

WRT 245/ENG 285  
Advanced Writing and Peer Tutoring  
Deborah F. Rossen-Knill  
TR 9:40 a.m.-10:55 a.m., Rush Rhees G-108A

**Class Schedule**

Readings that are not in course texts may be found by clicking the link on the author's name.

**Discovering and Developing Focus in Writing and Tutoring**

**9/3 INTRODUCTIONS**

**9/5 Samples for "Autobiography Essay"**

**Reading**

- "Why Isaac Bashevis Singer, Truman Capote, Joseph Conrad and Virginia Woolf (Among Others) Were Having a Bad Morning," by [Alex Johnson](#)
- "Mother Tongue," by [Amy Tan](#)
- "The Essayist," by [E.B. White](#)

Recommended readings, particularly if you feel uncertain about the possibilities of the "Autobiography Essay":

- "On Keeping a Notebook," by [Joan Didion](#)
- "On Excellence," by [Cynthia Ozick](#)

**Informal Writing:** After reading Johnson's essay, write through your answers to these questions: 1) How would you describe your writing process and/or yourself as a writer? 2) What works, what doesn't work, and what would you like to change?

**In Class:** In what way does Tan's or Johnson's essay meet the requirements of "Autobiography of a Communicator," formal writing assignment # 1? Note: Assignment description may be found under "Assignments" on the blackboard site.

**9/10 Basics of Tutoring Theory and Practice**

**Reading**

- "Peer Tutoring and the 'Conversation of Mankind,'" [Kenneth Bruffee](#)
- Chapter 1 in *The Craft of Revision* by [Donald Murray](#)
- "Minimalist Tutoring: Making the Student Do All the Work," [Jeff Brooks](#)
- "What Line? I Didn't See Any Line," [Molly Wingate](#) (Chapter 2 in *A Tutor's Guide*)
- "[Academic Integrity: Understanding How to Give and Receive Help when Writing Papers](#) "

**Informal Writing:** Try a couple of methods from *Craft of Revision* to begin the process of finding focus for the autobiography essay. We'll discuss these on 9/10.

**Above and Beyond Option:** Read and complete assignments in "Using Problem Solving Procedures and Process Analysis to Help Students with Writing Problems," [Coe and Gutierrez](#). (To be completed over the course of a formal writing assignment.)

**In Class:** Tutoring to Discover Focus (The art of questions in conversation)

**READ FOR FIRST MENTOR MEETING:** "Observing in the Writing Center," by [Gillespie and Lerner](#).

Determine your method for keeping track of your reflections on sessions you observe.

**INFORMAL WRITING FOR FIRST MENTOR MEETING:** Select ideas from "Observing in the Writing Center" that you would like to use in your observation log. These ideas may relate to content and/or format. Please be prepared to share this with your mentor group.

**9/12 Writing Process**

**Reading**

- "Writer-Based Prose," by [Linda Flower](#)
- Chapter 2 in *The Craft of Revision*

- Background: “Common Writing Problems: Focus, Organization, Development, Style, and Correctness,” [Margot Soven](#)

**Informal Writing:** For Flower article, 1) complete preparation questions for participants in student-led discussions (on BB Assignment page), and 2) create a list of typical signs of writer-based prose.

**In Class:** Tutoring to Find Focus/Writer’s Meaning

**By email or in class, make an appointment with Deb to discuss draft of Autobiography of a Communicator.**

### 9/17 Writing is a Complex Activity

#### Reading

- “Training writing skills: A cognitive developmental perspective,” [Ronald T. Kellogg](#)
- “From On-Line Management Problems to Strategies in Written Composition,” [Michel Fayol](#)
- Optional: "Working Memory in Writing: Evidence from the Dual-Task Technique," [Thierry Olive](#)

**Informal Writing: 1.** Categorize strategies in “[Strategies Handout](#)” according to stages of the writing process, 2. Consider: How is your writing time distributed across the stages: where do you spend the most time, the least time, why?

