



WRITING LAB NEWSLETTER

Vol. VII, No. 4 (December 1982)

In this season of giving, a gentle reminder. Since the newsletter is a one-person, spare-time operation, I cannot attempt to remind hundreds of business offices and purchasing departments that donations to the newsletter would be appreciated. Instead, I rely on your conscience to keep us afloat. So far, it's worked--hence my request to those of you who haven't yet sent in your own checks or prodded your official dispensers of funds to send in that yearly donation. For those of you who have already done so, a heartfelt thanks! You have helped to assure that the piles and piles of excellent manuscripts waiting to appear in the newsletter will be read by all of us.

For those of you who haven't yet described for the rest of us your new labs or new developments in your writing lab or center, I invite you to send in your manuscripts, along with announcements, reviews, questions, names of new members, and--of course--those \$5 yearly donations (in checks made payable to Purdue University, but sent to me) to:



Muriel Harris, editor
WRITING LAB NEWSLETTER
Dept. of English
Purdue University
West Lafayette, Ind. 47907

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A JOYOUS HOLIDAY SEASON TO ALL!  
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OVERCOMING A FINANCIAL OBSTACLE: UNDERGRADUATE STAFFING IN THE COMPOSITION LAB

Surely one of the greatest obstacles to any writing center today is inadequate funding. In a small university setting with no graduate assistants available and financial restrictions excruciating, how can we attempt to staff an effective writing center? At the University of Montevallo, we found an answer. First, we obtained private funding from a successful businessman who is concerned about literacy and federal funding from a Special Services grant. Then we hired a tireless, ambitious director, who is willing to work 80 hours a week, and--more importantly--we established a network of undergraduate English majors and trained them to teach basic composition skills. Our composition lab has been very effective and quite well received on campus, and our traffic continues to increase. Since I teach two Basic English classes and serve as an academic advisor for Special Services as well as direct the lab, we could certainly use a lab assistant. However, for approximately \$900 per semester, we can hire the equivalent of a full-time assistant and reap more benefits than one other person could possibly offer.

I feel strongly that a well-trained group of tutors can do a much better job of teaching basic writing than another professional staff member. For much less money, we can have multiple personalities and varied talents with a willingness to work many extra hours, and--most importantly--endless patience. I would also like to explain how we select our tutors, how we train them, our specific expectations of them when they tutor, and how we supervise and evaluate their tutoring.

Anyone who has ever worked in a writing lab knows how effectiveness dwindles after

two hours of intensive tutoring. Our tutors never work more than a two-hour time slot, and they usually arrive feeling fresh and enthusiastic. (I might add that the tutor who is leaving usually moves a little slower.) Good tutoring is tiring simply in terms of teaching content, but we also strongly emphasize the importance of caring about our students and conveying a warm, personal attitude to each person who works in the lab. This is where the variety of personalities and the endless patience become vital.

Selection of tutors is one of my major responsibilities; they must be excellent. We find that careful screening of students seems to automatically render tutors who are willing to accept their responsibilities as paraprofessionals, rather than students who are clock-punchers. In order to qualify as tutors, the students must be recommended by a faculty member on the basis of their academic ability and their ability to communicate easily with other students. Then, during an interview with the lab director, the students must display a sincere interest in working with developmental students. It is also preferable that the tutors be interested in teaching as a career.

The training of the tutors can be one of the best ways to eliminate an obstacle to the effectiveness of a good writing lab. In a small department like ours (14 teachers), we feel that we can accommodate a number of different teaching styles and philosophies. The best way to accomplish that is to form a small committee of dedicated, experienced faculty members who will participate in training tutors to teach within a reasonable set of guidelines agreed upon by the department. For our first semester, we asked the committee to meet with the tutors on a Saturday for four hours of intensive training. Each faculty member was asked to conduct a one-hour session in an area that he/she found important. We covered such areas as: confidentiality, English 101 objectives, effective teaching techniques, and suggested readings. Now that we have experienced tutors, we find it easier to meet with the committee several times during the year for consultation and guidance. The teachers discuss levels of formality, different methods of outlining, how much help tutors should give in various situations, etc. This is not only helpful to the lab staff, it gives the faculty a "stake" in what happens in the lab. It is their lab; we serve their students; and they should have

