

The Writing Center's Guide to Successful Tutoring

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Full Name of Student

Professor So-and-so

English #####

18 February 2006

Title of Essay Goes Here and Is Centered: If It Runs to Two Lines, Then Make the Lines Relatively Equal in Length. Capitalize Properly. No Bold or Italics. No Periods at End

Always include an engaging, interesting, and relevant title. Note that the section including the student's name, course number, professor's name, and date, as well as the title, should all be double spaced. Here's how to create a proper header in Microsoft Word: click on "View" on the word-processing tool bar; scroll down to "Header and Footer"; type in your last name only; select alignment to the right (rather than left or center); after your last name, space once, and then click on the # sign in the Header and Footer tool bar; save; close the header window. The program will automatically set up a proper header on all your subsequent pages and number them accordingly.

Be sure to check your spelling, grammar, and usage throughout the paper. The English Department grading rubric only allows for only so many errors per page for each letter-grade level. MLA citation and documentation errors must be kept to a minimum for a paper to earn a C, and they must be virtually non-existent for a paper to earn higher than a C. Note that commas and periods always appear inside quotation marks, while semicolons, colons, question marks, and exclamation points do not. When citing page or line numbers, though, note that the period falls outside the parenthetical citation. Compare the following examples: A) Line five of the poem reads, "The muttering retreats," a phrase which subtly aligns itself with Prufrock's own self-conscious mumblings and his timid withdrawal from social participation. B) Early in the

text, Prufrock speaks of “muttering retreats” (5), a phrase which subtly aligns itself with his own self-conscious mumblings and his timid withdrawal from social participation. C) In his 1968 study *The Labyrinth of Language*, Max Black notes, “Tolerance and a liberal attitude towards innovation are as admirable in matters linguistic as elsewhere” (71).

Remember that the titles of novels, plays, films, and epic-length poems (such as John Milton's *Paradise Lost* or Dante's *Divine Comedy*) appear in italics. The same goes for critical and reference books such as *Natural Supernaturalism* by M. H. Abrams. On the other hand, shorter poems, short stories, and articles/essays appear in quotation marks—for example, “The Love Song of J. Alfred Prufrock,” by T. S. Eliot. This allows us to distinguish between James Baldwin's “Going to Meet the Man” and *Going to Meet the Man*—the former being the title of a short story and the latter being the title of the collection in which the story appears. Also, note that two hyphens—with no spaces before or after them—will automatically create a long dash in Microsoft Word. One can, however, present the long dash simply as two hyphens without spaces between words—as we used to have to do in the “typewriter days.” (Note that last period, by the way, inside the quotation mark.)

If you have any formatting or documentation questions, then consult the *MLA Handbook*. Use only Times New Roman typeface in 12-point font size. Ensure that your right margin is ragged, not justified, as you see here. Set your margins at one inch all around—left, right, bottom, and top (excluding the header where your last name and page number falls; Microsoft Word will automatically and correctly set this at ½ inch from the top of the page). The document you are reading accurately represents proper MLA spacing—so simply hold your essay up to this model and you'll know if you're on target. I will not read essays submitted in different typefaces or sizes; nor will I consider studies with improper margins. Note the proper

use of the semicolon in the preceding sentence. A semicolon has one primary use in college-level writing: it separates two related ideas, each of which could stand alone as a separate sentence. A quotation that runs more than four lines needs to be in block form.

Its left margin should be indented one inch from your text. (Note that paragraphs are indented half an inch.) The quotation should be double spaced, without quotation marks at the beginning or end of the quoted material. However, if the quotation includes a mixture of dialogue and narration, or if two or more characters engage in dialogue, then replicate the way the passage appears on the page. The parenthetical citation follows the block's last item of punctuation. (16)

To quote fewer than four lines of poetry, use slashes to indicate line breaks. For example:

Elizabeth Bishop's "In the Waiting Room" begins, "In Worcester, Massachusetts, / I went with Aunt Consuelo / to keep her dentist's appointment" (1-3). Be sure to add a space before and after each slash mark. To cite four or more lines of poetry, use block quotation format.

MLA format is designed to be easy, consistent, and, above all, repeatable. Simply lay this template over your paper. If your formatting is different in any way, then reformat. Check all margins, headers, titles, and spacings. Remember to use only one space after a period, not two. And try not to use ALL CAPS or *italics* or underlining or **bold** when you want to stress a word or analytical point. Better to imply it with your language and argument. If your argument needs these typographical marks, then you may want to retool your claims. Privilege strong analytical verbs in the active voice and subject-verb-object sentence constructions. Example: Here Shakespeare (subject/actor) questions (verb/action) three early-modern assumptions about masculinity (object). Use quotation marks to identify words cited as words. Example: In "XYZ," Rita Dove uses the word "desire" to suggest intellectual longing in addition to physical lust.

When citing a secondary source, always use a “cueing device” to introduce the quotation.

Example: In her 1985 study *Romantic Irony*, Anne Mellor notes that “Byron can be regarded as the quintessential Romantic ironist” (23).

