



WRITING LAB NEWSLETTER

Vol. VI, No. 7 (March, 1982)

As promised, this issue of the newsletter focuses on peer tutoring--articles by, about, and for peer tutors and the people who help them learn how to teach in the often confusing but usually rewarding setting of one-to-one teaching.

Keep sending your articles, names of new members, comments, questions, and donations of \$5 (in checks made payable either to Purdue University or to me) to:



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IN SEARCH OF GOALS: THESES FOR THE TUTORIAL SESSION

Shortly after I began tutoring I realized that time was precious; an hour tutorial session could easily end before I might help the tutee focus in on any of his problems. Many of my tutees brought in papers that seemed to lack any coherence. There were grammar, organization, and logic errors all jumbled together in one essay. How was I to help lead the tutee out of this seeming labyrinth? As I tutored more students I learned that most of my tutees had had little experience writing, and that I was not going to be able to help them take on all their writing problems at once.

How, though, was I to use the tutorial session time efficiently? Where to start? Grammar or organization? Pre-writing or proofreading? With experience I learned

that during each session I needed to decide with my tutees, when possible, upon goals or a goal--a thesis for each session. Just as a student might take a few minutes to derive a thesis for an exam essay before he plunges into the writing of the body, I realized that I needed to take a few moments during a tutorial session to decide upon goals, and not allow myself and the tutee to tackle every problem immediately.

Who is most responsible for establishing these goals? Is it the tutor, the tutee, or the tutee's instructor (who might give the tutee a note indicating what the tutee needs to improve upon)? Goals suggested by any of these people are good possible starting points for a tutorial session. Most often, though, the responsibility for establishing goals falls upon the tutor. When the tutee comes to the tutor he is usually looking for direction. Where to begin? How to improve? What the tutor needs to remember is that goals should always remain flexible--flexible as a thesis of an essay that may be revised again and again in the course of the essay's completion.

Now and then a tutor will find that the tutee is the only person who can establish the goals for a tutorial session. Several of my tutees were "drop-ins" who intended to see me only once. They came to see me with specific goals in mind. Often they just wanted to discuss an essay for a midterm examination. In these cases the thesis for the session went through little revision. Other times, though, I found that if the tutor allows the tutee to lead the session the tutor may find himself doing the tutee's work. One of my tutees, K., was an uninspired student who seemed to come to the session with the hope that I would do all his work for him. Although a tutor should be sympathetic to a tutee's anxieties and woes about

writing, the tutor should try to help the tutee in ways that make the tutee understand his writing errors; the tutor should not merely correct a tutee's paper. My sessions with K. were often frustrating. I felt that just helping K. correct his sentence errors because he needed to return them revised to his instructor did not help K. understand what was at the heart of his writing problems.

I knew after a few sessions with K. that I still needed to work with K. to improve his pre-writing skills--to help K. clarify his ideas before he began to write. Yet, rarely did K. and I work on pre-writing skills. I allowed myself to be swept up by K.'s impatience. During my sessions with K. I needed to be less anxious to do whatever K. wanted to do. I needed to explain to K. how I felt his writing was going wrong and perhaps tell him during a session: "O.K., K., we can work on revising these sentences today, but if you really want to improve your writing you should come back for another session and we'll work on clarifying your ideas for your next essay before you begin writing"

Goals, then, for a tutorial session need to be re-examined. From tutoring K. I learned that it is necessary for the tutor to re-evaluate his work during and between sessions. During tutorial sessions I began to ask myself every few minutes: Is this really helping the tutee? Am I just spouting off words to fill an hour? Or, perhaps, am I being too assertive? I learned that it was sometimes necessary to change the direction of the session. In the middle of a tutorial session I might say to a tutee: "You know, what I really think would help you is this... Let's look at this grammar exercise for a few minutes before we correct your other errors." For one tutee grammar may be his writing problem that needs the most urgent attention; for another tutee it might be pre-writing. Sometimes the tutee or his instructor may have a good sense of the tutee's writing problems. The tutor, though, must always remember to step back to re-evaluate, and ask himself: What are we doing? What should we be doing?