a say in what procedures we follow. One development that has been especially helpful is that certain teachers who feel more comfortable with the tutors who studied composition with them will attempt to schedule their students with that particular tutor. At times, considering the variety of approaches to the teaching of composition, this has saved a lot of faculty time that might have been used for individual student conferences. It also promotes greater rapport between tutors and faculty since they often discuss an individualized program for certain students and consult with each other concerning their progress.

Once a tutor has been screened and trained, the specific expectations we have for her are numerous and varied. First, she must be able to quickly identify resistance and break through the barriers. Is the resistance non-verbal, heated, minimal, justified, etc.? Is the student really aware that he feels resistant? These are some of the questions we expect our staff to almost sense rather than take the time to ask themselves. It is vital that they know when to allow students to vent their hostility. For example, some students can accept extra help in the lab more readily if we allow them to complain for a few minutes about their high school teachers, their hatred of English, or even occasionally, about their current professors. We caution tutors to be extremely professional when tutees make negative remarks about their professors, but we don't cut them off immediately. Instead we try to tactfully refocus the conversation by asking if they enjoyed English in high school, if they ever write for pleasure, if they often write letters, etc. On rare occasions, the students may be so hostile or upset that the director may need to intervene. I have had to say to students who are preparing to repeat the proficiency exam, "I cannot talk with you if you refuse to listen. Of course, this is a threatening situation; you may not be allowed to teach even though you are a senior in Education. However, if you allow me to, I believe I can help you to see why you failed the exam and what areas you need to improve." This, of course, is an extreme case, but once the barrier has been broken we can show students their pattern of errors and then allow them to "practice" by writing on subjects that appeal to them such as "Why I Hate to Write." Once they've been confronted so directly, we work very hard to help them piece together the self esteem that has been dam-

aged--first by others and then by us. We don't expect a tutor to confront to this extent, but she should be able to handle less volatile situations. We feel that putting a student at ease is an important preliminary to teaching content.

Naturally the areas of content will vary with individual students, but our tutors must be facile in explaining such areas as sentence structure and punctuation, particularly fragments, fused sentences, commas errors, subject/verb agreement, and pronoun reference. We have found that one-on-one teaching, using sentences the students have written, is the optimum avenue for teaching content. However, some students need more intensive drill, and/or there are times when we have as many as ten people in the lab working in different areas. Therefore, tutors must be familiar with our self-help materials such as handouts, workbooks, filmstrips, and tapes. The teaching of content becomes especially relevant to those students who are allowed to receive preliminary help with essays, but the tutor is instructed to avoid the "quick-fix" or "bandaid" approach. Instead, we teach the rules and ask the students to locate and revise their errors. Some professors prefer that their students receive help only with revisions of essays. This, too, provides a good learning situation since the tutor and the tutees have the professor's comments as specific guidelines for improvement. The most important rule that we stress is: Be able to explain errors effectively without doing the students' work for them.

At times, tutors are also allowed to work with students concerning organization, transition, etc. This often requires consultation with faculty members because there are so many different approaches. The tutor should be able to determine the appropriate type of collaboration with the teacher. Various situations may require a quick chat with the teacher or a three-way conference involving teacher, tutor, and student in which specific goals and tasks for the students are established. It is also helpful, at times, to have tutors visit composition classes to observe different approaches or to clarify for the staff an experimental or unfamiliar undertaking of the professor. Because we are considerate of their time, professors are more than willing to assist us with these problems, and tutors learn a lot about teaching through these interchanges.