When introducing a quotation, never use commas after “such as” and “that.” Do use commas with every other introduction, unless you precede the quotation with a complete sentence. Then use a colon. Example: The narrator of Charles Johnson’s *Middle Passage* struggles to understand the metaphysics of the slave ship he inhabits: “In a word, she was, from stem to stern, a process. She would not be [. . .] the same vessel that left New Orleans, it not being the nature of any ship to remain the same on that thrashing Void called the Atlantic” (36). Notice that ellipses are only used in the middle of quotations and not at their beginning or end. Be sure to separate the periods of an ellipsis with spaces, as in . . . this example.

Note that in block quotations (see above), the period comes at the end of the long block passage, followed by a parenthetical citation and no subsequent period. This is not true with in-text documentation, which should look like the two examples in the previous paragraph. If you need to make a minor adjustment to a quotation, such as turning a pronoun into a proper name for the sake of clarity, use brackets. For example, “Following [Squibb’s] orders, I helped prepare mess, and mess it was, for the biscuits were hard and full of weevils” (37).

Look below for the proper formatting of a Works Cited page. I hope this helps. If you have any questions, or if you notice an error in my presentation above (nobody’s perfect, right?), then please pipe up. As always, good luck on your essays.

Works Cited

Author's Last Name, Author's First Name. *Title of Book*. Publisher's Name, Date of Publication.

Blackmur, R. P. *Language as Gesture*. George Allen & Unwin, 1961.

Eliot, T. S. *Collected Poems 1909-1962*. Harcourt Brace Jovanovich, 1963.

---. "Tradition and the Individual Talent." *Selected Essays, 1917-1932*. Harcourt Brace, 1932.

Author's Last Name, Author's First Name. "Title of Article or Essay or Poems or Story." *Title of Journal or Anthology*, edited by name, vol. #, no. #, Year of Publication, pp. #-#.

Nelson, Marilyn. "Owning the Masters." *After New Formalism: Poets on Form, Narrative, and Tradition*, edited by Annie Finch, Story Line P, 1999, pp. 8-17.

Glasser, Perry. "The Veldt." *Passages North*, vol. 27, no. 1, 2006, pp. 27-38.

Author's Last Name, Author's First Name. "Page Title." *Website's Title*, Date of Publication, Official URL including.

Graham, Jorie. "The Familiar." *storySouth*, Winter 2005, 4 Feb. 2006, www.storysouth.com/winter2005/davidson.

Tutor Facts Sheet

The Writing Center is a safe space for student's to receive one-on-one tutoring for the questions and/or problems unsatisfied in classroom instruction and discussion.

The most important component of a non-English tutor is to be comfortable with the writing process and able to offer assistance outside of subject-specific content. Below are a few tips to help during the tutoring process:

Student Needs:

The primary concerns students require assistance with during a tutorial:

- Developing an arguable idea whilst brainstorming.
- Creating a strong, arguable thesis as well as persuasive, corresponding topic sentences.
- Providing solid evidence to prove the paper's argument, specifically identifying relevant quotations from the primary source text and eliminating gratuitous plot summary.
- Grammar check, which primarily consist of too much passive voice/weak verbs, misuse of punctuation (e.g., commas and semi-colons), sentence fragments, and misspellings or misuse of words (e.g., replacing simple words with more complex words with the use of a Thesaurus).
- Correct citation information.
- Staying within the parameters of the assignment.
- Translating professor comments and corrections.

Students may require assistance in more than one of the above areas. Due to the time constants of the appointments, tutors will only be able to assist with a few areas of concerns in a student's writing. The key thing to remember about the Writing Center is that it is a tutoring center and not a quick fix to a student's writing woes. Some problems may require more than one appointment, which is fine. The Writing Center allows students to bring in their assignments during any stage of the writing process but limited to only three appointments in a week's time. It is important for students understand that writing is a skill that takes practice just like any other skill.

The Tutorial Process:

1. The first step is to ascertain what the student wants accomplished during the allotted thirty-minute time slot.
2. Below are few suggestions for how to handle the different types of question/concerns typically brought into the Writing Center:
 - If the student's concern is cohesion or argumentation, take a few minutes to familiarize yourself with the assignment and the paper. (The student should provide you with the original prompt for the assignment.)
 - If the student's concern is grammar, take a few minutes to read over and mark up the first two-or-three paragraphs of the paper. The rest of the tutorial will consist of educating him/her of the problem areas within the paper and the ways to fix it in not only the initial assignment but in future ones as well. (Remember, we do not proofread papers.)

- If the student requests assistance with citation information, give the paper a quick run through. Alert the student to the problem areas as well as how to fix them. The Writing Center contains manuals from the three major styles (MLA, APA, and Chicago) as well as some print-outs for some of the others (ASA, AAA, etc.). If the style the student requests is not available, alert the management.
 - ❖ Depending on the severity of the initial request, the tutor may be able to offer assistance in more than one area. It is the tutor's prerogative to spend the allotted thirty-minutes in a way he/she deems productive and beneficial to the student.
 - ❖ In some situations, the tutor may also identify a problem that the student did not express; it is the tutor's prerogative if he/she wishes to address the other problems during the initial tutorial. If the tutor chooses to simply satisfy the student's request, simply alert the student to his/her ability to make up to three appointments in a week and advise them that they have issues that were not address during the initial tutorial.
3. Provide the student with helpful strategies for future writing situations.
Pull the strategies from personal experience or from classroom activities that can help the student.