Sandor Weiner
University of California-
Berkeley

As a peer tutor in the Whitman College Writing Center, I have found the WRITING LAB NEWSLETTER most helpful. I especially enjoyed the two-part article "The ABC's of Writing Centers," which appeared in this year's September and October issues. These articles made me aware of an element which I feel should be used more often in the newsletter--humor. I think an occasional light touch would make the newsletter more readable, more appealing. With this in mind I've devised the following list:

SYMBOLISM

- | | | |
|----------------|----------------|-------------|
| ! | ? | . |
| optimism | skepticism | dogmatism |
| : | \$ | |
| rationalism | capitalism | nihilism |
| " " | -- | () |
| existentialism | kierkegaardism | separatism |
| & | * | % |
| pluralism | pedanticism | reductivism |
| ... | = | !@#%\$* |
| futurism | egalitarianism | eclecticism |

Kelly Cresap
Writing Center
Whitman College



CONFERENCE PROCEEDINGS AVAILABLE

Conference proceedings from the May, 1981 Writing Centers Association Conference are now available. To receive a copy, send your request and a check for \$5 payable to the Writing Centers Association to Kathy Osterholm, Dept. of English, Clarion College, Clarion, PA 16214.



There exists within every professional field of study and instruction an exclusive system of language--a jargon. The medical, legal, and political fields give us superb examples of the development and proliferation of professional jargons, and they bring to mind the proverbial statement of the farmer who, being confused by the wording of a deed, said to the lawyer, "We had no use for lawyers in this town until you came. Now we don't seem to have enough lawyers." Actually, no profession is able to escape the development of a jargon, and its existence operates as a double-edged sword in the transmission of knowledge from one person to another. The advantage of using a professional jargon is that it allows a more precise description of the concepts trying to be conveyed; moreover, a jargon tends to instill, in interested students, a higher degree of enthusiasm and a sense of belonging, like that of belonging to a club or subculture that uses its own slang. However, the very same sense of exclusiveness that is helpful to the interested student is likely to alienate the student whose major or enthusiasm lies elsewhere.

Teachers of composition, like doctors, lawyers, and politicians, use their own specific language in dealing with the science of writing. Their explanations are filled with such words and phrases as subject-verb agreement, run-on sentence, comma splice, compound-complex sentence, and indefinite antecedent. Although the use of this jargon is, to a certain extent, unavoidable, it can produce, in the students who are majoring in the sciences (engineering, math, geology, etc.), both dulled and disoriented feelings towards writing. Many of these students have become accustomed in public school to the repeated use of composition jargon, and, by habit, they tend to disregard its specific meaning. The net effect of continued instruction using only this established professional language is a decreased interest in composition and a sense of detachment on the part of the student.

The problem that arises, then, is how to effectively communicate the exact concept of an aspect of composition in such a way that the science student will understand it and feel new excitement towards writing. This can best be accomplished by the use of

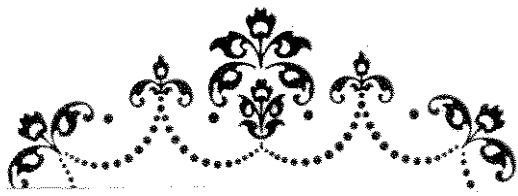
effective and precise analogies that compare some portion of the writing process to an area in which the science student has an interest. These analogies, if used sparingly and with much attention to their wording, can produce startling changes in the attitudes of many students; in addition, the probing into the sciences that the teacher has to perform will broaden the writing instructor's perspective and will produce a greater amount of empathy with the student. The interest in and understanding of the sciences by the composition teacher can do much to bridge the gap of misunderstanding that has developed in many cases between the writing instructor and the science student.

A clear example of the benefits of using this type of analogy occurred for me during an essay revising session in the middle of the semester. I was explaining to a math student the value and importance of sentence and word variety. He determined from all that I had said about clarity, vividness, and stylistic content that what I wanted his essay to be was "more flowery." I thought for some time about what he had said, and I concluded that my mode of literary lingo had to be changed in order to have him understand what I had meant. I explained that what I was asking for was actually the difference between an algebraic method of describing a curve and the method employed by calculus. In other words, I wanted him to vary his simple sentences of the SVO pattern (like the point to point method of algebra) and create smooth flowing, expressive sentence patterns (like the comprehensive unity set forth in calculus). He admitted that he had never thought of writing in these terms before, and he expressed a strong desire to work on his style with this in mind which, for him, seemed much more rational and understandable.

