see that a different kind of articulation is required in writing. She reports:

He asked a question about a sentence he was writing, but I was having trouble understanding because he didn't have a written copy of the paragraph in which the sentence belonged. So, I went over to his computer terminal.

Whatever his speaking abilities were like in class, in relation to his writing, he was struggling to find an appropriate register in which to express and communicate his ideas.

In some ways, the tutor learned more than the tutee and in others, she learned less than she should have. For the individual distinctions between speaking and writing skills were informed by another difference: gender. Although Anna never addresses this issue, our studies of women's behavior in classroom discussion helps us to understand how her conclusion is still shaped by her first impression. We know that women are less comfortable speaking up in various classroom settings, including the large lecture which Anna refers to. It does not diminish how smart the young man was in class to also acknowledge that "so many women doubt their intellectual competence" and are

"reluctant to speak up" in situations where they are afraid of standing out in a crowd or being scrutinized among strangers (Belenky et al). As Mary Belenky and her colleagues discovered in writing their book, Women's Ways of Knowing, "'Women's talk,' in both style...and content...is typically devalued by men and women alike. Women talk less in mixed groups and are interrupted more often" (17-18). Armed with this insight, we can help our women peer tutors feel that they are indeed peers--equally smart as others who speak out with confidence.

I think that the road to empowerment in learning and writing involves discovering and discussing what our peer tutors are not always able to recognize and acknowledge. These are experiences in which they become complicit in their own powerlessness because they have internalized cultural signs of their inadequacies or inequalities. Through research on gender and culture peer tutors and teachers can become conscious of responses to those experiences which are so often ignored, dismissed, or explained away.

Another peer tutor, this time a male I shall call Dan, makes this point quite clear. In his journal entries, Dan quarrels with my equation of language and event. He writes: "Phyllis tries to equate language, a tool, with peer tutoring, an event. ...but the two are not synonymous." A little later, however, he adds:

One of our classroom discussions on "otherness" I found to be rather alarming. All of the females in our class felt that tutees had an affinity towards male tutors. Is this paranoia or legitimate? I cannot answer that. They supported this claim by remarking how many tutees inquired into their training.... Oddly, none of the males at the time remembered being asked this.... It is very possible that the males were asked this one time or another but did not give it a second thought. This lends doubt to the question of sexism.

The rest of Dan's journal entries are about his claim that "he doesn't know what difference 'otherness' makes in the tutoring environment. When I tutor," he goes on to say, "I concentrate on the material: the books, the play, the philosophy, etc." And yet, he acknowledges that:

in a situation where one is nervous--he or she may flirt in order to establish a rapport or at least a dialogue with the other. To some, flirtation is an easy way to give an ounce of sugar with the medicine. (Personally, you may find it insulting, but this is what I have observed objectively). Many times, too, the flirtation is harmless and nothing is meant by it. But how much would this interfere with tutoring? ...It would be impossible for me to imagine the woman's perspective due to my limited creativity.

Clearly, there is a lot going on in these entries. What stands out as a pattern on which we can focus is the sense that this male, as the others he mentions, has trouble remembering or

imagining the discomfort of the other in a learning situation where there may be more alienation than collaboration. At one level, Dan is completely comfortable and confident in his role as tutor--focussing on "the material." At another level, his confidence is a function of being blind to the personal interaction which takes place despite his best intentions.

I am not writing this to accuse Dan of chauvinism, but rather to use his journal entries as an illustration of the kinds of distances between our perceptions of collaborative learning, of community, and the way others receive the verbal and non-verbal expressions of our perceptions. This distance is what I would call "otherness"--in this case formed by the way gender is part of our sense of competence and the way we relate to others and expect them to respond to us. I would argue as well, that the way Dan and Anna and other tutors use language reveals the great divide between the ways we construct our social behavior and our ability to recognize the effects of our behavior on others. Anna's use of "impressed," "smarter," "verbally stronger" and Dan's deployment of statements like "I have been able to command the respect of the tutee" are so revealing of the way we value or devalue ourselves and the way that values or devalues the other. Surely, to "command the respect" is a contradiction in terms. It is both language and event, contrary to Dan's initial claim. It is, as Bakhtin reminds us, "a living, socio-ideological concrete thing."

[A]ny concrete discourse (utterance) finds the object at which it was directed already as it were overlain with qualifications, open to dispute, charged with value, already enveloped in an obscuring mist--or, on the contrary, by the 'light' of alien words that have already been spoken about it. It is entangled, shot through with shared thoughts, points of view, alien value judgments and accents. The word, directed toward its object, enters a dialogically agitated and tension-filled environment of alien words, value judgments and accents, weaves in and out of complex interrelationships, merges with some, recoils from others, intersects with yet a third group: and all this may crucially shape discourse, may leave a trace in all its semantic layers, may complicate its expression and influence its entire stylistic profile. (Dialogic Imagination 276).

Another Michigan peer tutor illustrates the extent to which Bakhtin and those who study "women's ways of knowing" can be used to understand the unintended but potent effects language use has on peer tutoring. Teri combines "the material" Dan is so concerned about with her personal interaction with tutees. She writes:

If I don't pick up on the student's attitude, confidence and writing experience, I might misinterpret the difficulty the student is having with a paper.... Personality could be a problem at this stage in the

game...when I tutored a student from Hong Kong, I wrongly assumed he would have the same attitude towards the tutoring as I would. I don't think he thought that we were equals. ...he treated me as a teacher not as a peer. His culture, I found out later, believed that young people do not question their elders. This put me in a powerful position in which I did not feel comfortable. He told me very little about what he wanted me to look for in the paper, except to see that it made sense. He also did not question what I said about his paper and I know he could not have agreed with it all. Midway through the session I realized what was happening and so I tried to force the issue and asked him to 'please argue with me.' I think this just made him uncomfortable.

Teri analyzes the problem as "otherness stress." She observes that this leads to a change in the mood or atmosphere so that the tutor becomes angry because she feels as though she is wasting her time and as a result, does not explain herself very well.

The connection between relating, language, and collaborative learning is dramatic. Teri concludes: "The 'otherness' factor was so great that I could not even begin to approach the problems that I saw in the paper." While Muriel Harris and others have warned us of the differences which can impede collaborative learning and how we must apprise peer tutors of the conditions of difference, as these peer tutors reveal, not all difference is consciously perceived. Some issues are easy to recognize: ESL problems in writing, overt shyness. It is in the realm of those differences to which we respond defensively, as Teri points out, that are almost impossible to recognize because we are too busy defending against our own feelings of anger or impatience.

Dan's refusal to recognize how he complies with the sexist attitudes he deplores is a function of not wanting to relinquish that feeling of "command." He can philosophize all he can about the merits of collaborative learning, but what he is teaching and learning is that the other is treated as a function of how we construct that person according to the social, cultural, and gendered values we do not question. Anna, in an interesting reversal of Dan, constructs herself in relation to her tutee. Unlike Dan, who focuses on the writing to ignore the other, she only recognizes herself when she focuses on the writing and not on the performance of the young man she tutors. Teri understands the relationship between written and spoken language and the message our non-verbal behavior sends. She understands Bakhtin's idea of "a dialogically agitated and tension-filled environment of alien words, value judgments and accents."

The lessons we can learn from these three tutors' experiences take us beyond the current definitions of collaborative learning. They have to do with the connection between our culturally and socially created selves and the elaborate defense mechanisms we construct to save ourselves from having to change our minds about who we are and what we may have

to become to truly learn collaboratively. Clearly, gender and cultural differences are a matter of how we perceive ourselves as competent and confident human beings in relation to others. As we negotiate our sense of ourselves in a world of others, we are always trying to make connections, to build relationships while we try just as hard to keep ourselves intact as separate and as safe from the threat of knowing we are different.

Student writing, that is, writing which is the result of responding to powerful authorities representing the academy, calls for taking risks to a sense of self already vulnerable to judgment and evaluation. If collaborative learning and peer tutoring is truly a viable way of refashioning that power structure and empowering students' voices, then we must recognize how their sense of difference mirrors the deep divide between them and their teachers. Beginning with this recognition, we can help to lessen the distortions of that mirroring process so that learning is a freer flow of give and take between competent and confident peers.

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Computer-Assisted Instruction and Developmental English: Moving Beyond the Software

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Abstract

Recent research in computer-assisted instruction (CAI) asserts that student achievement levels are equal to or better than non-CAI performance levels. Because very little CAI research involves college level developmental studies students, and since the concept of developmental education is finally receiving greater attention (especially as an administrative entity), this research was undertaken to determine the performance effects of CAI on developmental composition students (first time college freshmen without any adult student population). The results, using the Houghton-Mifflin English Microlab mastery tests, the California Achievement Test (CAT) and the Tennessee Exit Exam (an essay test generated by the Educational Testing Service of Princeton, New Jersey, indicated that the CAI students' achievement levels were equal to or statistically significantly better than their non-CAI counterparts.

Introduction

The effectiveness of computer-assisted instruction (CAI) has been extensively investigated over the past twenty years. This research has traditionally been conducted using regional population bases (Bossone & Weiner, 1973; Kersteins, 1969; Sax, 1972). Three of the most recent and available meta-analyses of CAI indicate the wide diversity of settings in which CAI has been studied. Kulik and Kulik (1986, 1987), Niemiec and Walberg (1987), and Kulik, Kulik, and Cohen (1980) performed meta-analyses on well over two hundred achievement studies among the following populations: elementary, secondary, college, adult, and special education. None of these major reviews mentioned studies including college level developmental students. Kulik and Kulik (1987) reported that student groups receiving assistance from computers raised their examination scores by 0.31 standard deviation units, or from the 50th to the 61st percentile. Kulik and Kulik (1986) found similar results. Niemiec and Walberg (1987) found CAI increased scores by 0.42 standard deviation units, a placement in the 66th percentile. Kulik et al. (1980) reported in their study of 59 college level investigations that examination scores were raised by 3% for the computer groups, or about 0.25 standard deviation units.

The most recent investigation of the use of CAI with remedial college students was completed by Bossone and Weiner (1973). They found very little improvement in their students' writing ability regardless of the mode of instruction.

Since there exists no recently published studies using college level developmental students subjected to CAI, the main objective of this inquiry was to assess developmental student achievement levels with and without CAI for the following language mechanics and language expression. It was necessary to conduct this research for two reasons:

1) The institution at which this study was completed currently enrolls 70% of its freshman class into one or more Developmental Studies courses; therefore, it was felt there was a compelling need to look for an alternative teaching method which would allow for more deliberate individual assistance;

2) Developmental Studies is among the fastest growing units in institutions of higher education and suffers a serious lack of baseline data about various instructional methodologies and their effectiveness on under-prepared students.¹

Method

Subjects

Forty-two first semester college freshmen (lacking any previous college coursework) with composite American College Test (ACT) scores of 15 or below² were divided into two groups:

1. 22 experimental students (13 females, 9 males) received CAI for developmental composition (this group was further divided into two sections of eleven students each due to the limited number of computer stations);
2. 20 control students (14 females, 6 males) received traditional classroom instruction for developmental composition.

¹At the time of the study the Tennessee Board of Regents required admission to the program for anyone entering with a composite ACT score of 15 or below, as well as for students over the age of twenty-one with no current test scores. Those cut-off scores resulted in almost 40% of the entering freshman class testing into developmental courses for one subject or another. The researchers' had knowledge that these cut-off scores were to be increased to 16 or below the following year. The resulting 75% increase in the developmental studies population was not anticipated.

²All students scoring 15 or below on the ACT (at the time of the study) were subjected to the Academic Assessment Placement Profile (AAPP). Based on these results, students were placed into development courses.

Students were admitted to these courses once it had been ascertained that they had no previous computer experience. The 42 students admitted to the research project represented 13% of the total developmental composition enrollment. Students were assigned to the CAI and non-CAI groups based on their semester scheduling needs. All study participants were caucasian.

Procedures

The study was conducted during the Fall of 1987. All pre-tests were administered during the second week of school, and all post-tests were administered during the final week of school.