An essential requirement for tutors is that they keep accurate, specific records of any contacts made with the students. If a faculty member has given us his time, we are obligated to inform the entire staff as to the areas where improvement is needed. It also helps the next tutor who works with the tutees to move directly into a tutoring session without wasting time determining what the student needs to do. We ask the tutor to record in the tutee's folder exactly what transpired in the session. This, of course, is not the time for the tutor to display her command of composition skills; the notations should be short, but specific.

We also use these notations for weekly reports to the faculty, explaining what areas were covered as well as noting personal details such as improved attitude, family pressures, etc. At any time, the files are available for faculty members to see the "complete picture" of any student's progress in the Lab. The files are also imperative for site visits from Department of Education personnel who monitor our Special Services program. We have even had occasion to share a file with a concerned parent. Frankly, I hate record-keeping (which is why I stress brevity), but I am convinced that it is not enough to do good work in a writing center. When the president of the college drops by for a visit and asks a few questions, it makes the lab director, whose position is often precarious at best, feel confident and powerful to be armed with facts and figures. Even in the Deep South, batting eyelids is not an effective administrative maneuver. We need to be able to take a no-nonsense, business-like approach to our endeavors and be able to demonstrate that our work is thorough and cost effective. The tutors understand this and are very conscientious about keeping records that might otherwise be annoying to English majors who are more concerned about teaching writing skills than writing notes about what they are teaching.

Another expectation we have is that the tutor function as a peer counselor. That would have seemed alien to me as an undergraduate who was a serious student of literature and proud to be an elitist. However, we feel that every effort we make to increase a student's feeling of self-worth is "icing on the cake." We ask the tutors to make contact with students when they see them on campus. It is a fairly easy matter to walk along with familiar students or join them in

the cafeteria. The tutor might initiate conversations about studying in general, English assignments, a play that is currently in production, a recent rock concert, or even roommate problems. Whatever the topic, our aim is to let students know that we value their feelings and responses. If we can get them to talk openly and establish friendships with our staff, we believe it improves our chances of helping them to express their ideas in writing.

In addition to training the tutors in all of these areas, the lab director is expected to supervise and evaluate the progress of each tutor. I feel that this is done most effectively on a regular basis through informal conversations and staff meetings. It is always helpful to point out positive strategies that a tutor has used in a difficult situation; usually the tutor herself will follow with negative areas that need to be discussed. Regular staff meetings enable tutors to blow off steam--an act that I find vital for lab staff. The meetings also enable them to share successes and positive feelings about their work. In a sense, they evaluate themselves and each other in these two ways; however, we are considering a more formal evaluation by the director at the end of each semester. The form will be placed in each tutor's file and will be used for immediate improvement as well as for future recommendations. We have always asked tutees who use the lab to evaluate tutors generally in the following categories:

- 1) Did the tutor have a caring attitude?
- 2) Did the tutor offer you competent instruction?
- 3) Did the tutor use materials efficiently?

At present, we feel satisfied with our casual evaluation since supervision is almost constant, but as my duties outside the lab grow, we may need to become more formal with evaluation. At this point our lab has been officially in operation for a year and a half, and I feel that my initial supervision was imperative. With new tutors, it is still necessary to observe their manner of teaching and the feelings they convey to students. They seem to find it very reassuring that the director is in the lab or close by when they run into problems--whether it be an "I don't know" problem or everyone's favorite chal-

lange, the indifferent student who feels he's been diagnosed and sent to the lab with an "incurable disease."

Our tutors also meet with the Special Services staff on a monthly basis for training in counseling techniques, efficient record keeping, and contacting students outside the lab concerning cultural activities. These outside contacts can be extremely helpful in building good public relations for the lab when they are done well in a low-keyed, friendly, casual way by attractive peers. Imagine how horrified students would be if they ran into a haggard, old lab director in the dorm or in the cafeteria who wanted to encourage them to work harder and "to get some culture." Yet, our tutors can actually do this for us.