While the use of apt analogies does not serve as a panacea for the disinterested science student, their use does, at least, strengthen communication between teacher and student. The careful use of analogies can be a very effective tool for the tutor to use in capturing a student's interest. Analogies, used in conjunction with the other forms of communication in the classroom, can benefit both the teacher and the student and open up new areas of study for both.

Robert Lance
Writing Tutor
Univ. of South Carolina--
at Aiken



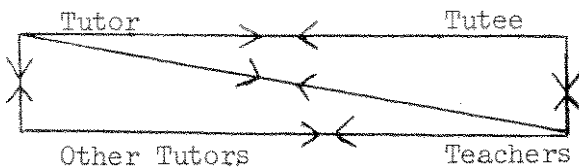


MAKING CONNECTIONS:
THE WRITING LAB AT PSU

The first connection in our writing lab is the initial meeting of the writing lab director (myself) with potential tutors who have signed up for the course. Listed as English Education 399 at Pembroke State University, this course is required of every English Education major and provides one-to-two hours credit for an equal number of tutoring hours per week. In addition, each tutor is required to do the assigned readings, attend the fortnightly held meetings with the director, and complete the written assignments.

At the initial meeting, I point out the dual purpose of the course. The first is tutoring students presently enrolled in freshman composition courses who need extra help with their writing. The second goal is to give English Education majors some first-hand experience in working with students who need help on a one-to-one basis. The mutual benefits of such peer tutoring, emphasized throughout the course, are underscored at this first class meeting.

Besides establishing course requirements and purpose, this initial meeting also provides me with an opportunity to explain the tutoring network. This artery of connections, flowing as indicated in the regular diagram below, includes tutor, tutee, other tutors, and teachers.



The tutor is the English Education major gaining experience and providing expertise. Other tutors are classmates also enrolled in EEd 399 with whom the tutor interacts: providing help, requesting information, raising questions, and discussing or exchanging tutoring techniques. The tutee is the freshman composition student self-recommended or recommended by the composition teacher. Teachers include both classroom teacher and

lab director who provide information about the tutee and who receive tutoring reports from the tutor. Specially printed cards, indicating date, teacher's name, tutor's remarks and signature, are provided to facilitate this communication system, functioning chiefly to provide periodic progress reports to the classroom teacher.

In addition to these tutorial reports, informal communication between tutor and tutee's teacher is emphasized. In this way, tutors can feel confident that they are contributing an auxiliary service to classroom instruction. Classroom teachers, too, can become more aware of the tutee's attendance and progress, information they can profitably discuss with the tutor. As the lab director, I request that tutors contact me at least once a week on an informal basis so that I can offer suggestions, solve problems, or simply listen and provide encouragement.

Pembroke State is one of sixteen state-supported colleges in North Carolina. With an overall enrollment of 2,300 students, Pembroke State registers about five prospective tutors per semester in EEd 399. Obviously, the number of composition students who receive help through this course is small, but the program does reach those who need help the most. By the end of the third week of the semester, available tutors and recommended tutees have been matched. They will meet for twenty-five minutes twice a week for the remainder of the semester. Originally, such meetings lasted fifty minutes, but tutors themselves discovered that two shorter tutoring sessions per week were pedagogically superior.

Place, as has been repeatedly pointed out in the WRITING LAB NEWSLETTER, is an important ingredient of writing labs. Since the English department of PSU has resided in its new Classroom North building less than a year, this sense of place has emerged only through trial and error. Although a classroom, a seminar room, and space in the English library respectively had been tried as tutoring locations, the tutors themselves eventually located in a more comfortable surrounding, an honorary fraternity room. There, with just a few tables and chairs, a couch, and a few pictures on the wall, the tutors found their home. With its proximity to the departmental library where lab materials are housed, with its informality and relaxed atmosphere, this room has fittingly become the home of the writing lab.

Now, during the first three weeks of classes, while tutoring matchups are being made, the EEEd 399 class meets weekly in this room to discuss handouts on tutoring. One of these is a five-page handout on tutoring suggestions (available on request). Additional articles on peer-tutoring theory and practice are also xeroxed and distributed for class reading and discussion. One technique which the lab director may use to facilitate these discussions is to ask students to pick out an idea from a specific article under discussion and relate how it might be useful in their own tutoring practice. This approach expands the tutors' knowledge of tutoring methodology, and it also allows them to make their own connections between such material and their own tutoring situations.