To control for variations in instruction, curriculum guidelines remained constant. The composition curriculum was keyed to Grassroots (Fawcett & Sandberg, 1983) and the English Microlab (Bell and Anderson, 1985) software. Grassroots and the English Microlab are non-randomized drill-and-practice software with separate study disks for complete sentences, run-ons, comma splices, fragments, subject/verb agreement, pronoun/antecedent agreement, apostrophes, commas, colons, dashes, and quotation marks. The composition syllabus followed the Grassroots presentation of material. An instructor experienced with the composition curriculum taught both the CAI and non-CAI composition courses.

There were three test instruments used: the California Achievement Test (CAT) (1979) for language mechanics and language expression, the English Microlab module tests and mastery tests, and the Tennessee Exit Exam for composition (an essay test generated by the Educational Testing Service of Princeton, New Jersey).

Data Analysis

Pre-test scores for the CAT tests were subjected to an analysis of variance (ANOVA). A one-way analysis of covariance (ANCOVA) was conducted for all post-test scores. The eleven grammar modules of the English Microlab had separate skill tests as well as introductory and final assessment tests. The Microlab tests were delivered on computer to the CAI group and transcribed for the non-CAI group. The exit exams were graded by three regular English department faculty who regularly taught developmental composition. No faculty were allowed to sit on a panel and grade their own students' essays.

Results

Means and standard deviations for the CAT Language Mechanics and Language Expression Pre-tests are recorded on Tables IA and IB. Post-test means and standard deviations for both of these instruments are found in Tables IIA and IIB.

Table IA
Means and Standard Deviations of CAT Language Mechanics
Pre-Test Scores

Group	n	Mean	Standard Deviation
CAI	22	16.64	4.56
non-CAI	20	16.45	2.70

Table IB
Means and Standard Deviations of CAT Language Expression
Pre-Test Scores

Group	n	Mean	Standard Deviation
CAI	22	27.91	5.41
non-CAI	20	29.00	3.23

Table IIA
Means and Standard Deviations of CAT Language Mechanics
Post-Test Scores

Group	n	Mean	Standard Deviation
CAI	22	20.38	1.99
non-CAI	20	18.24	2.23

Table IIB
Means and Standard Deviations of CAT Language Expression
Post-Test Scores

Group	n	Mean	Standard Deviation
CAI	22	29.62	4.17
non-CAI	20	29.86	2.74

Post-test ANCOVA for the CAT Language Expression showed no significant differences between the groups. See Table IIIA for the summary of this ANCOVA. However, post-test ANCOVA for the CAT Language Mechanics section showed that the CAI group achieved higher scores than the non-CAI group at a level of significance greater than 0.01. See Table IIIB for the summary of this ANCOVA.

Table IIIA
Analysis of Co-Variance of CAT Language Expression
Post-Test Scores

Group	Sum of Squares	d.f.	Mean Square	F	P
Between Groups	0.400	1.000	0.400	0.040	0.487
Covariate	83.410	1.000	83.410	7.850	0.008
Within Groups	424.800	40.000	10.620		

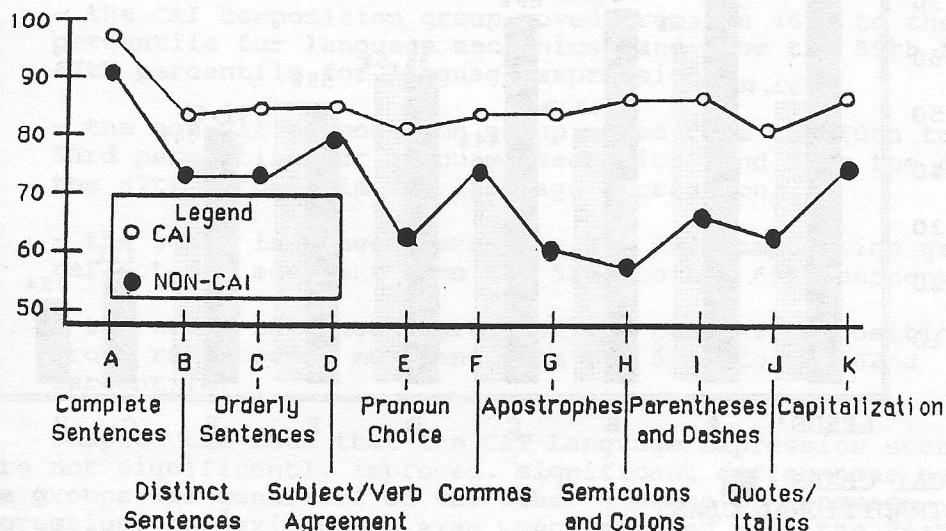
Table IIIB
Analysis of Co-Variance of CAT Language Mechanics
Post-Test Scores

Group	Sum of Squares	d.f.	Mean Square	F	P
Between Groups	44.390	1.000	44.390	11.240	0.002*
Covariate	28.650	1.000	28.650	7.260	0.010
Within Groups	158.000	40.000	3.950		

*Significant at the $p < 0.01$ level.

Mastery test scores for the English Microlab revealed startling differences between the computer group and the non-computer group. Likewise, the students' exit exam passing percentage was statistically significantly higher for the computer group when compared with the non-computer group. (All students, including the CAI group, wrote the exit exam essays by hand.)

Table IV
Mastery Test Scores for English Microlab



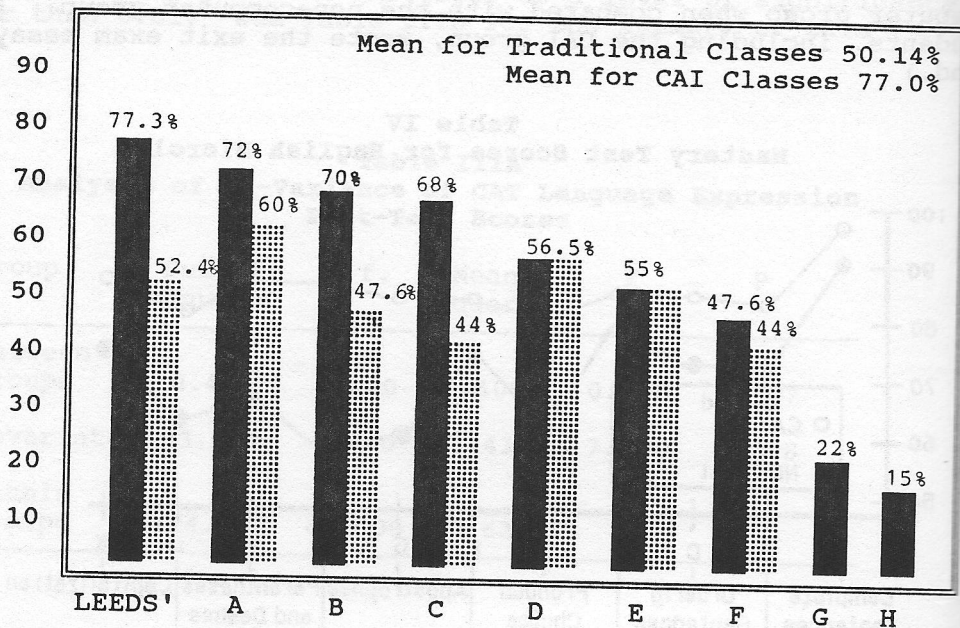
<u>MODULE</u>	<u>MEASURE OF SIGNIFICANCE</u>	<u>STANDARD DEVIATION</u>
A	.1486	5.9440
B	.0004 *	9.7247
C	.0162 **	13.7496
D	.5472	12.4962
E	.0000 *	9.1691
F	.0079 *	9.3407
G	.0000 *	11.2975
H	.0000 *	6.4977
I	.0000 *	9.6531
J	.0000 *	9.7937
K	.0039 *	12.2411

* significant at .01 level or better

** significant at .05 level or better

According to the Newman-Keuls post-hoc test of significance, the CAI group was significantly different from the non-CAI in all categories except modules A and D (complete sentences and subject/verb agreement).

Table V
Percent of Students Passing Composition Exit Exam



CAI CLASS
 TRADITIONAL CLASS

		CAI	NON-CAI	ROW TOTAL
PASS	1	17	148	165
		77.3%	50.5%	52.4%
FAIL	2	5	145	150
		22.7%	49.5%	47.6%

Pearson Product Moment Correlation Coefficient .01536 *

* significant at the 0.05 level

Discussion

Highly significant increases in student performance were generated in the CAT Language Mechanics test at the $p < 0.01$ level, reflecting a raw score increase of 3.74 for CAI and 1.79 for non-CAI. The CAT Language Expression scores were not significantly improved; the CAI group's raw score mean was increased 1.71 as opposed to the non-CAI group's increase of .086. According to national percentile rankings, the following was found when tracking the scores from the pre- to post-test:

- the CAI composition group moved from the 46th to the 68th percentile for language mechanics, and from the 55th to the 67th percentile for language expression;
- the non-CAI composition group moved from the 40th to the 53rd percentile for language mechanics, and from the 61st to the 67th percentile for language expression;
- the total language scores for the CAI composition group reflected a movement from the 52nd to the 69th percentile;
- the total language scores for the non-CAI composition group reflected a movement from the 52nd to the 62nd percentile.

Despite the fact that the CAT Language Expression scores were not significantly improved, significant differences between the groups was generated on the other measure of language expression, the exit essay exam when measured with the Pearson Product Moment Correlation Coefficient. The CAI group scored statistically significantly better than the non-CAI group ($p > .05$ level). (The CAT test is a multiple choice ordering of sentences in a paragraph, whereas the exit exam is an actual essay assignment.)

The summary analysis of these scores mirrors many of the previous studies (Kulik & Kulik, 1986, 1987; Kulik et al, 1980; Niemiec & Walberg, 1987). The various meta-analyses generally favor the use of CAI, it may be more appropriate to shift the focus of future investigations to compare different types of software for use with CAI (including drill-and-practice, interactive programs, style checking, editorial promptings). This may begin to explain why CAI produces significant results on an occasional basis.

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**Community in the Writing Center:
A Writing Center Modelling for the Community**

Twila Yates Papay, Rollins College

And we enter the great room, strangers to ourselves and those around us. The conductor begins the music and we start to dance, slow, unsure. The conductor continues the music, smiling, encouraging us to create our own steps. As we dance, we lose our coverings, our outer shells. We dance together as a group of individuals while the conductor watches, changing the music to our changing selves. Soon the music ends and we stand naked in front of the conductor and ourselves. She says goodbye, and the conductor leaves to do another dance. We say goodbye to each other and put our clothes back on and leave, remembering the dance we shared and the conductor who taught us how.

Kim Averett, Junior, E390

Thus wrote Kim Averett, a junior theatre major, in a five-minute exercise attempting to depict her Advanced Composition class through metaphor. Yet it seems to me that, when things go well, the Writing Center itself is like a Great Dance. On your first handout is a Tarot card depicting the World as a woman dancing in the center of a swirling company of individuals, natural objects, and symbols for the elements and powers of earth. In the celebratory mode we wish to observe today, we might thus depict Writing Center Directors and their worlds. How we go about creating and recreating the community which initiates and sustains that Great Dance is the subject of my talk today.

As every schema is an oversimplification for the purposes of illustration, so my metaphor is an effort to present a model we can grasp, though it surely falls short of the reality. I intend to use the writings of our peer tutors to punctuate this talk, but I'll begin with my own, as I too am a member of my Writing Center community. Here's how I defined our community as metaphor in another five-minute exercise:

It's like an extended family. I don't like all the members every day, but I do like everyone enough to be happy here.... Yes, the Writing Center has become a home. And homes aren't always where we need and ought to be. But when we seek energy, relief, a place to celebrate or whine and lick our wounds, it's there. We pick up conversations we'd dropped--and weave "spots of time" that come back for us later on.

NOTE: This paper was a collaborative presentation by the author and three consultants from the Rollins College Writing Center.

Like all others, the Great Dance begins with **choreography**. We design our services, our methods of operation, even the physical spaces we negotiate for or get shoved into. When I designed our new Writing Center at Rollins three years ago, I asked for peer tutor input, and in early May arranged for us to have a sneak preview tour, so the graduating tutors would feel some ownership over the new domain they'd never quite inhabit. Now when these alums return to campus, they show off the new Writing Center, telling current tutors about the "good old days of crowded conditions," and looking for their names engraved on our plaque of "consultants of yore"!