Commenting:

- The goal is to give students as much feedback as possible without overwhelming and discouraging them. A vast majority of the students utilizing the facilities of the Writing Center are First-year composition students. Make sure all criticism is constructive. Negativity breeds hostility or apathy. The Writing Center's goal is to help not hinder.
- Also, do not act dismissive or mocking towards student writing. If the student is going in the wrong direction or if the paper's argument is factual wrong, guide the student in the correct direction whilst being respectful. The student does not have to take the course direction. That is fine. It is the student's paper. Simply inform the student where the errors derive as a reader. Hopefully, drawing the student's attention to the different ways his/her statement can be taken will have him/her reconsider the controversial statement(s).

Content Concerns:

Due to the unregulated nature of college classes, it is impossible to expect the tutor's in the Writing Center to know about every piece of writing a student may bring in an assignment about; therefore, it is not the tutor's responsibility to help the student with the content of his/her assignment. The tutor's knowledge of a specific piece is fortuitous for the student not mandatory.

Grading Consultation:

We do not evaluate student writing for a grade. If a student asks if their paper is an "A" paper, politely inform them of the Writing Center's policy and move on. We are neither the student's instructor nor his/her editor. Grading Consultation is only allowed when a student is meeting with his/her professor.

Collaboration:

Listed below are a few ways to prevent excessive collaboration:

- With the exception of dictation, the pencil or pen (or keyboard) stays in the student's hands.
The student is the one who should be taking notes during the tutorial not the tutor. By having the student retain control of the pen, it also prevents the tutor's instinct to write down how he/she would phrase something.
If the tutor does write something down, do not use full sentences.
The student will copy your words in the paper he/she turns in for a grade.
- Model writing for the students without giving them all of the answers.
Create examples for the student but use a different source text; this prevents the student from regurgitating someone else's words in his/her paper after they leave the WC.
- Don't let the student borrow your words. It seems innocent enough but can lead to major problems down the road.
If a student likes a word the tutor uses to describe something, make sure they know how to define the word before they record it down in his/her notes. Again, the student will use things provided to them by a tutor in his/her graded work. By making sure the student understands the word or wording, the tutor is preventing the student from receiving accusations of plagiarism. It has happened in the past. Be careful.
- Don't fix a student's words.
The paper needs to retain the student's voice at all times. The text belongs to them. If the tutor has a concern about phrasing, turn that concern into a conversation and let the student come up with a better way of saying something rather than the tutor improving the paper's diction.

And remember, while the students would love it, the Writing Center does not write essays for them. We are not a one-stop shop for all of their writing needs where they can pick up a full draft to turn in for a grade. We are here to help, not hand-hold.

Professionalism:

While the tutor might not agree with an assignment or comment made by a professor, never collude with a student during a tutorial. Do not succumb to the temptation to discredit another professor's work in front of a student. If you have any concerns about a particular assignment, go to either the Coordinator or the Front Desk. Professors deserve respect from their students.

Behavioral Issues:

- If you encounter a rude, derisive, offensive, or disruptive behavior in a student, feel free to conclude the session and ask him/her to leave.

- If the student's frustration begins to impair the effectiveness of the session, let the student know that he/she can make another appointment and conclude the tutorial. It might just be a clashing of personalities and a different tutor may make all the difference.

Tutor Conduct:

- If a tutor is unable to arrive at the start of his/her shift, please contact either the Front Desk by phone or email, and provide an estimated time of arrival.
- If a tutor is unable to work his/her shift, please find coverage for the entire duration of said shift, and let the Front Desk know of the alteration to the schedule.
- The Writing Center is a professional space, meaning that any misconduct on the part of the tutor (e.g. flirting, soliciting phone numbers, etc.) will result in disciplinary action and possible termination.

ESL Students:

English Second Language students sometimes require slightly more help than native-speaking students. ESL students receive one-hour tutorials to ensure they have plenty of time and direction. For additional tips on how to tutor ESL students, see the "ESL Tutorial" document.

Learning Disability Students:

Like ESL students, students with a type of learning disability receive additional time to ensure they get all of the help they can before leaving the Writing Center.

If a situation arises that you feel uncomfortable or insecure about handling something, feel free to ask assistance from either the Coordinator, Front Desk, or one of the other tutors. Any future questions about anything not mentioned above or about a situation not listed, again, feel free to seek assistance from the Coordinator, the Front Desk, or one of the other tutors. The Writing Center is a safe place for additional learning.