Midway through the fifteen-week semester, tutors have read, discussed, and applied a variety of tutoring ideas to their own tutoring experience. During the second half of the semester, I encourage them to find their own materials (articles, excerpts from books, etc.) which discuss tutorial theory or practice. (Of course, if they need direction, it is provided.) Their job is to bring such materials to class, enough copies for all, and discuss a salient point of the material, making some connection with their own tutoring experience. A marvelous amount of sharing takes place among tutors through such student-discovered materials.

As each semester closes, I ask tutors for a written self-evaluation examining their overall tutoring experience, their most successful technique(s), and their overall effectiveness. I have found, after several years of experience, that virtually every tutor expresses high positive praise for his/her tutoring experience. Each has internalized successful tutoring techniques; each views the use of research as an important component of the tutoring experience. One difficulty occasionally mentioned, however, is the lack of enthusiasm by some tutee, often expressed by inconstant attendance or half-hearted work. Although I am a writing lab veteran, I still have not found a permanent solution to this recurring problem. At this point, I do not believe that mandatory attendance is the answer. Perhaps a tutor's summary sheet, listing tutee's attendance and performance record, given to the classroom teacher at the end of the semester, would

motivate such students to greater efforts. Regarding overall effectiveness, however, tutors connect the writing lab experience with success, both for those tutored and for themselves.

Robert C. Wess
Southern Technical
Institute



Jackie Goldsby, Peer Tutoring in Basic Writing: A Tutor's Journal. Classroom Research Study No. 4. Berkeley: University of California Bay Area Writing Project, 1981, 76 pp., #3.

When tutors keep journals about their tutoring, the result can be either 1) tedious listings of writing problems ("Today we talked about the need for transitions.")--of interest only to the person responsible for training the tutor, or 2) an absorbing account of what a tutor learned about teaching writing--of interest to anyone who wants to read a first-hand account of the experience of tutoring. Unfortunately, there aren't enough examples of the second type of journal, and until this Bay Area Writing Project Book, none that are easily accessible.

The author, Jackie Goldsby, kept this journal for one quarter while she was a peer tutor in the Writing Center at the Berkeley campus of the University of California. In her journal she recorded her feelings in situations familiar to all tutors: those agonizing few moments before meeting her first student, the unproductive tutorial sessions when even the best laid instructional plans go awry, the moments when her anger wells up at a student who comes unprepared to a tutorial session. But this book is no mere log of emotions. Instead, the author focuses her attention on why these things happen and how they can be dealt with. It is those attempts to understand what has happened which the rest of us should find useful. Assessing her strengths as a tutor and learning how to make her four students self-reliant writers are topics of constant concern, and so are her students. She worries about whether they'll pass the writing course, how their morale is holding out, and what their plans are for the next semester. The result if that in a little over 40 pages, we learn a great deal about Jackie, about her students, and about tutoring. (MH)

(To order a copy, write to: Education Business Office, Attn.: Publications, 1615 Tolman Hall, University of California, Berkeley, CA 94720)

TRAINING PEER TUTORS:
RESPECT, RESPONSE, INSIGHT.

The peer tutors at St. Mary's College meet freshman writers in individual conferences to discuss either the student's plans (or lack of them) for composing a essay, a first draft, or a next-to-last draft of a paper. Though the tutor may have been in the classroom to hear the assignment given to the student (a tutor is appointed to each section of freshman composition), most often she is meeting this student and his writing problems for the first time. This kind of tutoring demands a great deal of flexibility, openness to possibility, as well as confidence in one's ability--not just to find out what the student thinks his challenges and tasks are, but also to identify what the student may not know or understand and then to give assistance.

After training peer tutors in an experimental course where we just plunged them into Peter Elbow Writing-Without-Teachers response groups and then had to struggle for the rest of the semester against the negative criticisms of these tutors (mostly English majors--well-practiced in literary criticism, but ill-informed about pedagogy), I designed the second tutor training course so that an attitude of respect for composing and the difficulties of freshman writers preceded the development and practice of responses to that writing. I do think that as a result of this training, the tutors were more imaginative and helpful in their responses to students and more confident of their abilities.