Discussion Leader(s) for "training Writing Skills":

Discussion Leader(s) for "On-Line Management":

### 9/19 Genre

#### Reading

- "Genre and Academic Writing in the Disciplines," [Ken Hyland](#)
- "Unconventional Essay" and "Scientific Essay on Structure and Meaning" (under "Assignments" in BB)

Out-of-Class Group Work: Working with three other students, select four pieces of writing from two different genres and analyze them to identify features that are meaningful, that is, conventions that meet the readers’ expectations for that genre and tell the reader how to interpret the text. Remember that these features may appear at any level (e.g., word, phrase, sentence, paragraph, organization, punctuation, subheadings), and may not involve words at all. Be prepared to share and defend your choices for the class.

In Class: 1. Large Group Discussion on Identifying Conventions 2. Speed tutoring (10 – 15 minutes per person) to find focus and purpose for Essay 2.

### 9/24 Shaping the Tutoring Session

#### Reading

- “The Role of Strategies, Knowledge, Will and Skills in a 30-Year Program of Writing Research,” [Steve Graham and Karen R. Harris](#)
- “Setting the Agenda for the Next Thirty Minutes,” William J. Macauley, Jr. (Chapter 1 in *A Tutor’s Guide*)
- On Tutoring: "The --ings of Tutoring: Five Steps to a Successful Tutoring Session," by [Phillips and Phillips](#)
- WSA Guidelines for a Session (on BB)

Discussion Leader(s) for "The Role of Strategies":

Discussion Leader(s) to lead us in a tutoring experience, based on "Setting the Agenda":

**In-Class:** Guided by “Five Steps to a Successful Tutoring Session” and “Minimalist Tutoring,” tutor each other on Essay 2.

By email or in class, set up a meeting with Deb for feedback on Essay 2.

### **9/26 Directive/Non-Directive Tutoring Continuum**

#### **Reading**

- “Mapping Tutorial Interactions,” [Jamie White-Farnham, Jeremiah Dyehouse, & Berna Siegel Finer](#)
- "Conference Activities," by [Muriel Harris](#)
- Optional: “Perspectives on Directive/Non-directive Continuum in the Writing Center,” by [Irene Clark](#)

Discussion/Workshop Leader(s) for “Conference Activities” and “Mapping Together”:

Writing: Define the two ends of the continuum: What does it mean to be a directive tutor? What does it mean to be non-directive?

### **10/1 Form/Essay Structure**

#### **Reading**

- On Writing: "The Music of Form: Rethinking Organization," by [Peter Elbow](#)
- On Writing: "Identifying and Teaching Rhetorical Plans for Arrangement," by [Podis and Podis](#)
- Chapters 4 and 5 in *The Craft of Revision*

Discussion/Workshop Leaders will choose which two of the three readings we will discuss.

Discussion/Workshop Leader(s):

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### **10/3 Tutoring toward Deep Thinking and Learning**

#### **Reading:**

- *Sharing and Responding*, by Elbow and Belanoff
- “Rethinking our View of Learning,” [Barbara Bird](#)
- Final Project Assignment (on BB)

Discussion/Workshop Leader(s) should provide an experience that relates *Sharing and Responding* to “Rethinking our View of Learning” (40 minutes allowed):

## **Argument and/as Stories across the Disciplines**

### **10/10**

#### **Reading**

- "Why Knowledge Transfer Matters: An Introduction," by [Gerald Nelms](#)
- "Connected, Disconnected, or Uncertain," [Dana Lynn Driscoll](#)
- "Crossing Disciplinary Boundaries," by [Sheila Tobias](#)
- Optional: Chapter 1 of *Including Students in Academic Conversations*, by [Rossen-Knill and Bakhmetyeva](#)

Discussion/Workshop Leaders will choose which two of readings 1-3 we will read and discuss. One discussion/workshop should involve practice tutoring.

Discussion/Workshop Leader(s):

Discussion/Workshop Leader(s):

Writing: To begin thinking about the final project, brainstorm areas/problems/questions of interest; list questions you have about the project.

**By email or in class, set up a meeting with Deb to discuss mid-semester assessment and ideas/plans for final project.**

### **10/15**

## Reading

- "Analyzing an Argument: A Simplified Toulmin Method," by [Timothy W. Crusius and Carolyn E. Channell](#)
- "Strong Inference," by [J.R. Platt](#)

Discussion/Workshop Leader(s) for "Analyzing an Argument":

Discussion/Workshop Leader(s) for "Strong Inference":

Note to discussion leader: the discussion and/or activity should help us figure out how to use the elements of argument in a tutoring session that leads the tutee to think critically about his/her draft and revision.