I would encourage any lab director to consider undergraduate staffing. It is economical, and both tutors and the institution benefit. Having worked part-time, I know full well the meaning of the old cliché about hiring two part-time persons when you need one and a half jobs done. Somehow, when students are receiving excellent training for their future, we feel much more comfortable about seeing them give extra time and effort. Besides, these young people are exciting and make great contributions toward running an effective writing lab. They also add a lot of fun and happiness to my life.

Loretta Cobb
University of Montevallo



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FOR FURTHER INFORMATION ABOUT THE SEMINAR:
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Rhetoric Seminar
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DESIGNING A WRITING LAB FOR MBA STUDENTS

Our MBA students have admitted that they need help with written communication. They would like to have a mini-course in business communications.

If you, as writing lab professionals, have had experience in teaching MBA students, I would like to hear from you.

I am interested in learning the problems you found that MBA students bring to the writing lab. Do MBA students need quick grammatical reviews, or do they lack basic writing skills, or both? Do they need guidance in clarifying the way they express their ideas? Do they fear writing papers? Do they need help in organization? Or do they need basic formats for writing specific assignments?

I'm also interested in learning how many one-hour sessions a mini-course should be for optimum results. Likewise, I'd like to know how few sessions can produce reasonable results. How many students can one faculty member handle in a writing lab? Can a writing lab be a group, not a one-on-one tutorial situation? If "yes," how large a group is feasible?

These are some of the questions that I would appreciate answers to. I have been approached to operate a writing-lab type of program for MBA students who have problems with written English.

Natalie R. Seigle
Asst. Professor of Business
Communications
Providence College
Providence, RI 02918

Computers in Composition Instruction
(edited by Joseph Lawlor) includes five papers presented at a conference hosted by the Southwest Regional Laboratory for Educational Research and Development (SWRL) on April 22-23, 1982:

"Computer-Assisted Composition Instruction: The State of the Art" by Robert Shostak (Florida International University)

In this overview of the current state of computer-based composition instruction, Shostak discusses problems

traditionally faced by writing teachers and some promising practices that may help to overcome these problems.

"Computer-Assisted Prewriting Activities" by Hugh Burns (United States Air Force Academy)

Burns describes a computer-based dialogue that he developed to assist students in generating ideas for writing.

"Computers and the Composing Process: An Examination of Computer-Writer Interaction" by Earl Woodruff (The Ontario Institute for Studies in Education)

Woodruff discusses the role that computers can play in helping students compose text.

"Courseware Selection" by Ann Lathrop (San Mateo County Office of Education)

Lathrop outlines criteria that should be considered when selecting courseware for purchase.

"Reactions" by Alfred Bork (University of California, Irvine)

Bork describes some of the problems that instructional developers are likely to encounter as they design programs for teaching writing.

The volume also includes summaries of courseware demonstrations presented by Michael Southwell (York College, City University of New York), Stephen Marcus (University of California, Santa Barbara), Irene and Owen Thomas (IOTA, Laguna Beach, California), and Shirley Keran (Minnesota Educational Computing Consortium). An appendix to the volume includes a paper, "Evaluating Textual Responses," by Joseph Lawlor (SWRL).

This 88-page report is available for \$4.00 (check or money order made out to "SWRL"; California residents add 6% sales tax). Send order to Accounting Department, SWRL Educational Research and Development, 4665 Lampson Avenue, Los Alamitos, CA 90720.



THE RITES OF WRITING, edited by Daniel J. Dieterich, contains articles on all types of writing, as well as articles on the teaching of writing, by speakers at the annual Rites of Writing Conference held at the University of Wisconsin-Stevens Point Writing Lab.