Most important to the choreography is the design of our staff, for we select a range of tutor types with varying skills in reading/writing/interacting, to attract as large a clientele as possible. I even take a chance on a couple of the candidates each year, selecting individuals whom I believe will especially grow and benefit from the experience. "Campus Stars," I've realized, may be less committed to the Writing Center than quieter, gentler souls, but it seems that everyone I hire is somehow transformed during that first year of duty into a celebrity on demand all over the Rollins campus!

Well, however we arrange our choreography, we must soon move on to **rehearsal** (and here we may be training our staff for life as well as the Writing Center). At Rollins, rehearsal begins with sixteen hours of crash training followed by weekly staff meetings and is permeated with plenty of personal writing, but it includes all our community connections and modelling as well. Here's how tutor Gavan Ferguson described what happened to him in the process:

I've been looking for myself through my writing. Trying to incorporate detail and feelings, I am beginning to see a bit of myself I've never seen before. I do keep my feelings locked up inside me; they come to the conscious level through writing. When I put pen to paper, I am putting myself there as well. When you asked us to write about a secret, it took me a while to search inside. I don't often reveal myself, as you know well from my journals. I am beginning to like writing better now...

Our initial community-building involves shared experience-- the feeling of being "locked in a room" for training, the first dinner at my home, short staff meeting writings on how we want the Writing Center to change us, our initial fears, our first tutoring confessions ("horror stories," we dub them). This shared writing fosters togetherness, the recognition that we do all belong, the first realization that each of us is wrong in assuming that no one else shares our fears and our problems. As Julie explains it, "We're so vulnerable; and the training is structured to help us become aware of our vulnerability, to see that sharing is safe. The personal writing makes the community.

Since everyone is writing personally, it must be done all the time; admitting needs must be right. So I wouldn't dream of not asking for help. Appreciating our vulnerability transforms us into peer writing consultants."

And it wouldn't be fair not to show you how this rehearsal extends itself beyond the Writing Center community, becoming a way of life, for so many of our tutors have noted such extensions. Janet Bessmer, a graduate of our Program, explained it this way:

Your praise of me helps me to see myself in a better light. It teaches me to let others see me, because they won't reject me automatically. I'm really trying not to be so remote.... What I've learned from you is allowing oneself to show vulnerability. You say when you've been hurt, when you're mad, when you're depressed, you give others a chance to do something. I wish I could allow the hurts to show so I could also have the opportunity to be helped. I used to think showing pain was a weakness. Now I see it as a strength. Maybe being human involves forgiving ourselves for our faults and weaknesses.

For the new trainees, rehearsal involves the gaining of ease with other tutors, making strangers into colleagues, seeing themselves in a new relationship of equality with me. My writing with the tutors is of some help, but seeking their responses to my professional writing is even better. After joining a senior tutor helping me work through a particularly difficult conference presentation in my office, new tutor Jennifer Moss described her reactions in a journal entry:

I felt as though the barrier of student/professor was broken and it became colleague/colleague. I've never really "worked with a professor" before, because I've never been asked to critique something they've done. Listening to your speech allowed me to learn a lot about you as well as learn from you.

It made me feel as though you rely on me maybe as much as I rely on you...as though there was a lot of unity. I had felt I was somewhat of an outsider, learning from the old consultants, yet keeping a distance. In your office, I felt as though there was no barrier and I was one of the consultants. My intimidation of the old and familiar consultants was lifted.

Rehearsal is intense and powerful, and, of course, it never quite comes to an end. Yet somehow, the Great Dance must proceed. Before long, I find the peer consultants improvising, and here I used to think the Director should step back, allowing the dancers their own variations on a theme, empowering the tutors, if you will. Once this happens, of course, they perform much more than we ever taught. Three-year veteran peer tutor Matt Meyer describes his variations like this:

Seriously, I have indeed grown in both understanding of people and communication skills from my Writing Center

experience. Now when I am confronted with a total stranger, in or out of the Center, I feel much more at ease than I did two years ago. I can talk, laugh, and feel really comfortable. One thing I find myself doing is trying to read people soon after we meet; by watching the body language and listening to them talk, I can generally figure out what type person they are and what interests they have. Communication, especially one-on-one, is looking past the written and spoken word for meaning, motives, or intentions. The Writing Center has definitely sharpened these skills of mine.

Yet when I asked Matt to help me understand my role in this process, how I step back, what it is I do (or need to do) to empower the tutors, he laughed. He tells me that I don't "step back," that if anything I "step forward," blending into the dance, pressing them to perceive at last that I am not overseer, but colleague. "It's only your improvisations," he insisted, carrying on with the metaphor, "that inspire us to try our own." Our best teaching at this stage, I suspect, is to help our peer tutors become professionals, respect their work and their own exceptional skills in carrying it out. Nearing graduation, William Bartlett explained it this way:

I've experienced first-hand something that, I suspect, even many professors have not: the pleasure, dread, exhilaration...the complex range of emotions and intellectual processes that go with letting yourself be heard through your writing, allowing that most honest, essential self to emerge. To feel that sense of power that accompanies the awareness that you're appearing boldly--unashamedly--on a page.

Besides the continual talking through of pedagogical problems, and the interactive practice on our own writing, we reach for professional status in other ways as well. The very forms we complete and send out to faculty at the end of each consultation are a pedagogical device, urging the tutors to be professional in their advice, and offering them the opportunity to train faculty in the rhetorical language and theory they themselves have mastered in the Writing Center. Three years ago I changed the title from "peer tutor" ("a snobby former friend wielding a bleeding red pen and correcting spelling errors," according to one freshman writer asked for a definition), to "peer writing consultant" (a professional and friendly reader who gives an honest response to a text in process and proposes alternative revisions). Our prestige went up on campus. Peer writing consultants speak with me at professional conferences ("a political act," I've been told), make paid presentations at local school districts, are introduced to faculty as colleagues, and participate in faculty development workshops. Recently we held a Campus Colloquium for faculty and consultants to interact. Our consultants issued personal invitations to faculty in our Writing across the Curriculum Program, and they modelled consulting

sessions, as well as offered advice on the shaping of assignments and soliciting suggestions for new kinds of Writing Center input.

In summing up her professional gains as a peer writing consultant, Kristen Schilo did a kind of "totalling":

The Writing Center has been a fulfilling experience--it has filled me with laughter, computer lingo, new friendships, and a journal that I have been ignoring quite selfishly. But am I selfish? I don't think so. Working here has proved to me that I am a likeable and an approachable person. Sometimes it seems as though I am bound to a stereotype, but the Writing Center is a place where I am accepted and needed by others....

So what I've said--is that the Writing Center alters the way things are, the way I see myself, the way I view others, the way clients see me, the way professors see me, and how I view them. The Writing Center is a pathway to see myself honestly, and to see how others respond to me.

When ownership works, then, improvisations are unpredictable, and our new professionalism will spread in unexpected directions.

Best of all, as consultants work out their own variations on a theme, they begin to train each other, passing on their talents and discoveries to each new group of trainees. You may recall Julie and Dave admiring senior consultant Gavan for his listening skills. Here's Gavan during his first year, commenting on Christina:

The consultants are always eager to listen, especially Christina. She always works when I'm working, whether as a consultant or a student. If anything unusual happens during one of my consultations, I always tell her; she'll tell me it happened to her and how she overcame any troubled consultations. I just wonder how she does it, and all so well. I wonder what motivates her to stay working here. Is it because she knows that there will always be someone around to vent out all her worries to? Or is it because we are all good listeners?

Once the peer consultants take over with their improvisations, there's not much we Directors can do but match their rhythms, keeping the tempo going as best we can! Here I am in a staff writing exercise, trying to keep up with everyone else's discoveries:

What have I been looking for? Connection--serenity--ways of getting the inside and the outside to connect, so people perceive me as the person I really am, the human being, and not the construct I've presented to the world. You Writing Consultants taught me the need for that when you started saying I'd been perceived by you as being so perfect, so in control...so demanding that you were worried about not being good enough. I think--through writing--I've begun to get in touch with the more vulnerable side of myself that lets me show

you my hesitance and concern, that lets me share as a member, and not a head, of our community. I want to be a center of strength and help, but I'm finding I can draw on your strength too.

Keeping the tempo means matching the old and the new consultants, policies, practices; providing feedback; developing staff activities to counter depression and stress and the pressure the clients bring to us. (We've written ourselves into private and peaceful cocoons, only to be disturbed by a client knocking at the cocoon wall; we've written confessions and secrets and gripes and staff portraits; we've even played "Stump the Senior Consultants" with tough problems from our first consulting days.)

Sometimes keeping the tempo is a matter of adjusting the Writing Center to the new melding of personalities which inhabits it each year. Here's Dave discovering his style, which I had to accommodate:

What I do in the Writing Center is squirm. Yes, that's right, squirm. Especially at staff meetings. I don't belong here. I'm not a skilled writer; I'm not a sit and think person. I like action; I have to pace and move when I think, and talk and respond to ideas. I do the same thing in class: I'm not smarter than anyone else, just verbal. Matt told me once that I think deeply before I speak. He should know that I actually think at the same time that I speak. It's the same thing.

Dave needs to understand that I hired him because of that skill, and I need to adjust the Staff Meetings to his comfort level.

Tempo means motivation as well, just helping us all get through the jungle of every given term. I recall one Friday afternoon when I'd tried all day to get to my paper work, only to be distracted by meetings and phone calls and broken computers and minor emergencies. I returned from a meeting to my office at 4:30, planning to simply stay three hours or so until I caught up. There was Kristen, obviously distressed, looking for a willing ear. As she talked and cried over the stress of demands placed on her (mostly by too many organizations, all perceiving her skill, her generosity, her reputation for getting jobs done), I waited impatiently. "When will she leave?" I asked myself. "I've got all this work to do!"

It was an hour into our conversation before I realized she was my work, her needs were more pressing than my reports, a community doesn't thrive with an inaccessible Director. Nor is this sense of community learned unless it is actively modelled. By this means I was reminded, incidentally, of another element woven into the tempo of our Great Dance: eternal patience. We expect miracles in our Writing Centers, and we get them. But we must always bide our time. Think of Betsy, who just told you it took her five months to realize one must actively join the community, not wait for it to pounce. I admit I was getting frustrated with Betsy. But that's because I hadn't reread her writing. I should have known her "conversion" required only

time. Consider what she wrote on September 14, at her very first staff meeting:

In the next months I would like to see myself become more open to other people and other ways of writing. In my own writing I would like to involve myself more. I don't know if I said that right. Now my writing is concise and clear most of the time. But in the future I just want to add some of my own feeling to it. I would also like to feel more confident than I do at this moment.

I can only say, "Look at her now!" The potential was there all along.

So, where is all this leading? Well, the Great Dance has many consequences, but only one direct goal, after all. We're aiming at a **full production**, and in the Writing Center, we mount a new show every day. Of course, a sideline I haven't even talked about is our **image making**. The Great Dance requires advertising and outreach, building our prestige, a host of faculty development projects, the inclusion of faculty in our community, their outreach as they draw their classes in and we spread our community outward through the support groups every peer writing consultant has a way of spawning. (I could mention the faculty writers' support groups, the baseball team's group, the English club, the study groups and honors thesis writers and group journal projects--all spawned by the Writing Center model. But we have to stop somewhere!) And, of course, there's active campaigning for the budget. Where do we get all the money? (At a Conference last fall peer consultant Dan Garrison answered that question more succinctly than I ever could: "She brags about us a lot.")