Contact Information:

Coordinator:

Duane Theobald
678-839-5312 / dtheobal@westga.edu

Front Desk:

Stephanie Urich
678-839-6513 / surich@westga.edu

Helpful Tips/Tricks of the Trade for Writing Tutors
(information derived from *The Bedford Guide for Writing Tutors, Sixth Edition* by Leigh Ryan and Lisa Zimmerelli)

The Writing Center as a Workplace (Chp.1)

Below are some basic notions of how you, as a writing tutor, should operate within the Center. This is not an exhaustive list by any means; however, it will help give you some perspective and let you know of some basic concepts to keep in mind as you tutor:

- Tutoring involves both responsibility and trust. As a general rule, writing centers themselves tend deliberately to project an inviting, relaxed atmosphere and tutors reflect this ambiance through their casual friendliness.
- When meeting with a student, try, if at all possible, to make the student feel welcome (as many are nervous to enter the Center) and avoid negative comments about the writer's topic. This can be very off putting.
- Never collude with a student about how terrible a professor's assignment and/or evaluation of their writing may be. Even if you have an unfavorable opinion, espousing that can and likely will be dangerous (and can be traced back to you).
- Do not openly speculate what a student's grade on a paper might be. You might have a good idea and/or indication; however, you are not the professor and you do not know a student's writing in a more holistic, class-based manner.
- As a tutor, you may wear many hats or have to take on different roles during a tutorial. Keep in mind that, especially as a commentator of student work, your goal is to "provide perspective, make connections to larger issues, [and] give students a sense of when and how they are moving forward"—quote from Muriel Harris.
- When meeting with a student, especially if you do not know the content material well, do not consider yourself at a loss. In many instances, "knowing little or nothing about a topic often makes you a perfect audience for a paper." If you do not know much about a topic, you can then provide more advice regarding structure, execution of argument, etc.

Inside the Tutoring Session (Chp.2)

- Below are some suggestions/best practices when first meeting with a student:
 - Introduce yourself
 - Sit side-by-side: this conveys that you are looking at the work in progress together
 - Give the writer control of their paper: keep the paper in front of the writer as much as possible (same rule with laptops/computers)
 - Keep resources and tools nearby: having materials to reference can be both beneficial to you and the student
- As a tutor, you have four powerful tools at your disposal
 - Asking questions
 - Listening actively
 - Facilitating by responding as a reader
 - Using silence and wait time to allow a writer to think
- When responding to a paper as a reader, you are providing feedback and impressing that you imagine the writer's audience might have. Within the "respond as a reader"

technique, you do not presume to know all of the answers but rather pose questions and offer feedback that will help bridge the gap between the writer and the audience.

- Along this same vein, it is useful, when reacting to a paper and providing feedback, that the tutor use “I” statements and ask questions that invite the writer to further examine, explore, and clarify his/her ideas and approaches.
- It is vitally important, as a writing tutor, to develop critical awareness. One of the best questions you can pose to a student is “So what?” That question encourages writers to think about their purpose in addressing their audience and justify other points in the paper.
- In utilizing the “silence and wait time” technique, do recognize not to let too much time lapse and cause you and the student to become uncomfortable. The idea within this technique is to cause the student to really think about their work and respond to a question or comment thoughtfully. Also, it gives you, as the tutor, a break from talking and responding and make sure the student is actively engaged in the tutoring session.

Tutoring Writers through the Writing Process (Chp.3)

- Keep in mind that writing is a process of discovery—of exploring, testing, and refining ideas, then figuring out the most effective way to communicate those ideas to an audience.
 - To quote William Zinsser, “Writing is no respecter of blueprints—it’s too subjective a process, too full of surprises.”
- **Our goal as writing tutors is to make the people we work with more effective writers by facilitating changes in the way in which they view and produce writing.**

The Writers You Tutor (Chp.4)

- As a tutor, it is often encouraged that you apply the concept of *universal design*, meaning that you can consider and conduct any tutorial in a very similar manner. The concept of “universal design” essentially teaches us “that products, the built environment, and services can be pleasing to and usable by everyone, regardless of age, ability, or other differences.”
 - In writing tutoring, it means that every session focuses foremost on assisting a writer with his/her writing. A part of doing that takes differences into account, but as accommodations and not as something that defines the writer.
- Try to discuss the paper that the writer presents as a rough draft. Regardless of how messy or clean the draft is, think and talk about it as a work in progress, one that is full of promise and potential.
- Consider various learning styles when conducting a writing tutorial:
 - Visual
 - Work from written material, pointing to, circling, highlighting, etc. the student’s work.
 - Use color when possible, with colored pens or, if you’re working at a computer, highlight text on the page.
 - Separate a passage into individual sentences on the computer (causes the student to see his/her work in smaller “chunks” rather than as a whole text—helps make errors a bit more clear).