Respect

To develop respect, the revised course began with three experiences to make the tutor more aware of the processes of composition and of herself as a person-trying-to-write:

1. Each tutor writes an individual history recalling her education in composition to identify what she knows and how she learned it, to assess the positive and negative influences on her writing, and to begin our exploration of the many activities and skills grouped under the term "writing."

2. Each tutor writes a narrative account of her most recent composing of an academic paper from the time she heard the assignment to the time she received the paper back from the teacher. The narrative includes actions and thoughts, as well as feelings and attitudes.
3. In class, we each compose a short essay, beginning with a variety of invention techniques. Then we read and respond to each other's ideas, purposes, and drafts, and proofread the completed essays. (The topic for this essay was Wallace Stevens' "Anecdote of the Jar." Any short poem, painting, or mutual experience would serve.)

In our discussion of these three activities, the tutors explore the possibilities of different kinds of invention, individual habits and styles. Their concerns turn from writing as a product, from editing and errors of mechanics, and focus on the earlier, germinal stages of composition, the value of expressive writing from which ideas and purpose emerge, and the importance of inquiry and interpretation to discover and shape content.

Not surprisingly, the discoveries the tutors make are similar to those reported in research on the composing process, so I support and expand their understanding with readings from Britton, Emig, and others. Now the tutors are ready to meet with students, ready to consider and invent responses that will help the freshmen become better writers.

Response

This middle section of the course includes:

1. Reading and discussion of Writing Without Teachers; Roger Garrison's "One-to-One: Tutorial Instruction in Freshman Composition," (New Directions for Community College, II, 1, 1974); and Terry Radcliffe's "Talk-Write Composition: A Theoretical Model Proposing the Use of Speech to Improve Writing" (RTE, 6, Fall 1972).
2. The writing of a book review of a standard high school or college composition textbook. This task includes reading a draft to the class, consideration of audience (I give these reviews to the Freshman Composition teachers), reading reviews in

College Composition and Communication, and comparing the text's descriptions and advice to one's own experience as a writer, and now as a tutor.

3. The development and practice of three kinds of response to student writing: descriptive, evaluative, pedagogical. Helpful at this time is Leonard Podis' article, "Training Peer Tutors for the Writing Lab" (College Composition and Communication, 31, Feb. 1980). We use their drafts of book reviews and freshman papers for this activity.
4. A review of rules and expectations of Standard Written English (this comes naturally from their reading of the textbooks). Usually, each tutor "teaches" the rest of us some usage that has been unclear to her, such as semi-colons, transitions, etc.

The tutor's work with students is now motivated by respect, informed by theory, and improved with practice, and she is ready to do a research project.

Insight

For the final project (this is a full credit academic course) each tutor studies some aspect of composition using recorded or recalled conferences with students and her own writing experiences. These projects are kept on reserve in the library for next year's tutors to read. Most tutors are particularly interested in how inarticulate or scarcely known content takes shape and how they can assist this shaping process by questioning and listening, though I have had a tutor (who was taking a linguistic course) examine the frequent use of the passive voice in compositions.

Several tutors describe a "stage" in helping a student that I found relevant to my own teaching: a time when the tutor most appropriately tells the student, "You're on your own now. I can't help you anymore. I, like you, can only vaguely see the way you are heading. You've got to discover it: sit down and write!"

Tutors, like teachers, need to learn that they must let go, must let the student develop respect for himself as a writer, and that this respect, while fostered by a sympathetic and interested tutor, is earned by the writer in response to himself.

7 This insight reminded me of something Heidegger said about teaching:

Teaching is more difficult than learning. . . . Not because the teacher must have a larger store of information, and have it always ready. Teaching is more difficult than learning because what teaching calls for is this: to let learn. The real teacher, in fact, lets nothing else be learned than-- learning. His conduct, therefore, often produces the impression that we properly learn nothing from him, if by 'learning' we now suddenly understand merely the procurement of useful information. The teacher is ahead of his apprentices in this alone, that he has still far more to learn than they--he has to learn to let them learn. The teacher must be capable of being more teachable than the apprentices. The teacher is far less assured of his ground than those who learn are of theirs. If the relation between the teacher and the taught is genuine, therefore, there is never a place in it for the authority of the know-it-all or the authoritative sway of the official.
(What is Called Thinking)

This is both a humbling and liberating insight.