Hint: discovering a missing part of the argument is key to a meaningful revision.

**Writing: To begin thinking about the final project, brainstorm areas/problems/questions of interest; list questions you have about the project. Review your list and put your favorite idea up on the BB discussion list or add to another's thread on a topic.**

**THINKING: Read Page 8 of Nelms article on Knowledge Transfer and come up with an example that helps you refine your definition of the two types of bridging: forward looking and backward looking transfer.**

10/17 Guest Speaker: Katherine Schaefer

## Reading

- [How a Technical Story is Told](#)
- [Useful Questions When Dealing with a Science/Engineering Report](#)

10/22

- Tutoring in Unfamiliar Subjects, Greiner (Chapter 13 in *A Tutor's Guide*)
- Chapter 7 in *What the Writing Tutor Needs to Know*
- "Reading and Writing without Authority," [Penrose and Geisler](#)
- Optional: <http://owl.english.purdue.edu/owl/resource/670/04/> (Review all links on site that lead to information on writing in the social sciences.)

Discussion/Workshop Leader(s) to bring together 1-3:

Discussion/Workshop Leader(s) on "Authority":

Above and beyond: if you would like to receive an above and beyond point for doing the optional reading, please do the following: jot down a list of what's familiar to you if you're already in this discipline; if you're not, write down any questions you might have about this style of writing.

10/24

## Reading

- "Helping Writers to Write Analytically," Ben Rafoth (Chapter 12 in *A Tutor's Guide*)

Discussion/Workshop Leader(s):

10/29 **Digging Deeper into Tutoring**

- "A Critique of Pure Tutoring," [Linda K. Shamoon and Deborah H. Burns](#)
- "Tutoring in Emotionally Charged Sessions," Agostinelli, Poch, and Santoro (Chapter 5 in *A Tutor's Guide*)

Discussion/Workshop Leader(s) for "Critique":

Discussion/Workshop Leader(s) for "Emotionally Charged": Emily,

# Rhetorical Grammar

10/31

**Background Reading: What is a Sentence? What is Grammar?**

- Chapter 1 (optional: Chapter 2) in [How to Write a Sentence](#), by [Stanley Fish](#)
- Chapter 1 (optional: Chapter 2) in [Meaning-Centered Grammar](#), by [Craig Hancock](#)

**Discussion Leader: Wendy**

**Writing: :**

1. One- or two-sentence annotation of each reading + questions/observations. Please make every word count!
2. Punctuate "oh no I think I forgot it" as many ways as you can.
3. Write a two-page sentence.
4. Extra Credit: Write a 1-page sentence that has only one independent clause, the main verb of which appears as the last word of the sentence.

#### 11/5 Given-New and End-Focus

**Reading (Work through a few examples until you get the hang of given-new and end-focus; no need to do discussion questions)**

- Deb's [Given-New Text](#)
- Deb's [End-Focus Text](#) , [End-Focus](#) video
- Optional: "Reining the Given New Expectation....," [Deb Rossen-Knill](#)

**Writing:** Must Do:

*Part 1:* Select a longish sentence from your writing and rewrite it as many different ways as possible. As you do this, you may break the sentence up into several sentences. *Part 2:* Answer the following question: How do meanings differ across versions?

#### 11/7 Given-New and End-Focus

Practice Tutoring with Given-New and End-Focus and/or workshop to bring together different ideas on rhetorical grammar.

#### 11/12 Metadiscourse

**Reading**

- "Metadiscourse in Academic Writing: A Reappraisal," [Ken Hyland and Polly Tse](#)

**Writing:** Using the table in Hyland and Tse's article as a guide, underline as many instances of metadiscourse as you can find in an introduction and in a body paragraph of your writing. I suggest doing this for a piece that you've completed, as opposed to a work in progress.