- Auditory
 - Read instructions, notes, or other materials aloud, or have the student read aloud.
 - Repeat or rephrase directions and explanations, especially ones that may be more complicated.
- Kinesthetic
 - Have sticky notes on hand, and use them to identify parts of the paper (like the thesis, topic sentences, etc.). Have the student write the concept on the sticky note and then match it to the appropriate part of the paper.
- How do I help...
 - A writer with anxiety?
 - Briefly explain the writing process. Point out that beginning as soon as possible makes the task easier.
 - Point out that breaking down the process of writing into specific, manageable tasks can help writers feel degrees of success along the way.
 - Suggest that writers set firm writing appointments with themselves and build in rewards.
 - Remind writers that a rough draft is exactly that: *rough*.
 - A writer with basic writing skills?
 - Take care to be supportive, respectful, patient, and encouraging.
 - Look at grammatical and punctuation not in isolation but as a part of communicating ideas effectively. If writers struggle to combine two sentences, use that example to talk about the appropriate punctuation rather than simply handing them an exercise on commas or semicolons.
 - Have writers read their papers aloud or into a digital recorder. Listening to themselves can help writers identify weaknesses in development, coherence, and sentence structure.
 - A writer who is multilingual?
 - Keep in mind that culture determines acceptable ways of presenting information, and in a tutoring session, acknowledging cultural differences often means explaining appropriate rhetorical patterns for standard academic English.
 - Be aware that not every writer you meet from a particular culture embodies what you know about that culture. Also, the grammatical issues that multilingual writers deal with are not homogenous.
 - Try to respond first to the content and organization of the paper, as you would with any writer. Read the description of the assignment and see if the paper adequately addresses the audience and fulfills the purpose. Listen to the writer is trying to say on paper and help them make sense of it.
 - Encourage writers to talk through what they want to say in each paragraph—in other words, to describe briefly each paragraph’s focus and content.
 - Keep in mind that some writers may regard you as an expert and expect you to provide answer and simply fix the problems in their papers—this is, of course, not what you do.

- **Remember that, when working with multilingual writers, no one can absorb a great deal of information at one time. It is wiser to concentrate on one or two problems at a time so that writers can understand them and feel some degree of success.**
- A writer with a learning disability?
 - It is important that writers with learning disabilities are not incapable of writing well; they simply process information in ways that can present additional challenges to the writing process.
 - If a writer with a learning disability does not offer information about coping strategies, ask! Work with these writers as conscientiously as you would with any writer, but take additional care to involve the writer, to structure and sequence material, and then reinforce that structure.
 - Find a quiet place to work (minimize distractions).
 - Be patient, explain things clearly, and repeat or rephrase if necessary.
 - Be aware that a writer with a learning disability may correct something and then make the same error again. Do not assume that he/she is lazy or has not been paying attention.
- A writer who is an adult learner?
 - FYI: The adult learner is a student who is returning to or beginning college several years after high school graduation and return for a variety of reasons (i.e. personal fulfillment, career changes, military discharge, job promotion, etc.).
 - Be sensitive to the writer's anxiety and supportive of his/her efforts to come back to school (might feel a bit overwhelmed and like a "fish out of water").
 - Be aware of age differences and your demeanor.
 - Help writers use real-world experiences appropriately in their academic papers.
 - Do not allow the adult learner to become too dependent on your help. As with any student, establish boundaries and make sure that the writer maintains control of his/her paper at all times.

Helping Writers across the Curriculum (Chp.5)

The following categories are indicative of papers/writing assignments that may creep up during your time in the Center. Since we largely see English papers in the Center, an explanation of that is not included here:

- Lab Reports and Scientific Papers
 - Typically follow the following sections: title page, abstract, introduction, materials and methods, results, discussion, and references.
 - Major difference between a lab report and a scientific paper is that a report is much shorter and the audience is a professor and/or classmates, whereas a scientific paper places an experiment into conversation with other research and invites further study (also, audience is the scientific community at large).
- Group Writing Projects/Papers

- When you meet with a group, encourage all members to be present (even if it is not required by the professor).
- During the session, you may be looking over a rough draft or you may be answering questions that the group has about how to approach the assignment. In either case, you will be facilitating discussions and helping the group come to a consensus and, hopefully, come to terms with what their final product will look like.
- Resumes (Traditional)
 - While we do not get a huge call for these in the Center, still be on the look-out for one every once in a while.
 - A resume should be as succinct and clear as possible so a prospective employer can absorb information at a glance.
 - Encourage students to seek out solid examples of what a resume/CV might look like. We usually suggest students, especially those seeking to craft something that best resembles a CV, to look up faculty members' profiles on the UWG website. This can give them a good indication of what they can do with their own document.

MLA: A Quick and Easy Guide

Below is a quick look at some of the relevant information pertaining to the MLA citation style. For a more thorough evaluation of the style, refer to the new *MLA Handbook: Eighth Edition*.

Formatting:

Margins: 1 inch
Font: Times New Roman, 12 pt.
Paragraphs: Double-space
Alignment: Left
Header: Last Name and page numbers

Headings: (*example below of formatting*)

Student's first and last name

Professor's name

Course and section number

Date (day month year)

In-Text Citations:

(Information below provided by Purdue OWL)

In MLA style, referring to the works of others in your text is done by using what is known as **parenthetical citation**. This method involves placing relevant source information in parentheses after a quote or a paraphrase.

General Guidelines

- The source information required in a parenthetical citation depends upon the source's entry on the Works Cited (bibliography) page.
- Any source information that you provide in-text must correspond to the source information on the Works Cited page. More specifically, whatever signal word or phrase you provide to your readers in the text, must be the first thing that appears on the left-hand margin of the corresponding entry in the Works Cited List.