The table of contents includes:

- Introduction--Mary Croft
- "A Speech: For Antidraft Rally, D.C., March 22, 1980"--Denise Levertov
- "How (Maybe) to Rewrite a Book"--Jacqueline Jackson
- "Writing: Motivation, Attitudes, and Process"--George Harting
- "The Great American Screenplay"--Lindsay Doran
- "Using Writing in a Literature Course"--Lester A. Fisher
- "Scientific Writing"--Ruth L. Hine
- "A View of Writing"--James A. Posewitz
- "A Garden of Error"--Richard Lloyd-Jones
- "The Need for Revision"--Frances Hamerstrom
- "Effective Outline Preparation and Use"--Dolores Landreman
- "Conference Guidelines"--Donald Murray
- "The Writer's Craft"--Bill Dwyre
- "Why I Write"--Stephen Judy
- "Creative Writing: Its Tools"--Myra Cohn Livingston
- "There Are No Quick Fixes for Would-Be Writers"--Joel M. Vance
- "The State of Technical Writing"--Thomas E. Pearsall

Copies can be purchased by sending \$4.75 (plus 24¢ tax and 75¢ for mailing) to Daniel Dieterich, Writing Lab, Collins Building, University of Wisconsin-Stevens Point, Stevens Point, Wisconsin 54481.

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 Anyone who is involved in or organizing a regional writing centers association (or conference), please contact Nancy Mc Cracken (Dept. of English, Youngstown State, Youngstown, Ohio 44555, 216-742-3415), by Dec. 15, to discuss membership in the National Writing Centers Association--an NCTE assembly.



WRITING LABS: WHY DO THEY FAIL?

I worked as a Teaching Assistant in the writing labs at Southern Illinois University (Edwardsville) and at Illinois State Univer-

sity while earning my M.A. and my D.A. degrees, respectively. Now that I have nearly completed my D.A. degree in English Composition, it seems to me that writing labs would be a logical choice of a dissertation topic. Specifically, I plan to send questionnaires to fifty small to mid-sized universities to determine what are the characteristics of both successful and failing writing labs.

Having waded through a sea of articles and books, I have had no trouble at all forming a list of successful approaches in the "this has worked for us" vein. However, my research in the area of failing writing labs has been infinitely less fruitful.

I am not at all surprised by this turn of events. After all, how many people in this world feel comfortable broadcasting their failures to the world? Nevertheless, I feel that I would be "copping out" if I assumed (naively) that writing labs which do not follow the advice prescribed by the successful writing labs are doomed to failure.

Obviously, I am going to need some assistance if I am to fill in what I consider to be an important gap in the research that has been done so far on writing labs. Thus, I would very much appreciate your responses to some (or all) of the following questions:

- 1) Pretend that you are bent on self-destruction and are intent upon taking the writing lab with you. What could you as a director do to hasten the demise of your operation?
- 2) What do you consider to be your operation's greatest strength?
- 3) What do you consider to be your operation's greatest weakness (or problem)?
- 4) Are you familiar with any writing labs that have failed or that are in serious trouble? I would greatly appreciate knowing the names of the writing labs and, if possible, the names of the directors as well.

I will keep the WRITING LAB NEWSLETTER informed of my progress.

Alan Brown
 34 Mueller Court
 Riverton, IL 62561



HYPOTHETICAL DIALOGUES AND THE TRAINING
OF A LAB STAFF

At the University of Southern California, all Writing Lab tutors write hypothetical dialogues as part of their lab staff training.¹ At the beginning of each semester, all tutors, both experienced and inexperienced, are handed a student paper containing numerous errors of all sorts; they study the paper carefully and are then asked to write a hypothetical dialogue between themselves as tutor and the presumed student writer of the paper, their goal being to make the conference as close to ideal as possible. Utilizing role playing and decision-making strategies, the writing of hypothetical dialogues enables prospective tutors to participate vicariously in a writing conference before they ever have to hold one, to understand just how many decisions are involved in running a tutorial, and, most significantly, to discover for themselves their own working model of a "good" lab conference, by which they can evaluate themselves when they engage in actual conferences.