#### 11/14 Paragraph Coherence

**Reading**

- "Flow and the Principle of Relevance: Bringing Our Dynamic Speaking Knowledge to Writing," by [Rossen-Knill](#)

**Writing:** Alternative to discussion questions: try principle of relevance on one of your paragraphs.

**In-Class: Practice tutoring using the Principle of Relevance**

### Tutoring in a Diverse Community

#### 11/19

**Reading**

- "Motivation and Writing," [Hidi and Boscolo](#)
- Optional: "Self-Efficacy Beliefs, Motivation, and Achievement in Writing: A Review of the Literature," [Pajares](#)
- Optional: "The Writing Approaches of University Students," by [Lavelle and Zuercher](#)
- "[What is Writing Anxiety](#) " and [Chapter 9](#) in *Conquering Writing Anxiety*, by Cynthia A. Arem
- "Talk to Me," Muriel Harris (Chapter 4 in *A Tutor's Guide*)

Discussion/Workshop Leader(s) for "Motivation and Writing" reading:

Discussion Leader(s) for reading on writing anxiety:

Informal Writing: Reflection: How do you deal with motivation, anxiety, or some other related feeling in your own writing? Would you recommend your approach to others?

#### 11/21

**Reading**

- "The Relativity of Linguistic Strategies: Rethinking Power and Solidarity in Gender and Dominance," by [Deborah Tannen](#)

- Dealing with Learning Disabilities in the Writing Center," by [Julie Neff](#)
- Recommended: "Access for All: The Role of Dis/Ability in Multiliteracy Centers," [Allison Hitt](#)
- Recommended: "Matters of Style," by [Richard Felder](#)

Discussion Leader(s) for gender reading: Sarah,  
Discussion Leader(s) for Neff disability reading:

**11/26**

**Reading**

- "Where Do I Start?" by [Dudley W. Reynolds](#)
- "Crossing Cultures with International ESL Writers," Carol Severino (Chapter 6 in *A Tutor's Guide*)
- Chapter 8 in *Craft of Revision*
- "Rethinking Writing Center Conferencing Strategies for the ESL Writer," [Judith K. Powers](#)
- Optional: "Tutoring ESL Students: Issues and Options," [Harris and Silva](#)
- Optional: 76-81 in "'Eye' Learners and 'Ear' Learners," [Joy Reid](#)
- Optional: "Contrastive Rhetoric," by [Iona Leki](#)

Discussion Leader(s) for "Where Do I Start" and "Crossing Cultures":

Discussion Leader(s) for Chapter 8 and "Rethinking":

**Writing:** To what extent might the suggestions in Chapter 8 of *Craft of Revision* work in a tutoring session with an EAPP student?

**11/28 Thanksgiving Break**

**12/3**

**Reading**

- "Myth 5: Students Must Learn to Correct All Their Writing Errors," by [Dana Ferris](#), in *Writing Myths*
- **Select one of the following readings:**
  - "Responding to Grammar Errors," by [Sheryl Holt](#)
  - "Helping Multilingual and ESL Students," by [Phillips and Phillips](#)
  - "Building Editing Skills: Putting Students at the Center of the Editing Process," by [Robin Murie](#)
- "Can You Proofread This?" Beth Rapp Young (Chapter 16 in *A Tutor's Guide*)

Discussion Leader(s) for "Myth 5" and readings on addressing sentence-level concerns:

Discussion Leader(s) for "Can You Proofread This?":

**12/5 Academic Honesty and Preparing for the Write-A-Thon**

**Reading**

- "UR Tutoring": Manual for Tutoring by WAS Program Writing Fellow Kelly Grossman (<http://writing.rochester.edu/services/tutors/index.html>)
- "(Non)Meeting of the Minds," Nicole Kraemer Munday (Chapter 3 in *A Tutor's Guide*)
- "What a Writer Wants," by [Raymond and Zarah Quinn](#)

**In Class**

- Discussion of Professional Boundaries
- Identify pairs for practicing online responses to research papers (responses due 12/10)
- Taking stock: group contest on identifying tutoring strategies

**12/10**

**Reading**

- "Protocols and Process in Online Tutoring," Cooper, Bui, and Riker (Chapter 15 in *A Tutor's Guide*)
- Locate and read U of R's online Academic Honesty information
  - "Staying out of Trouble," by [Pat Currie](#)
  - "Plagiarism as Literacy Practice: Recognizing and Rethinking Ethical Binaries," by [Kathryn Valentine](#)

**In Class:** If needed, continue taking-stock discussion/contest.  
**Discussion Leader(s) for Online Tutoring:**

**12/12** HAND IN FINAL PORTFOLIOS (Poster/Project Presentation)

**In Class:** Write-A-Thon Debriefing.

Please set up a meeting with me to discuss your final portfolios.