Virginia Draper
St. Mary's College



TIPS FOR THE WRITING CENTER ASSISTANT

Having worked as an assistant in the University of Wisconsin-Platteville Center for three semesters now, I have found various techniques or approaches to be more successful than others in helping students. Of course, not all students respond in the same manner, but these are the tactics that I have found to be the most effective and successful.

First of all an assistant in a Writing Center or Lab must be knowledgeable about the subject matter to be able to help the student effectively. This may seem to be obvious, but I have found that after being out of touch with a specific subject matter, it often becomes vague and unclear. Therefore, I feel that it is

important to stay in touch with as many subject matters as possible at all times. Secondly, I feel that the attitude of the assistant is also extremely important. It is necessary for the success of your help that you don't treat the student as "slow," "stupid," or "dumb." You must remember that what comes easily for you does not always come easily for everyone else. To some students, nouns, verbs, and prepositions are as foreign as mathematical formulas, historical dates, and biological processes are to others. As an assistant, you must want to help the student to learn. If your attitude is one of boredom or disinterest, the student will sense this and become discouraged. If you act as if you are interested and care, it will give the much needed encouragement to the student. You must be willing to admit your own short-comings and mistakes while also being prepared to look to others for advice and help. It will only injure the student if you fake knowledge and give wrong knowledge or advice. Remember, as the old saying goes, "Nobody is perfect." It is necessary that you provide the often badly needed encouragement to the student. I have found many times that one of the most valuable things that you can give to the student is encouragement.

I have found various approaches to giving aid to be more successful than others. I have discovered that it is often best to provide students with books, manuals, and handouts to read instead of forcing them to listen to your own "speech" on the subject matter. Of course, sometimes this won't work either, but in almost nine out of ten cases I have found it to be successful. This may be illustrated by the individual who needs to be able to reread material several times before she is able to comprehend it. You, as an assistant, won't repeat your "speech" over three or four times for students, so they need something to be able to refer to. I also feel that it is very important that the student get practice in the area in which she is having difficulty. Once again, I feel the old saying, "Practice makes perfect," holds true. This will enable the student to gain experience, confidence, and a clear understanding of the subject. And again, allow the student to work on the exercises and worksheets on her own. A lot of the time it is hard for a student to verbally go over these worksheets with the assistant. She sometimes will get nervous and give poor or incorrect answers because of it. I've found many times that the student knows the subject fairly well, but gets nervous

and feels uncomfortable verbalizing her answers. The student may also feel that she will be laughed at if she replies with the wrong answer. If the student doesn't know you well enough, she will simply feel uncomfortable, and she probably will not perform well. Let the student write out the answers and then go over them when she is finished. This will help save time for you and the student. This again proves that as an assistant you must try to make the student as comfortable around you as possible.

Another approach that frequently proved to be successful with me dealt with simply talking to the individual about the problem she is having. This often shows the student that her problem isn't as bad as she thinks. This will usually help you to see the root of the problem. Take, for example, the student who is having difficulty with prepositional phrases. It's possible that the student simply does not know what a preposition is; therefore, she will have difficulty with recognition and usage of the preposition. It will also enable you to discover just what the student expects of you and how you can deal with that. Sometimes the student expects too much from you--more than you are able to give. It must be made clear to students just what you as an assistant may and may not do for them. This will make it easier for both you and the student.

Of course, not all students are the same, nor will these techniques work successfully with all individuals. It's very easy to lose confidence, to get discouraged, and to get disgusted with yourself, but when a student comes into the Center with a big smile because your help provided her with the knowledge she needed, you will feel great. You must remember that many problems were created in more than just a few hours, and therefore, these problems will take more than a few hours to cure. So don't get discouraged--do the best that you can and remember--there's always a bright spot in the near future!

Kelly Lynch
Writing Center Assistant
University of Wisconsin-
Platteville



Wyn Bramley, Group Tutoring, New York: Nichols Publishing Co. (P.O. Box 96, New York, N.Y. 10024), 1979, 221 pp., \$25.00

The word "tutoring" in the title of this book may be somewhat deceptive to American readers. Originally published in England, this book discusses the tutoring system used in English universities where students are offered a tutorial format for discussing material presented in large lectures. The English tutorial can be a one-to-one situation, known as personal tutorials, or can be in groups somewhat like the American "recitation section." Group Tutoring thus focuses on small group teaching in higher education and deals with subjects of interest to those who tutor in small groups or train tutors who do, namely 1) the personal skills needed by tutors who work with more than one student at a time and 2) some theories of group processes.