Anyone who conducts a writing conference is placed immediately under the pressure of making numerous decisions. To create a successful conference, one must choose those behaviors which best facilitate student-tutor interaction, determine the structure and sequence of instruction, select which techniques should be learned, and decide whether they should be practiced sequentially or simultaneously. Then, not only does a tutor have to make instant decisions concerning his interaction with the student and his work; he has to direct his tutoring toward the idea that composition instruction is, after all, primarily an effort to assist or shape growth, and that all tutoring must be viewed, as Jerome Bruner points out, as

a provisional state that has as its object to make the learner or problem solver self-sufficient. Any regimen of correction carries the danger that the learner may become permanently dependent on the tutor's correction. The tutor must direct his instruction in a fashion that eventually makes it possible for the student to take over the corrective function himself. Otherwise, the result of instruction is to create a form of mastery that is contingent upon the perpetual presence of the tutor.²

What Bruner's point suggests is that in order

for writing improvement to continue beyond the present draft, it is extremely important that students learn to take responsibility for their own writing progress, not to become dependent on the editing and revising skill of the tutor.

However, as all of us know, far too often, students view the writing conference merely as a way of obtaining "help" with a particular paper, and, too often, tutors allow this "quick-fix" approach to determine the focus of the conference. With the best of intentions, tutors will often conduct conferences by telling students how to revise their papers, rather than guiding them to discover how to do it for themselves. One of the most significant advantages of these hypothetical dialogues, then, is that each tutor, in writing his script, has to assume the role of both student and tutor. Such role playing helps the tutors to focus attention on what sort of tutoring session, what sorts of questions, techniques and emphases would best encourage students to take responsibility for their own improvement.

The writing of these dialogues provides tutors with the opportunity of thinking about tutoring before they find themselves confronted with actual students. The tutors read their dialogues aloud, either in a whole group demonstration or in groups of two, sharing ideas, comparing methods and techniques. As a result, the staff is able to formulate some of its own ideas about what constitutes a productive lab conference and to discuss some of the do's and don't's of successful conferencing. For discussion purposes, we then break up the writing conference as a whole into the following four classifications, listed below, which we have incorporated into a worksheet used for self-evaluation:³

- 1) Behaviors facilitating productive student-tutor interaction
- 2) Behaviors associated with the focus of the tutoring session and the sequence of instruction to be followed
- 3) Composing strategies to be discussed or demonstrated
- 4) Decisions regarding the assignment of future work



THE FOURTH HOUR

Writing hypothetical dialogues is an interesting and worthwhile experience for prospective lab tutors. Not only does it help them to formulate their own concept of what characterizes a productive lab conference, it enables them to think of many ideas which they would not have thought of under the pressure of conducting an actual conference and to conduct their real conferences with greater control and ease. Writing a rehearsal dialogue and giving serious attention to the idea of conferencing makes it more likely that lab conferences will be successful.

Irene Lurkis Clark
University of Southern
California

- 1 A full version of this paper will be published in The Writing Center Journal, Winter 1982.
- 2 Jerome Bruner, Toward a Theory of Instruction (The Belknap Press of Harvard University: Cambridge, Mass., 1966), p. 53.
- 3 A sample of this worksheet and an outline for a workshop can be obtained by writing to:

Dr. Irene L. Clark
Director of Writing Lab
Freshman Writing Program
University of Southern California
Los Angeles, California 90007



A READER FROM PAGO PAGO ASKS . . .

I am particularly interested in receiving some information on funding sources for writing labs. In the October 1982 issue of the WRITING LAB NEWSLETTER, Russ Stratton, of Peru State College, mentioned a three-year communications skills grant that sounded particularly appealing. Because of our remote location, we seldom hear of possibilities of this sort. Do you have any suggestions about where I might begin to look for funding sources for writing lab development?

Glenn Gabbard
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96799



At Washtenaw Community College in Ann Arbor, Michigan, our faculty has provided a writing lab environment for students for many years. At first we hired/trained tutors and opened our doors, but the tutors saw very few students. We had so much to offer and no one to offer it to. We spent too much time "drumming up business." However two years ago, with the help of a supportive Dean, we attached a fourth hour to the regular three hour freshman level (and below) English courses.