But let me end this discussion of the full production with a vision of what I consider Rollins College's most serendipitous celebration of community: the Writing Center All-Nighter, held the last Sunday of classes each term. Extending our hours throughout the night with three consultants (rather than the usual two) per shift, we serve coffee and doughnuts and popcorn and sympathy and comfort and good writing advice. This is surely our **community crescendo**. Now the Writing Center's rooms and lounges and patios and reception areas are so crowded that the clients sit on the floor consulting with each other while all the peer consultants are booked. (Last year one of my Advanced Composition students, Pete Purvis, noted the full schedule of appointments and remarked, "It's like Christmas Eve in church. You know how you're a regular and you go every week, and then all of a sudden on Christmas Eve you have to stand in the back because of the strangers who show up?" But when I offered to find the space to squeeze him in, he declined. "Naw, Mike and I can consult each other. We've been living here all term watching it happen. We know how to support each other." The next morning I found them working together at a table in the Writing Center. Why hadn't they just met in one of their own rooms? "Because you

gotta be in the right atmosphere for consulting," Pete explained. "I feel like I'm part of things here.")

Well, as Kim told us in that opening passage...the one that started me dancing, remember...it all comes to an end now and then. "The conductor leaves to do another dance." The dancers swirl in and out, graduating, going abroad, creating new communities. And the Director may stop for a moment, letting her whirling world stop with her for a time. But come September, it all starts again. Somehow we know we can manage, for we know the great potential of our dancers. Still...aren't you all amazed when you contemplate what it is that you do...this magic creation of the more-than-professional, the human community. Here's what I wrote in a staff meeting last September, uncertain what was about to unfold:

Every term I start again, I'm terrified. Some friends here now...but will it work as well? It works because of love, community, commitment. It works because we've learned how to support a community of writers as narrow as this room or as wide as the Rollins campus. No, the people in this room tonight aren't like other students; strangely, they're extended family. But I've always agreed with my Thomas Wolfe--you really can't go home again. It's never the same, always a new becoming. So what will happen this time? Like my English Department colleague Steve, I never sleep the night before my classes begin, and certainly not the night before a first Staff Meeting. I'm always exhilarated ...and scared.

Collaborative Story Writing in Writing Labs Using Macintosh Computers

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In the fall of 1988, Middle Tennessee State University (MTSU) began using three Macintosh computers in their writing lab with Basic (070) and Developmental (080) students. Because at that time most people felt uncomfortable working with computers, and since I had worked daily as a laser typesetter with a Macintosh SE, the job of utilizing these computers with basic writers defaulted to me; however, there was no clear definition for using the computers in any capacity other than as elaborate word processors. Questions posed to colleagues about the direction I should take while working with students and computers brought vague responses. Apparently very little ingenious use had been made of the computer as a writing tool, at least to the knowledge of professors at that time. Eventually, I decided that whatever course I embarked upon could not be readily criticized. With this feeling of freedom, I devised a program of inter-dependent story writing.

In the MTSU writing lab, 070 Basic Writing students are scheduled to meet twice a week for forty-five minute sessions. In these sessions, we (tutors) work individually with three to four students each, amplifying the teaching of the classroom instructor. We work on the usual basic writing problems: sentence boundary problems, subject-verb agreements, verb tense shifts, shifts in voice. I worked with fifteen students. The primary aim of the 070 Basic Writing class is to teach students to develop syntactical variety within a well-constructed paragraph. My particular students were arbitrarily chosen, being assigned only on the basis of the times for which they signed up to attend the writing lab, not with any type of screening process. These times were consistent: I met with the same students at the same time on the same days throughout the semester.

In our first meeting, I surveyed my assigned students and found that two had previous experience with some type of computers, only one had worked with a Macintosh; it was therefore imperative to begin these students with the Macintosh Tutorial program. This program gives hands on training with the mouse, keyboard controls, and general computer commands required by Macintosh machines. I had allowed two to three weeks (or four to six sessions) for each student to complete this introduction, which, in retrospect, I feel was too extensive. In fact, this current semester, I have allowed no more than three sessions for the tutorial, interceding with specific instruction where necessary, to ascertain that the essential skills needed to competently use the computer were learned quickly so that the students could begin writing creatively as soon as possible. These skills include the ability to save the work at frequent

intervals, the ability to transfer stories from one disk to another, and the ability to use shortcuts to delete and insert.

After the tutorial was completed, I instructed each student to write a story. I gave no limitations and no starting point, emphasizing only that they should be as prolific as possible during the period. As soon as the forty-five minute session was completed, each student printed a copy of the work done during that period. I proofread the work, marking all corrections necessary on the hard-copy, before filing the copy in each student's respective folder. The next student to enter the writing lab read the on-screen version of the story, making changes and corrections for the first ten to fifteen minutes of the period without the benefit of seeing the corrections I had marked on the previous student's copy. While making these changes and corrections, students gained experience in proofreading skills and became familiar with the voice of the writer so he could hopefully continue the story in the same voice and thought mode. Three separate disks were used, one for each computer, and two disks which kept back-up copies of each story; I saved every story after each period onto both of these disks just in case--you never know what can happen with computers, especially with inexperienced students around them. Whatever disk a student "happened" to pick-up on that day the student wrote according to that storyline.

At the end of the first three weeks of writing (or the first six sessions after the tutorial was completed), I noticed some patterns developing among the students. Some students were being very creative but were not proofreading very well. Other students were spending most of their allotted lab time proofreading, or pretending to proofread, but sometimes were not creating credible additions to the story. A few simply could not comprehend what was happening in the story and just sat reading the screen, hoping that I would not notice and make them work. At this point, I realized that more structure was needed to specify what exactly the goals and aims of this exercise were.

First, I scrapped everything that had been previously written. By this, I mean that I took all previously written work, compiled the information on one disk, erased all other traces of this work, and filed the disk with my record of the experiment. This was my project, there was still half a semester left, and any criticism I received I could attribute to just being a lowly graduate assistant who had been overambitious in attempting to tackle this assignment. My students were unanimously happy with my decision. Next, I randomly divided the students into three groups: one group was to be a team working together on a story, expanding on the story as left by the student who had worked on the story during the preceding session; another group worked from the same writing lab syllabus as the other lab students, only using the computer for all original and re-written copy; and the third group was to be the omnipotent power in their own stories. The individual group progressed more rapidly than did the collaborative group.

The independent group involved one student each session working on a creative story without outside assistance or interference from other students. I maintained close observation and proofread each student's work during the first three weeks of this experiment, acting as the students' guide, reassuring them their efforts were important even if the result often needed considerable revision. This role of a guide involved a student-teacher relationship, with the students dependent upon me as the teacher to find errors. As this three-week period progressed, I weaned this independent group from my personal proofreadings and allowed them the opportunity to examine their papers. At the end of this period of time, I had the students proofread their papers during the first fifteen minutes of each session before continuing the story. At this point, these students were mainly autonomous; I checked their papers at the end of the week for: creativity, originality (i.e., did it sound like what he might have seen on television; and the usual errors: grammar errors, punctuation, etc. Finally, I checked for continuity of the story, including consistency of voice which gave most students, independents and collaborators, difficulty.

Follow-up research reveals the following results. Of the four independent students, three passed into 080 Developmental Writing; one of these passed directly into the mainstream class of English 111, Freshman Composition. The only student of the fifteen to fail was one of the independent writers, but his failure was due to having two units missing from his folder at the end of the semester, not lack of writing skills. Currently, only two of the three independent students to pass are enrolled at MTSU, but both are doing well; the 111 student is making a B+.

The second group worked in the identical manner of the other writing center students, constructing six well-developed paragraphs during the course of the semester, with the difference being the computers. These students would answer pre-writing questions about the type of paragraph they were planning, and then write the paragraph on the computer. After completing the paragraph, the students printed a hard-copy of their work which we discussed jointly. Then, the students could revise their work onscreen, merely inserting and deleting items as needed. This lessened the turnaround time between versions of the paragraphs, allowed the students time to write more comprehensive paragraphs, and encouraged them to relax and write creatively, in as much as any problems were more easily corrected on the computer than on paper. Of the six students working from the lab syllabus on the computers: five passed 070 into 080, and one passed directly into English 111. This semester, only five of these students are enrolled at MTSU, three of these are passing 080 and the 111 student is making a solid B.

The final group, working collaboratively on a story based on a lesson I designed, is the one of primary concern to this paper. First, each group created characters, complete with biographies, detailed physical descriptions, and personality traits. I stressed details because lack of them can be used as an angle to

spring-board into other problems the student might encounter in the story. With the ability to delete entire paragraphs or sentences, or the capability of altering minute portions of sentences, it is impossible to have too many details in the early stages of a story. When the students were creating characters, I constantly asked about height, weight, hair and eye color, dressing habits, physical condition, job experience, family information, etc. The significance of these attributes later became evident when some characters were placed in difficult situations from which some of them could not escape without destroying the credibility of the story. For example, a rather large character, 6'4" and 240 lbs., was trapped in a room with only a small window, 2' wide. He couldn't get out through the window and this was known ahead of time because the character's physical description was printed at the beginning of the story. The student who was left with the problem of managing this person's escape was limited by these facts. Thus the attention to detail took on an important dimension.

Second, several intrinsic problems developed during this experiment. First, serious power struggles developed with the direction of the story. Although initially timid about using the computers, after completing the tutorial program, the students acquired a sense of accomplishment which bolstered their self esteem about their ability. I don't mean to imply that this confidence was necessarily a bad thing, but these new feelings fostered the belief that each student could miraculously write better merely because he was using a computer. These feelings also took on the sense of accomplishment because the students knew they were the only students on campus writing with computers. We now have eighteen computers in the writing lab. Suddenly the novelty has worn off and everyone wants to use them. Also, these students felt that their ideas were superior to those of their peer partners'. I can only attribute this to the feeling of confidence and pride at being involved in the computer writing project. Finally, these students resented "having to work jointly" with other students on what they considered "their own personal computer." A sense of ownership actually began which would have been amusing had it not interfered with the aims of the experiment. Egos swelled and students were sensitive to criticism from me, not to mention the suggested revisions made by fellow students.

This is related to another problem, the goals each student had in mind at the beginning of the story. Perhaps this is a fault of the developmental program across the board or maybe it is an isolated occurrence in this project. Each student working jointly had very limited flexibility in writing the story. When things were not going the way a certain student had planned, he generally responded in one of three ways. One, he eliminated the previous student's version of the story back to a point where he could continue with his original plan. Two, he decided the other reader was a jerk and killed the character. Three, he struggled

with the concept of changing his plans for most of the period but finally did a decent job of continuing the story.

Obviously, the first response created more problems than it solved, so I immediately stopped this action and transferred the story from the back-up disk to the student's disk, stressing the need to continue forward with the story, not regressing because of unexpected occurrences. The second response was less of a problem because I emphasized that killing characters must have a purpose within the story and a logical cause and execution. If the student could creatively write the death of the character, the purpose of the project was still being followed and was allowable. The final response was the one I desired but also the one requiring the most effort by the students.

The stories created by the students were interesting. Each was an original composition. One was about a street gang fighting for survival in an unnamed inner-city; another was a murder mystery set at a mountain lodge; another involved a love relationship between a nurse and her drug-pushing boyfriend; while the final story chronicled the problems three seventh grade friends encountered in everyday life. This variety of storylines is indicative of the different interests we know a typical freshman might have.

Although these stories were surprisingly creative, the usual 070 Basic Writing problems existed. I allowed each successive student five to ten minutes of proofreading by themselves before I intervened, pointing out missed problems and asking questions about their changes to certify that their changes were corrections and improvements rather than stylistic preferences. This close scrutiny of the text got the student intimately involved with the story. I feel this was important because the students took more pride in the story and carefully put forth more effort than otherwise would have been present. The five students who worked together on collaborative stories all passed 070 into 080. Of these, only three are enrolled at MTSU this semester and all three are passing 080.

Because the majority of the students not only passed 070 Basic Writing and simultaneously enjoyed the writing lab, I feel that this experiment was successful, problems notwithstanding. The initial developments taught a valuable lesson and corrections have been implemented into the use of the computers during the Spring 1989 semester. In my opinion, there were three strong points in this experiment. 1) The encouragement of spontaneity. Many students, most of whom are taking 070 for the first time, get bored with the constant use of standard paragraphs which they have already heard about from friends who have previously been through the developmental writing programs. This experiment not only gave them a chance to be spontaneously creative but it actually encouraged them to try subjects normally reserved for mainstream students. 2) The confidence level of each student rose dramatically. Poor self perception is a frequent problem among my own developmental students. The attainment of certain goals (learning how to use the computer, being able to write

paragraphs and having time left at the end of the period, and having actually completed a story) contributed immensely to these students' self esteem. 3) The practical experience of daily proofreading. Students are usually not very adept at proofing anything, let alone their own work and this project gave them extensive practice at proofreading. Again, if nothing else was learned through this experiment, I feel the confidence these students gained in knowing what to look for before submitting a paper was invaluable.