The first half of the book referred to by the author as the "concepts" section, discusses the tutor's function both as a link in the communication chain between student and staff and also as a person who fosters students' growth in interpersonal relationships. The chapter on group processes offers an interesting perception of several modes of group operation: 1) the student-to-tutor situation in which every student is separately and primarily related to the tutor, 2) the group-to-tutor situation in which the tutor reacts to the whole group as if it were one organism, and 3) the student-to-student group in which the tutor is not the leader but the facilitator. Here the tutor deflects attention from himself or herself and invites the group to take a major part of the responsibility for its own learning process.

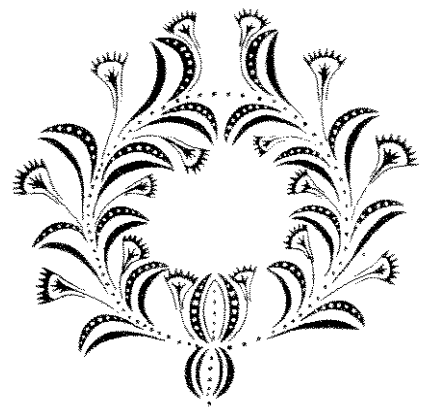
Other chapters deal with various group theories to explain group processes and to analyze why groups may not function effectively. Still other chapters briefly touch on matters such as analyzing desirable behaviors of tutors in groups and comparing group tutoring to one-to-one tutoring. Though the discussions raise interesting questions and offer new perspectives, the book may, finally, be too theoretical to be used in a tutor training course, but anyone who trains tutors who work in small groups may want to read this book for some theoretical background--but not for practical suggestions, techniques, or methods.

The last half of the book is a series of case studies of group tutoring. Here, anyone who enjoys a close look at the day-to-day operation of the English group tutorial system will enjoy reading the summaries of various groups' sessions. In one, the author led an interdepartmental staff seminar on student/staff relationships. In another, an engaging teacher of geography led his students through the material with a variety of teaching techniques. Yet, as the author notes, one day he "wound down the first half of the tutorial by reminding [the students] that they should not regard their essays as finished and deserving of disposal as soon as they were marked." Apparently, no matter what side of the ocean one is on, some things remain the same. (MH)

MORE
INFORMATION
AVAILABLE...

"The High School Writing Lab: The Composition Teacher's Survival Kit" by Sharon Sorenson. ERIC ED200 982 (Abstracted in Resources in Education, Sept. 1981)

In the Sept., Oct., and Nov. 1981 issues of the WRITING LAB NEWSLETTER, Sharon Sorenson described the funding, structure, and evaluation of her high school lab. A fuller report (32 pages) is also available through ERIC and includes statistics for student pre-tests and post-tests for both the experimental and control groups, plus statistics on reader evaluations of the papers written by students who worked in the lab. This report is particularly useful to cite if you need statistical proof of the effectiveness of a lab. (If the ERIC system is not available locally, write to the following address: ERIC/RCS, 1111 Kenyon Road, Urbana, Illinois 61801).





SEVENTH ANNUAL
RHETORIC SEMINAR
**Current Theories
Of
Teaching Composition**
PURDUE UNIVERSITY
May 31 - June 11, 1982

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Dr. Janice M. Lauer
Rhetoric Seminar
Purdue University
Department of English
West Lafayette, IN 47907
(317) 494-3740



POSITION AVAILABLE---
WRITING CENTER DIRECTOR/COMPOSITION INSTRUCTOR

Qualifications: minimum of a master's degree or ABD in English, experience with a writing laboratory or clinic, peer tutoring, and composition teaching

Responsibilities: administer writing center, train and supervise peer tutors, consult with instructors in writing across the curriculum program, and teach composition courses

3-yr. initial appt.
Contact: James L. Cooper
Academic Dean
De Pauw University
Greencastle, Ind. 46135

Send application and vita as soon as possible, interviews available at CCCC.



WRITING LAB NEWSLETTER

Muriel Harris, editor
Dept. of English
Purdue University
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