Now, each and every student registered in any of four levels of English courses (in Fall, 1981 this totalled 55 separate class sections) is required to attend the lab. These English courses give credit for four hours instead of three. Each student registers for a class meeting for three hours each week and any one hour writing lab that fits his/her schedule. The final grade is composed of 4/5 from the three hour class and 1/5 from the one hour lab class. However, the lab simply reports lab progress to the three-hour instructor who then gives one final, total grade. Test scores are stored on computers, and reports are made of test results three times each semester. Of course the lab has continued to offer individual tutoring on a walk-in basis. We still consider it one of our primary functions. But the fourth hour has done more to publicize and legitimize this service than we could ever have hoped from traditional advertising.

We have 1300 students who are forced to attend the lab. After trying a sequence of home-written modules with only moderate success (mainly because they were returned to the three hour teacher for grading and generated huge amounts of paperwork), we decided to link the modules to a testing procedure. The word TESTING shocked many of us, as it shocks many of our students the first week. But our testing procedure is as follows:

1. Testing includes production or writing practice as much as possible.
2. Testing is linked directly to the modules, with no surprises.
3. Testing is self-paced so that students can take tests whenever they are ready

for them, with or without having completed the module.

4. We provide Sample Tests for each module.
5. Each test is scored numerically even though so much of the grading is not objective and 80/100 is passing.
6. There are two forms of each test, so there is always a second chance.

Attendance is required in the lab only for test taking, and students may attend any lab, or as many as they wish each week as long as there is a seat. Instructional modules and Sample Tests may be taken home and are discussed in the three hour class. Furthermore, three hour instructors may give extra credit for completed Instructional Modules. The lab is staffed by 1 or 2 teachers and 1-5 well trained tutors depending on the traffic.

At present our sequence of labs tries to address itself to the writing process. The sequence undergoes constant review, modification, clarification, substitution and revision. After each test students fill out a 6-question form evaluating the material they've just completed. And, at the end of the semester, a comprehensive essay and short answer evaluation is required from every student.

The current sequence of lab tests and modules for Freshman English includes these titles:

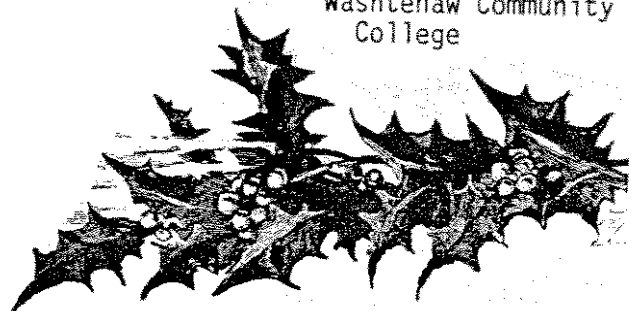
- Listening For Organization (on tapes)
- Writing From a List
- Telling and Showing
- Thesis I and II
- Editing
- Signal Words - Contrast
- Signal Words - Addition
- Paraphrasing
- The Term Paper
- Copyediting

It is also important to note that our writing lab serves other important functions:

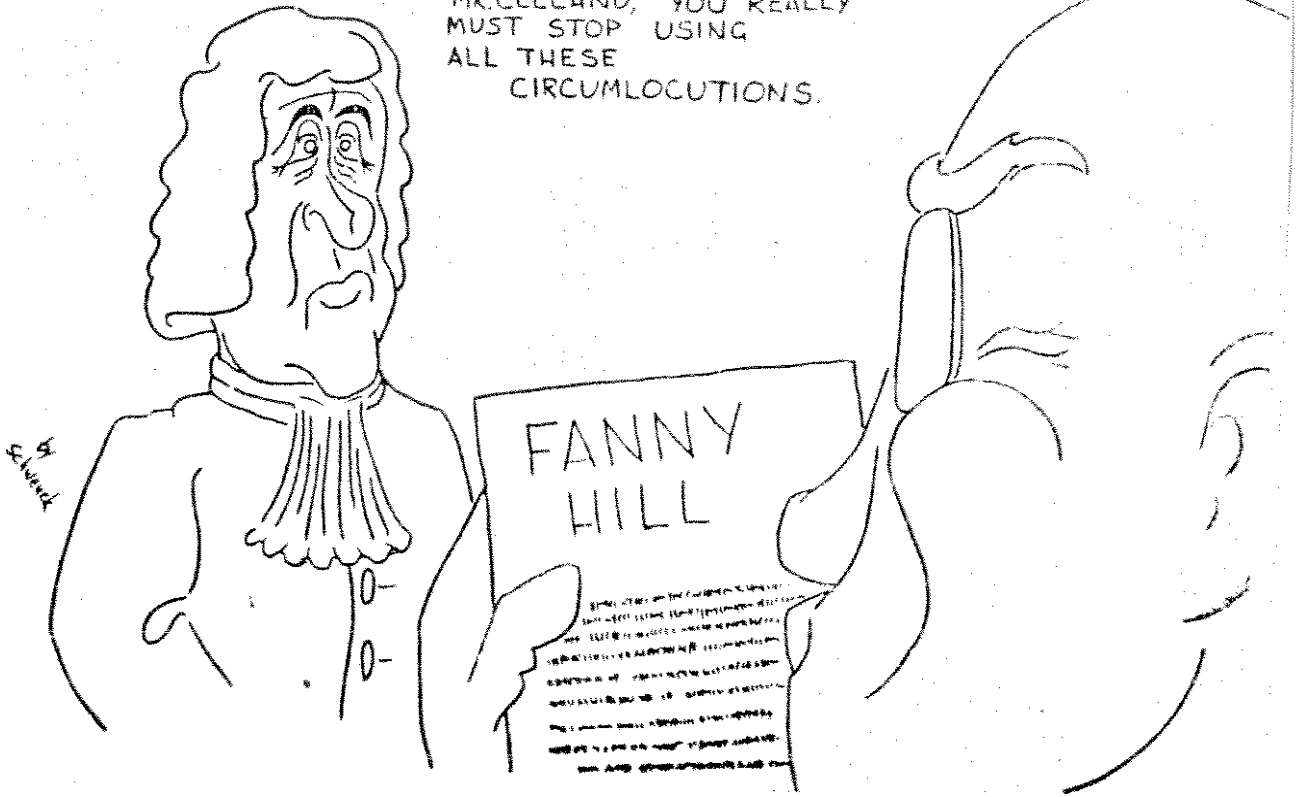
1. We maintain a library of course books, reference books and exercises covering a wide range of mechanical and rhetorical skills.
2. We keep an assignment file where teachers can deposit assignments and handouts so that walk-in students and tutors can refer to the actual assignment description.
3. We provide a testing out exam for credit in composition and advanced composition. Students registered in either of these classes can take a three hour exam, producing two essays. These essays are graded holistically by a faculty committee. The student has the option of accepting the grade on this exam as the final course grade. (NOTE: This is NOT the same as Credit by Examination offered by the college.)
4. The lab director is responsible for a "floating" English course. Any student referred to the section because the course is too easy, too hard or because of personality and/or scheduling conflicts can be admitted to the section. Through 1:1 tutoring, the student can receive full credit for Basic or Freshman English.

Currently, we are struggling to accommodate an increasing number of foreign students. We also envision taking the lab to the classroom and involving tutors in the creation of new materials. We rely heavily on dedicated/ talented tutors as well as an involved, committed faculty. However, the key to our success is the fourth hour; it unlocks the doors to our writing lab.

Ruth Hatcher
Washtenaw Community
College



MR. CLELAND, YOU REALLY
MUST STOP USING
ALL THESE
CIRCUMLOCUTIONS.



WRITING LAB NEWSLETTER
Muriel Harris, editor
Dept. of English
Purdue University
West Lafayette, IN. 47907



 SEASON'S GREETINGS 