The Least Tutors Should Know Before "Helping" Our ESL Community

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Now that writing centers have finally begun to be "accepted" in the mainstream of the academic community as valuable resources that all writing teachers, and in fact all teachers, can make use of, we in the writing center community are beginning to branch out our services. When you open our leading publications, The Writing Center Journal, The Writing Lab Newsletter, and Focuses to name but a few, we read of writing across the curriculum projects originating in the Centers, we read of technical writing seminars, and we read of upcoming conferences. It seems as if we have taken to heart Muriel Harris' warning that writing center directors must diversify their centers' function, given the decreasing concern for basic writers, if they are going to survive and prosper (1-2). Consequently, this cross-curricular expansion of the writing center's roles means our tutors are beginning to meet a more varied group of writers in need of diverse levels and degrees of help.

While most of the enhanced tutoring that goes on in the expanded writing center is aimed at helping native writers of English improve their writing skills, English as a Second Language (ESL) students are also entering writing centers in greater numbers. However, while an increase in student-numbers really helps us persuade our detractors that we are indeed valuable, there is at least one problem with this influx of ESL or nonnative writers of English. Simply stated, we have not trained our tutors very well to meet these special students' needs.

This paper then looks at who these students are, and what writing center tutors should and should not do in trying to help them. Specifically, we focus on needs analysis tools, cross-cultural differences, effective ESL tutoring techniques, and possible problem areas in which the new tutor, or the tutor new to ESL tutoring, may find him/her self.

The ESL Community

In the academic community one of the fastest rising populations is that of the non-native speakers of English. Of course, not unlike our American students, ESL students come to our academic institutions with varying degrees of English expertise. Presented below then are descriptions of four students we have worked with to demonstrate this variation:

Paulo: A Brazilian doctoral student who has been in the country for two weeks. A very low TOFEL score, and a department which does not want him to take an English class instead of a Biology

seminar. His serious grammatical problems include article usage, prepositions, basic sentence sense, and no real sense of audience.

Huy: Vietnamese refugee with serious dialect interference. No formal training in English, resident alien so no TOFEL score, and serious trouble in sentence sense, rhetorical structures (organization), and we are not entirely sure if she is literate in her own language.

Chang: From Hong Kong, British English as a second language, Business major, no real problems with sentence sense, but a few drastic adjective/adverb problems. Taking composition for the first time, before this mostly took conversation classes in English and some listening comprehension.

Mark: From Sweden, native-like pronunciation and no real problems with grammar or organization. However, needs work on invention techniques and style particularly sentence combining and decombining.

As you can see from the above examples, ESL students have varied economic, social, and linguistic backgrounds. However, the new tutor should not completely "freeze" when confronted with this variation. After all, similar variation is also present in our American students, and most tutors are able to handle these problems with relative ease.

Nevertheless, there are key differences which the tutor should be made aware of before attempting to "help" ("help" because if tutors do not understand many of these key differences, the "help" will turn into hindrance) ESL writers.

The key differences that we should focus on in the writing center are linguistical (pedagogical) and cultural. While we recognize each ESL student as a learner with individual problems, we obviously have to generalize a little to offer more global advice.

1. ESL students may have a very different idea of how papers are organized. Recent research on contrastive rhetoric shows us that many ESL students have a very different conceptual/organizational consciousness about how to present information in a written message from how American writers are taught.
2. ESL students also have an exaggerated monitor (include research by Krashen). Tutors will note that ESL students are quick to erase their work, not unlike the basic writers Shaughnessy mentions.

3. ESL students usually have more grammatical awareness than American students. They have been trained for many years in the structure of the English language, while American students have not been in this way. However, this does not mean that the ESL students have grasped these structural meanings in a communication context any better or worse than their American peers.
4. ESL and basic American students' writing is difficult to separate. While we all have an idealized view of what an ESL writer should sound like, by the time most get to the Freshman year in college, their errors are much the same, with some key exceptions which we will cover later.
5. ESL students have trouble with prepositions and articles. However, many in the ESL field feel that some of these errors may be very difficult, if not impossible, for these students to acquire naturally.
6. There are no easy languages or difficult languages to learn. Therefore, English is not harder for a Vietnamese to learn than for a German. The amount of time spent learning the language is more important than the closeness in the linguistic family tree.
7. There is a basic order in which English is acquired as a second language, just as there is an order of acquisition with first-language learners. Therefore, tutors should be made aware of this order for particular language families.
8. Many ESL students are often not as open as American students. The study of proxemics is very important to the writing center tutor. The tutor should be aware that many cultures do not like very close face to face tutoring, and others do not like to be touched or be stared at directly. Obviously, other ESL cultures require the very opposite in terms of proxemics.

Helping ESL students in the Writing Center

We have developed a two-step approach in helping ESL students achieve their academic goals, and, consequently, our tutors need to be trained in both steps if they are to become of service to ESL students. The two steps are:

1. Pre-tutoring Assessment (PTA)
2. Post-assessment Tutoring (PAT)

1. Pre-tutoring Assessment

Before effective tutoring can take place, effective needs assessment must have taken place. In the past, we have found writing center tutors and teachers alike facing the onslaught of ESL students with trepidation. However, much worse than this fear (because after all is said and done a little fear is good for us all in the writing process), is the serious error of guessing or generalizing about the extent and nature of ESL writing errors. We do both ourselves and our students a great disservice when we do not take the time to discover the extent of their errors before formulating a tutoring plan. This then is when ESL needs assessment must play an important role.

Just as the ACT or SAT scores of our native students tell us very little about their real or perceived writing deficiencies, neither do the TOFEL scores of our ESL students tell us much about what is wrong with each ESL student who wanders in or is required to come to the writing center. Simply stated these scores are valid only for placing a student into a university, and even then they are arbitrary at best.

Nevertheless, the writing center must have some method of discovering more about the ESL student's writing problem. While the teacher may be able to spot the syntactic, semantic, or rhetorical problem on a student's paper, the writing center's role is much more than the simple band-aid station to fix these problems. In order to help the individual ESL writer we must discover both why the student is making these errors and what the student understands about these errors.

In general we can rely on two keys tools that have helped others in the past accurately discover many of the key writing problems each student has. These tools are the modified cloze test and the modified protocol analysis questionnaire.

The Cloze Test: Modified for Writing Center Use

The Cloze test has had a long and fruitful life as a testing/needs analysis instrument in the native and non-native arsenal. The Cloze procedure was first developed by Taylor in 1953 to measure the readability of prose passages. Since then however, it has been adapted for a myriad of testing procedures and purposes. However, what is most interesting is that the cloze, or a modified version of the cloze, has been quite accurate in predicting syntactic and rhetorical problems, and it has also been found to have a clear correlation between TOFEL scores and writing ability.

Instead of deleting every nth word, we feel that Jonz's 1976 Language Learning article dealing with the modification to test for discrete-point, or selected linguistic variables, instead of the random approach used in the unmodified approach, works best in our centers.

The Protocol Analysis Questionnaire: Modified for WC Use

Most writing center personnel will recognize the term "protocol analysis" from the important research of Linda Flower and John R. Hayes over the past decade. For Flower and Hayes, a "protocol analysis" is the study of a writer's cognitive processes during an oral account (a protocol) of how he or she would tackle a writing task. While they specifically ask writers not to engage in any self-analysis, the purpose of our "modified protocol analysis" is to engage the writer in making generalizations about his or her particular approach to the task of writing. While we certainly make changes on Flower and Hayes's model--that is, ours may prove to be less accurate than a specific analysis of a specific writing task--if the student is made aware of the importance of his or her honest response to the questionnaire, it will provide the well-needed pre-tutoring information.

In simple terms, our "modified protocol analysis" is a written questionnaire in which the student is asked to consider his or her particular habits, strengths, and weaknesses as a writer, and obviously, this questionnaire may serve to uncover problems in the writing of native and non-native students alike. Upon entering the writing center for the first time, a student ought to be asked to fill out this pre-tutoring analysis. Not surprisingly, this may be the first time some have ever been asked to give some thought to questions concerning their own writing practices. And it is this awareness of the manner in which the student goes about a writing task that we are after. The "modified protocol analysis" stresses the student's active participation in the task of being tutored--they will come to know that the writing center is not just a place to go, as so many still assume, to get one's paper proofread.

The protocol analysis, when used properly, helps to discover the particular strengths and weaknesses of each individual entering the writing center. And, clearly, the more a student can tell his or her tutor in advance, the better. The ESL student, just as any other, will have particular problems that he or she may not be able to articulate. Hence, discussing the student's responses to the questions is essential. This one-on-one analysis--before any papers are even looked at--ought to be an integral part of the writing center atmosphere. And room on the questionnaire (or a separate page) for concerns which apply specifically to non-native writers becomes essential with their increased numbers entering our doors.

Most importantly, though, is that a student must be asked to think honestly and specifically about his or her weaknesses as a writer. Some will enter with the aid of a teacher referral, outlining specific concerns in the student's writing, but this isn't always the case. And these recommendations are not always comprehensive enough. In the case of ESL students, teachers in other disciplines, not to mention their own freshman composition

teachers, may not be certain where to begin to comment on the errors in these papers. The analysis, then, gives tutors a place to start, and a chance to make educated assumptions about the student's writing and how we might work to improve it.

Common self-analysis questions might be: Do they have trouble inventing topics? Or trouble getting started once they have a topic in mind? Where and when are they most comfortable writing? (The advent of word processing--and the availability of computers--has created new concerns.) How comfortable are they letting others read their work? What sourcebooks do they make use of?

All these questions lead to dialogue, which in turns leads to effective tutoring.

2. Post-Assessment Tutoring

Once these and other needs assessment tools have been used in the writing center to evaluate what areas the ESL student needs help in, the writing center tutor must set up a priority list.

The priority list is not very different in principle from the one set up for native speakers of the English language who enter our centers on a day to day basis. For English speaking writing students, the tutor must decide which writing problems must be tackled first, and then look at other less severe problems later. Thus, for example, most tutors will look at sentence fragment problems on a native student's paper before looking at how to tutor apostrophe problems--the difference being a macro/micro ratio of errors.

However, while the principle of the tutoring priority list is the same for ESL students as it is for native writers, those tutors new to ESL students may have a difficult time deciding what is a macro writing error and what is a micro writing error.

Why Tutors Have Trouble in Helping ESL Writers?

The most important problem writing center tutors face when meeting ESL students for the first time is deciding on the relative severity of errors. Tutors tend to exaggerate the severity of the errors they see on the first few ESL papers because they are new to this writing. However, as writing center directors, we must teach our students to decipher the relative importance of each rhetorical/syntactic error and show the ESL students how these errors affect the overall communicative competence of the written attempt.

What are Important ESL Errors?

To begin, we must teach our tutors that not all ESL problems can be "fixed" in a couple of sessions. Many of the students who attend our centers are at an "interlanguage" stage in their language acquisition, and the "linguistic logic" behind the

errors that are made in this stage is much more complex than the average tutor has time to learn in order to help each ESL student.

The most important point we wish to stress in this paper is what exactly tutors should be striving for when dealing with ESL students and their writing problems. We think tutoring ESL students is a two-step process. First, the tutor must show, teach, tutor (whatever verb you wish) the ESL student to develop linguistic competence, an awareness, or knowledge, about the item that is causing trouble. Obviously, the tutor does this by first explaining the concept: how it is used, and when it is used in the relevant section of the academic paper. This concept is then reinforced by various short writing assignments and exercises of the kind kept in any good writing center. However, a second stage is necessary for ESL students--the tutor must make sure that the student not only has linguistic awareness or competence, but also linguistic performance; the student must be seen to be able to independently produce in a later writing effort the linguistic item that had previously caused trouble. By this we mean that the tutor should look for the item in the next tutoring session, and if it is not there its absence should be pointed out and dealt with. ESL students will avoid linguistic problems when possible by simply using another format. We must tutor them until they do not fear the item, and instead will use it in subsequent papers.