In-text citations: Author-page style

MLA format follows the author-page method of in-text citation. This means that the author's last name and the page number(s) from which the quotation or paraphrase is taken must appear in the text, and a complete reference should appear on your Works Cited page. The author's name may appear either in the sentence itself or in parentheses

following the quotation or paraphrase, but the page number(s) should always appear in the parentheses, not in the text of your sentence. For example:

- Wordsworth stated that Romantic poetry was marked by a "spontaneous overflow of powerful feelings" (263).
- Romantic poetry is characterized by the "spontaneous overflow of powerful feelings" (Wordsworth 263).
- Wordsworth extensively explored the role of emotion in the creative process (263).

Both citations in the examples above, (263) and (Wordsworth 263), tell readers that the information in the sentence can be located on page 263 of a work by an author named Wordsworth. If readers want more information about this source, they can turn to the Works Cited page, where, under the name of Wordsworth, they would find the full citation of the text, which contained the quotation.

Block Quotation:

For prose, if a quotation runs longer than four lines into the text, set it off from the text by beginning a new line, indenting one inch from the left margin, and typing it double-spaced, without adding quotation marks. The parenthetical reference for a block quotation sits at the very end in parentheses after the closing punctuation.

For poetry, if a quotation runs longer than three lines into the text, set it off from the text in the same way as a prose quotation.

Works Cited Page:

The Eighth edition of MLA has changed some of the formatting of the Works Cited page. The order in which information is listed is as follows:

Author. Title of Source. Title of Container, Other Contributors, Version, Number, Publisher, Publication date, Location.

Author: the author's last name is followed by a comma and then the author's first name.

Title of Source: the title of the source is usually primarily displayed. The entry of the title should be a full representation of the piece. A colon should separate the primary title from the secondary title. The source should be in quotation marks if it is part of a larger work. The source should be in italics if it is self-contained and independent.

Title of Container: The container represents the larger whole of a source. The entry of the container is normally italicized and should be followed by a comma, since the information that comes next describes the container. (E.g., book collection title, periodical, television series, web site, comic book series, etc.)

Other Contributors: Other people may be involved in the creation of the source referenced. If their participation is important to the research conducted or to identifying the source, name the other contributors in the entry. Precede each name with a description of the role. (E.g., adapted by, directed by, edited by, translated by, etc.)

Version: If the source indicates that it is a version of the work, identify the version in the entry. Books are commonly identified as editions instead of versions.

Number: If the source is part of a numbered sequence, include the sequence number in the entry. (E.g., vol. #, no. # / season #, episode # / etc.)

Publisher: The publisher is the organization primarily responsible for producing or making the source available to the public.

Publication date: The publication date is the one that is most meaningful or most relevant to the source.

Location: The location is specific to the medium of the source. For print media, the location is indicated by page numbers (formatted as “p.” for a single page followed by the number or “pp.” for multiple pages followed by the numerical range). The location of an online source is primarily indicated by the URL or web address. The location in a DVD set is indicated by the disc number.

Below are a few examples of the information required for the MLA reference page citations:

Book:

Last name, first of author. *Book Title*. Publisher, Year.

Film/Television:

Title of Movie. Directed by_____, performance by _____, Distributor, year.

Title of Show. Created by _____, performance by _____, Production Company, years of Series.

Journal Article:

Last name, first of author. “Article Title.” *Journal Title*, vol. #, no. #, publication year, pp. #-#.

Work in Anthology:

Last name, first of author. "Chapter Title." *Collection's Title*, edited by____,

Publisher, year, pp. #-#.

For a more thorough examination of the Works Cited page, and information necessary for source identification, please consult the manual.

APA: A Quick and Easy Guide

Formatting:

Margins: 1 inch
Font: Times New Roman, 12 pt.
Paragraphs: Double-space
Alignment: Left
Header: Running head

Sections:

Title Page
Abstract
Main Body
List of References

Headings:

The heading for APA belongs on the title page of the document. (*Example below*)
Instructors might require different information.

Title:

Subtitle

Student's name

Course and section number

Professor's name

Date (month day, year)

Abstract:

The abstract should be written in tight, concise language (between 150 to 250 words). It should contain at least your research topic, research questions, participants, methods, results, data analysis, and conclusions.

In-Text Citation:

(*Information below provided by Purdue OWL*)

Paraphrasing:

If paraphrasing an idea from another work, you only have to refer to the author and year of publication in your in-text reference, but APA guidelines encourage you to also provide the page number (although it is not required.)

Ex: paraphrasing of the text (Author last name, year of publication) punctuation at the end

Ex: ... (Robbins, 2008).

Quote less than 40 words:

Name author in the signal phrase or in the parentheses each time you cite the work. In the parenthetical citation after the author's last name, include the publication year and the quoted page numbers from the reference. Make sure to separate each piece of information in the parenthetical citation with commas.

Ex: "... (Smith, 2005, p.6).

Ex: "... (Smith, 2005, pp. 8-9).