What follows is a discussion of the key errors a tutor should try to help ESL students overcome.

Rhetorical Problems:

As we noted earlier, many ESL students do have problems understanding the method of presenting material in an English-language paper. Therefore, one of the key areas a tutor must focus on first is the rhetorical apparatus that can be used in the English language academic paper. Of course, this does bring up a key problem for most writing personnel. As you undoubtedly know, the process/product debate has been raging for at least the last fifteen years. While an obvious over-simplification, the debate seems to center around how best to get student writers to compose and produce an effectively written paper; the result seems to be a move away from focusing on the neo-Aristotelian-based modes as a standard way of presenting information to a more-global drafting, and experimenting, manner of developing a writer-based message before moving to a reader-based approach. Now, while we have no problem with moving away from the five paragraph theme using a particular mode in native writing, the modes themselves seem a very important tool in helping non-native students understand more about the rhetorical cornerstones underlining writing in this culture.

Therefore, we feel that a writing center tutor should begin by explaining the various modes of development open to writers

not from this rhetorical culture. We feel there is very little wrong with having an ESL student begin to invent material for a paper by writing a few paragraphs in the mode approach. Simply stated, we agree that a five-paragraph finished product will not be very impressive, however, we think that in learning about this culture's rhetoric through mode-oriented invention and drafting techniques, the ESL writer can learn a great deal about effective English/Western rhetoric.

Syntactic Problems:

Syntactic problems are the ones both the inexperienced tutor and teacher, and to a certain extent even the ESL writer, think are the worst. After all, these errors are the ones which ruin the communication attempt for most readers, so our claim that looking at rhetorical approaches first may seem a little paradoxical at first. However, the key area that most tutors new to ESL tutoring note as being present in ESL writing are:

- Verb Problems
- Tense Problems
- Article Problems
- Count/Non-Count Nouns
- Preposition Problems
- Sentence Sense

Of course, many of these same problems are present in mainstream native writers and in bi-dialectal writers who come into our centers in larger numbers than the ESL writers. However, in terms of priorities in tutoring, let us offer this advice:

1. Work on Tenses First

Often the most pressing problem for ESL students is understanding when the information they are presenting is to be read. Often the English language presents tense situations that do not exist in the L1 of the ESL student. Therefore, every tutor should be aware of all the tenses in the English language. (You will be amazed at the number of your tutors who are unfamiliar with all the tenses in the English language).

Of course, just as the linear rhetorical philosophy must be explained to the ESL writer, so must the linear nature of tenses be explained. In every writing center, a tense or time line should be present (stuck up on the wall, or in handout form) so that the students (both ESL and native) can at a glance see the relationship between tense and time. The tense line should show every tense used in the English language with the key three (Past Present and Future) noted most clearly. In this way the writer can note where the tense he/she is trying to learn "fits" with the other tenses around it.

In addition, often ESL tense problems surface early in a paper as tense shifts in a particular paragraph. It is then the tutor's task to explain the tense again to the ESL writer, and to help the writer work through the shifts in tense. One method we have used successfully in the past is the controlled-composition approach so popular with other levels of ESL writers. Simply stated, the ESL writer is asked to change the tense of all the main verbs from, say, the present tense (which most, if not all written languages have) to the past or past perfect (whichever the tutor has recently explained to the writer). In this way the tutor can see what sections of this tense the writer is still having trouble with and re-tutor over this area.

2. Next Focus on Verbs

Of course, when a great deal of the work on tenses has been completed, the verb problems will begin to disappear. But, some problems will persist longer than others, especially problems that the native-language tutor will note quite quickly. Of these, three key areas seem to cause the most problems for ESL writers: Modals, Infinitives, and Gerunds. The writing center will simply have to keep a supply of exercises on all these areas, and train tutors to explain to the ESL student when they are used and why they are used.

Once Tenses, Modals, Infinitives, and Gerunds have been mastered, or are under moderate control at least, the tutor must move on.

3. Focus Next on Sentence Sense

Again this may seem odd to leave this item so late in the tutoring schedule. However, it should be noted that we deal with university ESL students, and most of these have a fairly complex awareness (knowledge not competency) with the various parts of speech. Nevertheless, let us point out in this aside that if you are dealing with beginning to intermediate ESL students, sentence sense is much more important on this list.

However, in dealing with ESL university students, the new tutor often makes the mistake of testing the student on whether he/she can point out the different parts of speech in manufactured or real sentences. This will not work! ESL students often know more about English grammar than their tutors do, and will seem like they understand the concepts behind these linguistic units also.

The tutor should not be trying to help the students memorize the parts of speech, but instead understand what role they play in a sentence. What the tutor should always be aiming for in tutoring ESL students in Linguistic Performance after Linguistic Competence.

4. Next Group Aspects That Must be Learned

After all the items that can be acquired rather than learned have been acquired, it is time to focus on linguistic aspects that the student must simply learn by rote or any other memorization technique they choose to use. These items include: article usage, count/non-count usage, and preposition usage. For most tutors, tutoring these items is a simple matter of explaining that the writer must understand these rules, presenting the rules, and taking the student through the various examples available from actual papers or from exercises.

Conclusion

Tutoring ESL students is hard work, but not impossible. Training tutors to deal effectively with ESL students is possible, but hard work. The key areas that the tutor-trainer must be aware of in preparing traditional tutors to help ESL students are that ESL students are linguistically, rhetorically, and socially different from their native American peers. However, the tutor should not be fearful of tutoring an ESL student for the first time. The tutor should be taught to look at both the rhetorical and syntactic variables that confuse the student, and to bear in mind that the student comes from a different culture.

Finally, it is this cultural difference which brings the most satisfaction to the tutor. In the writing center, the tutor is able to make friends with people from other countries, to help form a bond with other cultural perspectives, and to advance multi-cultural learning both for the student and him/herself. A real community (multicultural, no less) can be developed from the center through interactions such as these.

While ESL students are more difficult to deal with than many of their American counterparts, if "helped" correctly, they can be a tremendous asset to the experience a tutor can gain from working in our centers. We should encourage more ESL participation in our centers, but we should be ready to handle this influx when it comes. Therefore, perhaps in your next tutor-training session, you will be able to bring some of the issues we have raised in this presentation to your tutors.

7. Do you usually write more than one draft of a paper?
 Yes ___ No ___ If yes, how many drafts do you usually write:
- A. 2 ___ C. 4 ___
 B. 3 ___ D. 5 or more ___
8. What do you worry most about when you are writing
 (you may check more than one):
- A. Getting started ___ D. Deadlines ___
 B. Organizing ___ E. Saying Enough ___
 C. Grammar, spelling, punctuation ___ F. Grades ___
9. When you get stuck while writing, what do you do:
- A. Reread what I have written ___
 B. Panic ___
 C. Take a break ___
10. Do you revise your papers before you hand them to your
 instructor? Yes ___ No ___. If yes, do you (check as many as
 you wish):
- A. Add details ___ D. Correct spelling and
 punctuation ___
 B. Delete details ___ E. Change words ___
 C. Change organization ___ F. Other _____
11. Do you usually read the comments you receive on your
 returned papers? Yes ___ No ___
12. What types of comments on your writing do you consider
 valuable (you may check more than one):
- A. Grammar ___ E. Organization ___
 B. Sentence Structure ___ F. Revision Strategies ___
 C. Vocabulary ___ G. Other _____
 D. Content ___ _____
13. Can you type? Yes ___ No ___
14. Have you used a word processor? Yes ___ No ___
15. Do you write most effectively in the beginning with a:
- A. Pencil ___ C. Word Processor ___
 B. Pen ___ D. Typewriter ___

16. Do you prefer to write in:

A. The morning ___

C. The evening ___

B. The afternoon ___

D. No specific time ___

17. Do you consider yourself a good speller? Yes ___ No ___

18. Do you own an American language dictionary? Yes ___ No ___

19. Do you like to write? Yes ___ No ___

20. Please use this additional space to make any comments to your instructor about the writing classes and English classes you have had before. Tell the instructor what you liked and disliked about your previous writing experiences.

The Cloze Test

In order to construct a cloze test:

1. Select a reading passage of about 250 words.
2. Leave the first and last sentence intact.
3. Beginning with the second sentence, delete every nth word throughout the reading passage, leaving an underlined blank in its stead.
4. If the word to be deleted is a number, skip to the following word and delete that instead.
5. The test should not be timed. Students should have the opportunity to do a practice passage before they begin the test proper, and they should be advised that even native speakers cannot guess correctly at all the missing words.
6. Score the tests either by the exact word or appropriate word method.

The Multiple-Choice Modified Cloze Test

Paris and Washington differ in age and population. Even _____ they are separated by a large body of water, anyone who has seen both cities can tell that they are very similar.

Of course, Paris is much older than Washington. The French city is _____ two thousand years old, _____ Washington, in contrast, is less than two hundred years old.

_____ population of Paris is also much larger than Washington's. In _____, Paris has more than two and _____ half million people, _____ Washington has _____ estimated population of only seven hundred thousand.

In spite of _____ differences, the similarities are striking. _____, both cities are the political centers of their countries. The president of France lives _____ the heart of Paris, in the Elysee Palace. (CONT.)

1. because, though, for, as.
2. under, never, over, not.
3. but, and, with, in.
4. A, The, An, That.
5. case, fact, turn, time.
6. an, the, only, two, a.
7. and, only, whereas, however.
8. a, an, the, that.
9. this, that, four, these.
10. Second, Important, Former, First.
11. on, about, in, through.

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**INNOVATIVE TUTOR TRAINING:
USING CAMPUS AND COMMUNITY RESOURCES**

Angela W. Williams, The Citadel
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Those of us in writing center administration understand the line from Theodore Roethke's "The Waking" that reads: "I learn by going where I have to go." In the field of teaching writing, tremendous changes are occurring as we're learning where we have to go. It seems that writing centers regularly deal with changes: changes in budget, in personnel, and sometimes changes even in focus.

Often these changes are thrust upon us, but sometimes they come about because of thoughtful staff planning to improve tutorial services. What concerns some of us is that among all our changes, the ways we train tutors often remain the same. Are we taking into account the voluminous publications in pedagogical research on effective teaching of writing? Are we incorporating into our tutor training the growing awareness of psychological factors that affect writers? Are we reaching beyond our lab doors seeking the progressive ideas of those in related fields that open windows to new ways of seeing old writing problems?

Because we believe that the success of writing centers depends directly on the quality of the tutors, as people as well as teachers, the College of Charleston and The Citadel writing centers are combining efforts to elevate the quality of tutor training. By retaining some traditional methods and by adding several innovative ones our staffs are experiencing renewed enthusiasm for their jobs as tutors and also gaining additional confidence in themselves and in their abilities as teachers.

The time allotted for tutor training naturally varies with each writing center. Some schools are fortunate enough to offer accredited courses for tutors; others slap a smart English major in front of a tutee and let them "wing it." While time and money constrain us, lack of imagination should not. We all do what we can, certainly, but perhaps we can do more. Each year The Citadel and the College of Charleston have added hours to tutor training. The Citadel now provides a week-long course before students return to school; the College of Charleston concentrates tutor training into three days at the start of the fall semester. In addition, both centers schedule weekly inservice training throughout the school year.

Before we discuss some of the innovative training methods we employ, we should point out that the College of Charleston and The Citadel are about as different as two colleges can be. The College of Charleston is a liberal arts college with a student body 66% of whom are female. They majority of the students work, most of them off campus; 74% commute to school. The Citadel, in contrast, is an all-male military college. The students live on

campus and do not hold off-campus jobs. So obviously, there is nothing unique about our campuses that makes creative tutor training work only for us.

Let us first deal briefly with some effective, traditional methods that we feel remain important foundations in tutor training.

TRADITIONAL METHODS

Most writing centers initiate training by issuing the tutors some type of training manual with information about routine procedures, the initial tutoring session, later sessions, record keeping, and available reference books. We also issue a manual to our tutors, but we provide this material in a ring binder to which students add information as the semester progresses.

Many labs also show an instructional film series illustrating the do's and don't's of good tutoring. Since the College of Charleston trains tutors for accounting, math, foreign languages, sciences and English, we selected The Tutor's Guide (14 videocassettes) because it focuses on both general skills such as using the Socratic method and more specialized skills such as bridging a culture gap and tutoring ESL students.

Role playing is also a helpful, traditional tutoring aid because it gives tutors a chance to practice their techniques and learn from their mistakes before meeting their first tutees. For those who have not tried role playing, we recommend an article entitled "Opening Lines: Starting the Training Session" from the November 1989 issue of the Writing Lab Newsletter. Tutors practice responding to the commonly heard opening lines listed in the article and then return to the article to check for an appropriate response.

INNOVATIVE METHODS

1. Reality Oriented Physical Experience Services (ROPES)

Having tried various traditional methods and some new ones over the past five years, The Citadel was looking for ways to invigorate tutor training, and we found we had overlooked untapped resources on campus and in the community. One of the most exciting discoveries was the ROPES or wilderness experience course offered by a nearby psychiatric hospital. Any group (from corporate executives to families) can benefit from using the wilderness as a lab--not as a writing lab but as a lab to explore the ways people interact, to test individual and group limitations, and to build powerful support networks within a group. Ropes can last as long as a week in the deep woods, the duration selected by AT&T, or one dawn-to-dusk day on the shore of the Ashley River, as The Citadel Writing Center chose. Physical and psychological safeguards were provided as the group moved through mental and physical challenges.

Approximately half of the staff was new, so we learned a great deal about each other that first day of tutor training through ROPES. We quickly grew to appreciate each person's unique contributions and drastically reduced the time it normally took for the staff to become a cohesive unit. We now often employ the principles we learned during ROPES. The early camaraderie created by an off-campus wilderness experience built a bond that continued throughout the year.

Many parks and recreation organizations sponsor a wilderness or ROPES program. It's worth the expense. If funds are tight, ask for a discount (we did) or perhaps find an alumnus to provide financing for such a program.

2. Campus English Faculty

We don't have to go off campus to find training resources. Often student staffers suggest professors who have excellent techniques for avoiding plot summary, writing focused introductions, finding alternatives to the five-paragraph theme, and similar topics. Professionals in such areas as reading, English as a second language, and learning disabilities can offer tutors valuable teaching aids, and these specialists become a core of staunch supporters on the faculty.

The College of Charleston's reading specialist, for example, taught a session in which she explained the relationship of reading and writing and showed why the student who cannot read often cannot write either. A few students who have reading problems will be diagnosed as learning disabled, and these students will need the support of the writing center, the reading specialist and probably a counselor or LD expert. Some students, whose problem seems to be an inability to find main ideas and organize will improve by dual coaching from the reading specialist and writing center. Whatever the problem, necessary cross referrals between the writing center and reading specialist will result when close ties between these two exist.

3. Other Faculty And Staff

As a result of an increasing number of referrals of LD students from the English faculty, the College of Charleston writing center staff requested assistance from the Education department in tutoring these students. This department's LD expert defined learning disability and explained how it may affect the writing process. Emphasizing that many brilliant or exceptional people such as Bruce Jenner, Albert Einstein, and John Kennedy had learning disabilities, she reinforced the importance of helping these students learn to work around their disabilities and to discover their potential.

Our appetite for information about learning disabilities was not totally satisfied, so we invited a newly-formed support group for LD students to speak at one of the weekly staff meetings. The leaders of the support group (one graduate student and the LD

expert) selected three students to address our staff. To keep the meeting informal and non-intimidating for the guests, we held it in the writing center and arranged the chairs casually in a circle. As a result of this meeting, the lab tutors gained an insight into the problems of LD students and slow learners and felt better equipped to help them.

We also sought the help of the college's counseling staff. Since special communication skills are essential for every tutor, the College of Charleston invited two counselors from the counseling center to speak on communication. We were aware that no matter how intelligent or accomplished a student is, if he cannot communicate concepts and teach skills, he will never be a successful tutor. And we wanted our tutors to realize that good communication means that a tutor must be able to listen as well as speak effectively.

The counselors divided their information into two sessions. The first talk addressed listening skills and emphasized that the tutor should listen to what the tutees are saying verbally and emotionally. She followed her discussion by describing the ways we communicate through non-verbal behavior such as body language. This communication she divided into non-verbal helpful behavior and non-verbal detrimental behavior.

A second session led by the counseling center involved probing skills. Probing is the skill of asking a student questions which require elaboration in the answers. The elaboration is necessary because it indicates whether the student has a complete understanding of a concept, and it encourages the student to explore relationships. We based our discussion on one successful probing skills program developed for the Office of Academic Support and Instructional Services (OASIS) Tutorial Program at the University of California, San Diego. We came to a greater appreciation that probing skills are a valuable teaching technique: tutors who probe are better assured that their tutoring is based on the tutee's understanding of the material.

To encourage cohesiveness among the writing center staff, the counselors at The Citadel were asked to administer a personality inventory to the tutors. Personality indicators such as the Myers-Briggs Type Indicator (MBTI) which was given to The Citadel staff can be used for several purposes: (a) to help the tutor gain some insights into his relationship to the tutorial staff, (b) to help the tutor understand the relationship of his personality to his own writing process, and (c) to help the tutor recognize that the personality traits of tutees inevitably affect their approaches to writing and should, in fact, give clues to how a tutor deals with those student writers. Muriel Harris' "Composing Behaviors of One- and Multi-Draft Writers" in the February 1989 issue of College English suggests that understanding such mental processes which accompany writing behaviors may help tutors. Should extroverted Tom be forced to generate ideas alone for 30 minutes while introverted Suzanne becomes frustrated with her garrulous tutor as they try to brainstorm together? Tutors must address such questions.

We are enthusiastic about the possibilities for staff growth in this area, and we will continue to use this psychological information to tailor our tutoring to students' individual writing processes.

One of the most helpful training sessions was conducted by a faculty member who administers the Learning-Style Inventory or LSI as part of a class on learning strategies. Published by McBer and Co. in 1981, the inventory describes the way people perceive and process information. Because the test is simple and can be completed in about forty-five minutes, it provides immediate feedback to tutors and students. The LSI does not claim to be 100% accurate, but it does indicate how we view ourselves as learners.

After taking the LSI, the College of Charleston tutors, all very bright students, discovered that they learn in different ways. Our accounting major and pre-law major tended to be type 2 learners who wanted facts, our pre-med major was a type 3 learner who thrives on discussions. The tutors realized that the students also reflect a diversity in learning styles and that tutors must adjust their tutoring techniques, leaning toward that method which works best for each tutee. The test also reinforced that some tutors would be more effective with particular students because of a shared preference for one of the learning styles.

4. Visiting Consultants

Consultants are often used in training tutors to deal with English as a second language. We asked someone with many years of experience in tutoring foreign students to give us guidelines and suggestions to supplement our self-taught methods. We also invited an educational consultant whose specialty is humor-in-the-workplace to talk to The Citadel's tutors during their orientation training period. This presentation was a success because the speaker allowed for candid discussion about how to turn grim situations (things can get pretty serious around a military college) around with humor--and gave tutors permission to laugh with their tutees.

Visiting professors from other colleges have enlivened our training sessions too. The presentations of Rick Straub, a rhetorician from Florida State University was a highlight. He also ran two separate sessions with faculty and staff: one on ways to encourage writing-across-the-curriculum among faculty and another on how to respond to student writing. He also helped The Citadel staff by explaining some of his ESL approaches. Invigorating sessions such as these stimulate tutors and faculty alike. We are now trying to build into our budget honoraria for outside speakers to bring in new ideas and hope to increase the number of visiting consultants for tutor training.

5. The Writing Center As Trainer

Our own writing center staffs are indispensable sources for tutor training. Sometimes tutors will review professional books and articles (something perhaps from the Writing Center Journal or College Composition and Communication) for an in-staff training session. These presentations often have become workshops for other students or lectures for classes. One Learning Strategies class at the College of Charleston, for example, requested a talk on how to write a research paper. The Citadel Writing Center has been successful with a workshop on integrating quotations into essays. Both talks originally were presentations given to our tutors by our tutors.

The following represents a small sampling of topics we have discussed during in-staff training sessions. Some of these workshops, by the way, were given at joint Citadel/College of Charleston writing center staff meetings.

Alternatives to the 3-Part Thesis and 5-Paragraph Theme
Integrating Quotations into a Paper
How to Respond to an Essay Question
Kamikaze Commas
Word Processing and the Writing Process

And finally--but there's really no FINALITY because there's no end to tutor training--we reward our best peer tutors by sending one, two, or three of them to the National Peer-Tutoring Conference. The Citadel tutors have been to Brown, Georgetown, and Purdue. Tutors who represent our center must present a paper or lead a discussion at the conference. When they return, their reports of what they learned at the conference are sent to the dean and are presented to the staff as yet another session for tutor training, and the cycle continues.

This, along with the Citadel's annual Tutor-Recognition Banquet, provides incentives to the students who give so much to help others. At the College of Charleston, tutors annually are given a staff luncheon. We value our tutors, and we let them know it.

Both The Citadel Writing Center and the College of Charleston Writing Lab have learned by going where we have to go. We have taken chances and looked for innovative ways to train tutors and keep them enthusiastic about their work. Not everything has worked, but we have had far more successes than failures. And the benefits have been many.

- 1) We have done much with very little money.
- 2) Tutors no longer feel burned out.
- 3) Students seek employment as tutors.
- 4) Greater communication exists between the faculty and the writing center.

- 5) The writing center tutors have learned much about themselves and their tutees.
- 6) We have increased our visibility.
- 7) We have increased our credibility as professionals.
- 8) We have established professional communication with other writing centers and increased networking.
- 9) And finally, we have had fun along the way.

A writing center is not the room or the handouts or the word processor. The tutors are the writing center. If they are well trained and enthusiastic about their work, they will be successful and the students they tutor will profit as well. Creative tutor training is one way to ensure success.

We have not avoided traditional methods in our tutor training. We have breathed life into our labs with the traditional methods, but we have thrived with the innovative.

Tutor-Training Resources

BOOKS

Teaching One-to-One: The Writing Conference, Muriel Harris.
Errors and Expectations, Mina Shaughnessy.
Learning by Teaching, Donald Murray.
How to Read a Book, Mortimer Adler & Charles Van Doren.
In Charge: Mastery of College Reading and Writing, Simmons.
The Practical Tutor, Emily Meter & Louise Z. Smith.
Tutoring Writing, Muriel Harris.
Please Understand Me: Character and Temperament Types,
 David Kiersey & Marilyn Bates.

JOURNALS

Computers and Composition (Col. State & Mich. Tech.).
Writing Center Journal (National W/C Association).
College Composition and Communication (NCTE).
FOCUSES (SWCA).
College English (NCTE).

ARTICLES, ETC.

"Writing Lab Newsletter" (Purdue University).
 "The Idea of a Writing Center," Stephen North (College English).
 "Meet Yourself: How to Use the Personality Paintbox," Katharine Cook Briggs (New Republic).
 "Learning Style Inventory," David A. Kolb.
The Tutor's Guide (UCLA) 14 videocassettes.
 "Teaching Strategies and Consultation Skills: Probing Techniques," Michael Orme (Ontario Institute for Studies in Education).
 "Probing Skills for Tutors," Beryl Brown (Proceeding of the 12th Annual Conference).
 "The Wilderness Lab Comes of Age," Janet Long (Training and Developmental Journal).

The Writing Center Tutor as Behavioral Therapist

Sarah Bane Wood, Murray State University

Most of us who have spent much time in a writing center have commented on the resemblances between writing center work and psychotherapy. We may even say it's hard to tell who needs therapy most--the writing center personnel or the clients! Like the Virginian, if we're gonna say this, we'd better smile--yet these comments do in fact have a basis in reality.