Incorporating a source into a paragraph:

If you are directly quoting from a work, you will need to include the author, year of publication, and the page number for the reference (preceded by "p."). Introduce the quotation with a signal phrase that includes the author's last name followed by the date of publication in parentheses.

According to Stemmer (2008)...

Stemmer (2008) indicates...

Quote more than 40 words (block quote):

Block quotes in APA are like MLA but with a year attached. For prose, if a quotation runs longer than 40 words into the text, set it off from the text by beginning a new line, indenting one-half inch from the left margin, and typing it double-spaced, without adding quotation marks. Indent any new, subsequent paragraph by one-half inch. The parenthetical reference for a block quotation sits at the very end in parentheses after the closing punctuation.

Ex: . (Roueche & Roueche, 1993, p.121)

Secondary Source:

When citing a source within a source, name the original work and give a citation for the secondary source.

Ex: Stemmer's work (as cited in Pratt, 2008).

Pratt on Reference page

Reference Page:

(Examples provided by *APA: The Easy Way*)

Title: References (centered)

Book:

Branham, C. (1998). *Profiles of great African Americans*. Lincolnwood, IL: Publications International.

Magazine:

Clemetson, L. (2001, January 8). Oprah on Oprah. *Newsweek*, 137, 38-44.

Newspaper:

Dedman, B. (1999, October 10). Professor Oprah, preaching what she practices. *New York Times*, p. C1.

Website:

Sandsworth, L. R. (n.d.). *Oprah's dynasty*. Retrieved from
<http://www.femalebusinessnews.com/oprah/apap/ttl>

For further information, check the APA manual.

Chicago: A Quick and Easy Guide

Formatting:

Margins: 1 inch

Font: Times New Roman, 12 pt. or Courier, 12 pt.

Paragraph: Double-space

Alignment: Left

Header: Page numbers start on the second page with page number two (2).

Headings:

The heading for Chicago belongs on the title page of the document. (*Example below*)
Instructors might require different information.

TITLE:
SUBTITLE

Student's name
Course and section number
Date (month day, year)

Headings within the Document:

(Information below is directly from Purdue OWL)

Chicago has an optional system of five heading levels.

Chicago Headings

Level Format

- 1. Centered, Boldface or Italic Type, Headline-style Capitalization**
2. Centered, Regular Type, Headline-style Capitalization
- 3. Flush Left, Boldface or Italic Type, Headline-style Capitalization**
4. Flush left, roman type, sentence-style capitalization
- 5. Run in at beginning of paragraph (no blank line after), boldface or italic type, sentence-style capitalization, terminal period.**

Block quotes:

Formatted like APA, but block quotes for Chicago start at 100 words or more—or at least eight lines. Set new text off from the text by beginning a new line, indenting one inch from the left margin, and typing it single-spaced, without adding quotation marks. The parenthetical reference for a block quotation sits at the very end in parentheses after the closing punctuation.

Capitalizations:

“Capitalize the first word in a direct quote. Do not capitalize a direct quotation when it is blended into the main sentence” (Houghton 2008, 16).

Above citation is an example of Turabian Author-Date Style. Full citation would be found in a reference list:

Houghton, Peggy M. 2008. *The Chicago Manual of Style: The Easy Way*.
Flint, MI: Baker College.

Ellipses:

Omissions are indicated using ellipses free of brackets.

Author-Date Style

Full source following quote:

“Ex: ...” (Robert K. Yin, *Case Study Research: Design and Methods* [Thousand Oaks: SAGE Publications, 2003], 83).

Ex: As stated in Yin’s *Case Study Research: Design and Methods* (SAGE Publications, 2003), the design of the study is extremely important.

Ibid:

“Used [to replace the] bibliographic information in the second parenthetical reference if the passage is from the same source and is cited closely to the first” (Peggy M. Houghton, *The Chicago Manual of Style: The Easy Way* [Flint, MI: Baker College, 2008], 20).

Ex: (ibid., 85)

Citation Information Breakdown for Chicago:

Title the Bibliography “References”

(Below direct examples from *CSM: The East Way*)

Paraphrase in text:

In the military, publicly berating a subordinate in order to achieve positive behavioral change is accepted.¹

Footnote:

1. Anthony J. Bonanno, *Argumentative Strategies in the Military*, (Chicago: Sinclair Books, 2008), 212.

Bibliography:

Bonanno, Anthony J. *Argumentative Strategies in the Military*. Chicago: Sinclair Books, 2008.

Bibliography:

(Below from Purdue OWL)

- Leave two blank lines between “Bibliography” or “References” and your first entry.
- Leave one blank line between remaining entries.
- List entries in letter-by-letter alphabetical order according to the first word in each entry.
- Use “and,” not an ampersand, “&,” for multi-author entries.
- For two to three authors, write out all names.
- For four to ten authors, write out all names in the bibliography but only the first author’s name plus “et al.” in notes and parenthetical citations.
- When a source has no identifiable author, cite it by its title, both on the references page and in shortened form (up to four keywords from that title) in parenthetical citations throughout the text.
- Write out publishers’ names in full.
- Do not use access dates unless publication dates are unavailable.
- If you cannot ascertain the publication date of a *printed* work, use the abbreviation “n.d.”
- Provide DOIs instead of URLs whenever possible.
- If you cannot name a specific page number when called for, you have other options: section (sec.), equation (eq.), volume (vol.), or note (n.).