Some resemblances are obvious. If therapists plumb the depths of the human psyche, we are well versed in the mysteries of the written word. Therapists see people who feel unable to cope effectively with the demands of everyday life; our own brand of esoteric knowledge is sought out by those who need help coping effectively with the demands of everyday college writing. We may be confronted by clients whose sense of their needs is no more specific than "I just can't write. Help me!" or "My English teacher said I had to come here." And like the counselor who sees his role as listener rather than adviser, surely every writing center worker has said at some time, "That student just needed someone to listen."

The connection between writing center work and psychotherapy is more than incidental. Indeed, there is a traditional connection between writing itself and therapy, and writing is an important component of several kinds of psychotherapy. A growing body of work in composition, moreover, invokes therapeutic or quasi-therapeutic principles to support a process approach to writing instruction. Some even quote Carl Rogers, the founder of nondirective, client-centered therapy, in support of a student-centered approach to teaching writing. Such instruction strives to achieve both the short-term goal of changing the student's text and the long-term goal of changing the student. This work ranges from James Moffett's "student-centered" curriculum in Coming on Center, which values students, self-expression and creativity above other goals, to the classroom helping circle popularized by Ken Macrorie in Uptaught to the student-teacher conferences described so eloquently by Donald Murray in A Writer Teaches Writing. Stephen North's widely cited article, "The Idea of a Writing Center," states a similar goal for writing centers: "the object is to make sure that writers, and not necessarily their texts, are what get changed by instruction. . . . Our job is to produce better writers, not better writing" (438).

It was perhaps inevitable, then, that several popular works about tutoring, writing centers, and writing conferences would promulgate the notion of teaching writing as similar to psychotherapy. In such works as Harris' Teaching One-to-One, Clark's Talking about Writing, and Meyer and Smith's The Practical Tutor, the tutor or the instructor is called on to play

the roles of coach, counselor, listener, and diagnostician, roles which psychotherapists also play.

These works devote a good deal of time and space to relationship techniques. For example, Muriel Harris emphasizes the personal nature of the encounter when she states that "[a] major benefit of the conference is that it permits the teacher to look beyond the product to the person writing the paper" (One-to-One 65). In Teaching One-to-One, she outlines the advantages of conference talk about writing: stimulating independent learning (10); promoting interaction with readers (13); individualizing learning (14); and teaching specific strategies (15). The benefits of one-to-one teaching include improving writing (16); saving time (18); providing better feedback (18); changing the teacher-student relationship (21); and helping writers critique their writing (22).

Harris' comments in the September 1988 SLATE Starter Sheet make the quasi-therapeutic goals of the writing center even more explicit. She defines tutors as "coaches and collaborators, not teachers," who never evaluate their clients, but who "collaborate with writers in ways that facilitate the process of writers finding their own answers." No two tutoring sessions are alike because "the starting point of every tutorial is to find out what that particular student needs or wants.... Students are encouraged to participate actively in setting the agenda for how the tutor and student will spend their time together." And Harris lists some underlying assumptions behind the writing center approach to writing, including the overriding assumption that in the writing center "the uniqueness of each writer is acknowledged as well as the writer's individual needs and the benefits the writer can gain from personal attention."

Harris' comments on individual needs could have come straight from Carl Rogers' writings on education. In Freedom to Learn, Rogers suggests that "the 'best' of education would produce a person very similar to the one produced by the 'best' of therapy" (279). He also emphasizes the personal nature of student-teacher encounters: "unless we give strong positive attention to the human interpersonal side of our educational dilemma, our civilization is on its way down the drain" (124-25). The qualities which he feels facilitate learning strongly resemble Harris's recommendations for writing tutors and teachers: "realness is the facilitator of learning" (106)--that is, sincerity and genuineness; "prizing, acceptance, trust" (109)--valuing the individual learner; and "empathic understanding" (111)--the ability to see things from the learner's point of view. An underlying assumption in writing center work, as in student-centered education in general, is the potential of individuals; Rogers also states that "[w]hen I realize the incredible potential in the ordinary student, I want to try to release it." The conditions for releasing this potential would no doubt be present in Harris's ideal writing center as well. According to Rogers, learning proceeds best in an environment where "[t]hreat to the self is low" (161); we

learn by doing (162); the student should "participate responsibly in the learning process" (162); and the most "lasting and pervasive" learning is that which "involves the whole person of the learner-feelings as well as intellect" (162).

Another book on tutoring which uses therapeutic principles is Beverly Lyon Clark's Talking about Writing. It also recommends a number of relationship strategies for tutors. Perhaps the hardest thing to learn, Clark says, is that the teacher or tutor is "a guide or coach or counselor, not a dictator.... He should not make corrections but help the tutee to correct and improve herself" (110). Her priorities are clear: "First, you need to get to know the student. Even with one-shot drop-in tutoring, it's important to spend some time this way" (111). This introductory small talk is intended to help tutor and client feel comfortable with one another as well as to encourage the client to express her feelings about writing or about the assignment. Only after the student has expressed her feelings, Clark states, will she be able to concentrate on the writing itself (112). Moreover, it is important to acknowledge the student's agenda for a tutoring session, because she will be more motivated to work on things she thinks are important. These recommendations for tutors also mirror the emphasis of client-centered therapy on self-expression and self-determination.

Once a tutoring session begins, Clark's suggestions continue to resemble those for a therapist. Among them are modeling effective writing behavior ("I would try this..." instead of "I think you should do this..."); sharing the tutor's own writing; deferring to the student and identifying with her point of view; and even using appropriate body language to indicate genuine interest in and engagement with the student. Later, Clark includes a chapter on dealing with problems in attitudes and feelings. She points out that procrastination, aloofness, hostility, or prejudice on the part of either tutor or client can cause problems, as awkwardness is usually caused by the interaction of the two individuals involved. Once again, the personal nature of the encounter is emphasized.

The most comprehensive guide for tutoring is Emily Meyer and Louise Z. Smith's The Practical Tutor. Inferences can be made about Meyer and Smith's tutoring agenda by the fact that Part One of the book is entitled "Getting Acquainted: Writers and Compositions." These first two chapters, though short, expound principles on which the tutoring guidance in the rest of the book depends. Some chapter headings are instructive: "Getting Acquainted, Establishing Trust, Providing Gauges"; "Listening to and Waiting for Responses"; "Helping with Anxiety, Frustration, and Anger"; "The Dangers of Evaluation and General Prescription"; "Using Open-ended Questions, Repetition, and Summary." The subsequent three hundred pages, then, incorporate these principles into discussions of every aspect of writing from brainstorming to subject-verb agreement to use of computers.

The first chapter recommends, as Clark does, that tutors spend the initial tutoring session getting to know the tutee. A

sample dialogue is given with "Ralph," whose tutor winds up suggesting that he visit the college counseling center to find out why he is so angry at his English teacher. For more pleasant first-time encounters, the recommendation is made that the tutor and tutee spend some time just talking so that the tutor can find out more about the tutee's life. The tutor is also encouraged to find out more about unfamiliar languages and cultures; for example, LiFang's tutor, besides ascertaining her knowledge of plural noun formations, should, if he has time, ask her about plural formation in Chinese. Such personal and cultural interest is commendable, of course, but it assumes that the tutee will come in for a number of sessions and see the same person each time--the most common arrangement, of course, in psychotherapy.

To sum up: writing center tutors are to encourage rather than to criticize; to suggest rather than to prescribe; to facilitate the student's learning process; to create an atmosphere of trust and support; and to build the student's self-esteem. All of these are also therapeutic strategies. If students feel good about themselves as writers, such strategies assume, they will be better writers.

Yet if the advantages of client-centered therapy apply to student-centered tutoring, the disadvantages apply as well. In current practice, client-centered, nondirective therapy is viewed primarily as a growth therapy for people who are already well adjusted and just want to feel better about themselves. There is an obvious analogy with writing centers. The majority of writing center clients come to us not to improve on already well-developed skills, but to solve specific problems. At the heart of client-centered therapy is the assumption that clients can solve their own problems. Current psychotherapy finds this assumption fallacious; if clients had the ability to solve their problems and were conscious of it, they would not need therapy. Similar assumptions seem fallacious for students as well. In general, writing center clients are trying to solve specific problems, and implicit in their visiting the writing center is the perceived need for help, whether perceived by the student herself or by an authority figure.

Moreover, client-centered therapy has few constraints. It assumes a relatively unlimited amount of time in which to allow clients to decide what they think and how they feel, to develop rapport with the therapist, and to come to insights about themselves and their behavior. However, in most cases and at most institutions, writing center tutors have only a limited amount of time to work with students. Not only are there the half-hour or hour appointment slots, but always at our backs is Time's winged chariot in the form of the semester calendar requiring demonstrable progress within a specific time frame. Impersonal and un-student-centered as it sounds, the situation calls for a focus on immediate needs and observable results.

This is not to say that psychotherapy has nothing to offer writing center tutoring. In fact, cognitive-behavioral therapy, widely practiced today, offers a model which may be much more

useful. The "cognitive" part of the name refers to the client's acquisition of self-knowledge; the "behavioral" part refers to the therapist's prescription of specific behaviors or "homework assignments" (no kidding, that is the term used by psychologists). With therapeutic homework, therapy goes on during the client's everyday life, not just the hour a week spent with the counselor. Therapists assign tasks leading to the desired behavior and encourage the client to practice new ways to think. When clients learn new ways to think about themselves and their worlds, they will be able to help themselves in the future. A cognitive-behavioral model for writing center practice likewise would include techniques appropriate to changing the student's text as well as changing the student.

Writing center workers could use cognitive-behavioral techniques both for developing rapport with students and for writing instruction itself. The entire focus of this therapy on the client's taking action to solve his problems applies also to writing center work; tutoring encounters should emphasize what students can do rather than how they feel about their work. Several specific techniques also are potentially helpful. For example, in the technique called "alternative interpretation," the therapist asks the client to consider a possible positive or neutral interpretation of an event as well as the negative one. Students could think about needing more practice in a mode of discourse rather than about "not being able to write." Another helpful counseling strategy is the "method of difference." This technique requires a client to compare a situation in which she did not perform well with a similar situation in which she did, then to analyze the difference. Such a method could help students gain perspective on past performances as writers.

In working with writing itself, tutors might find particularly useful a therapeutic role-playing technique called "teach thyself" (McMullin 215). In this method, the client is instructed to teach a specific belief to someone else. For example, a client whose problem is low self-esteem is asked to prepare a point-by-point "lesson plan" for a person who needed to learn how to think poorly of himself. How does this translate to writing center work? Suppose a given student has trouble with sentence fragments. The tutor could then ask the student to teach her how to write sentence fragments. Alternatively, the tutor could ask the student to explain the rules for avoiding sentence fragments.

The therapeutic model has much to offer writing center workers and writing instruction in general. In order to take advantage of the connections between writing instruction and therapy, we need to take advantage of what is current in therapy itself. In the final analysis, there is no conflict between being student-centered and being directive. By emphasizing writers' behavior and thinking patterns, we are simply choosing a more efficient way to help.

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FOCUSES

A Journal Linking Composition Programs to Writing Center Practice

William C. Wolff, Editor

Research and planning for writing centers are often separated from other composition research. Because the Southeastern Writing Center Association (SWCA) sees a need for a forum in which the gap between composition theory and writing center practice is closed, they have decided to publish Focuses. The articles selected for publication should be of special interest not only to writing center specialists, but also to directors of writing programs and instructors who include writing as a method of learning in their courses. The target audience of Focuses, therefore, includes those who direct and participate in college writing programs: directors of writing, writing-across-the-campus specialists and participants, directors of writing centers, writing teachers, and teachers of writing on the computer.

Focuses' articles address writing programs, research on the process of composing, on logic in writing, on writing about literature, in short, on any of the varied interests of writing specialists. All articles, however, ought to include a section on the links between their broad theses and writing centers, or they may focus on writing centers themselves. In this way, the editors will present scholarship which continues the examination of writing programs, but which includes the writing center as an integral part of those programs.

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