QEP News

What is the QEP?

The QEP (Quality Enhancement Plan) is a requirement from SACSCOC, the college accreditation board, for all colleges and universities. Our university surveyed, and later voted through, that our QEP would focus on improving undergraduate writing.

In order to improve undergraduate writing, most core classes contain some new form of writing assignment that is graded using the QEP grading rubric. Not all classes assign a grade to their QEP assignments, but most will have some type grade associated with the assignment.

The QEP is specifically in the following courses:

- Area A: ENGL 1101 and 1102
- Area B1: Art 2000, COMM 1110, ENGL 2050, THEA 2050, GRMN/FREN/SPAN 1001 and 1002, and PHIL 2020
- Area C1: XIDS 2100, ART 1201, 2201, and 2202, ENGL 2060, FILM 2080, MUSC 1100 and 1120, and THEA 1100
- all labs in area D with the exception of Chemistry, which is assessing the QEP in the lecture sections rather than the labs
- Area E: POLS 1101

The major QEP assignments that we have in the Writing Center are English Composition papers, Film assignments, speech outlines and occasion speeches, Chemistry's summary assignment, and Political Science's letter to a government official assignment.

ESL Tutorial Guide

It is an indisputable fact that the English language is difficult. Due to English being their second language, the tried and true methods utilized by tutors like reading a paper aloud to discover errors will not work to the same effect for ESL students. Below are a few suggestions on how to best help with ESL students' writing:

1. Breakdown the issue found within the writing into higher/lower level concerns. The main objective with an ESL student, just like with any other student, is to make sure that he/she follows the parameters of the assignment and maintains a coherent, organized argument throughout the paper over grammatical concerns:

- Higher: Coherency, Structured Argument, Supporting Evidence, and Audience
- Lower: Sentence Structure and Grammar

2. Commenting:

All students require some type of feedback. With ESL students, be as clear and concise with comments as possible. The one-hour tutorials allow more time for the tutor to go over comments and concerns raised in the structure of a student's paper. Take the time to go over any grammatical marks made on the assignment to ensure that the student understands his/her errors and to prevent confusion from vague or cryptic comments, abbreviations, and/or correction codes from the Writer's Resource.

3. Focus on the rhetorical structure of the paper's argument.

Grammatical concerns are a necessary component to improving a student's writing, but the rhetorical structure of the argument needs to be sound first. If the student insists on grammatical help, meet the student halfway by addressing some of the higher-level concerns first, and after resolving some of the issues, begin to address the lower-level concerns.

4. Reading the paper aloud.

While reading the paper aloud to an ESL student will not help him/her in the same way as a native speaker, it will help the student become more comfortable with the English language. Students with a more thorough grasp of the English language will be more apt at catching errors through oration of their work.

ESL tutoring requires patience and the ability to be thorough. If you have any question or concerns while tutoring an ESL student, feel free to ask a UWC staff member or another tutor.

Analyze Anything by Greg Fraser and Chad Davidson

In discussing the varying levels of complexity inherent in signs, Fraser and Davidson explain that “layers of significance shift and multiply depending on the cultural and historical contexts in which they appear. In fact, whole cultures themselves can be viewed as extraordinarily complicated and ever-shifting systems of signs. Some contemporary theorists go so far as to suggest that, when it comes right down to it, *everything* is a sign, because everything exists within a meaning-making system of some kind. Nothing, in other words, floats free from the realm of signs that lend significance to our social practice and individual lives” (3).

Conspicuous signs are found primarily in advertisements, films, television, and literature (3). (Signs are more readily available within the aforementioned texts because of their inherent artificiality. Each text has individuals purposely incorporating content and context that then inform the viewer’s conscious or unconscious interpretation of meaning.)

According to semiotics, Davidson and Fraser explain, “meanings are not inherent in, or intrinsically connected to, signs themselves. Instead, meanings are relational, situational. What surrounds the sign defines it, and the sign defines what it surrounds” (7).

Semiotics suggest that “all meaning emerges [...] through relationships between signs. [...] [M]eaning is more of a process, an action, a consequence of signs in context” (8).

A sign, explains Davidson and Fraser, is a “cultural indicator that not only relies on other indicators for identity and meaning, but that also carries ideological baggage. It communicates political, moral, and ethical suggestions” (8).

During the evaluation phase of sign selection, Davidson and Fraser advise that student’s “create careful inventories of textual elements that arouse curiosity and give the reader pause. Such a catalog of semiotic markers invariably leads to deeper understanding of the texts under examination, and also sets the stage for effective sign selection” (27). (A constructive avenue of sign selection and evidence gathering might benefit from the incorporation of Dr. Master’s Mountain of Notes.)

Two avenues of writing with the *Analyze Anything* method is the “Five-Idea Structure for Five-Idea” essay (161) or the “Single-Thesis Structure” essay (162). The “Five-Idea Structure” includes staging, five idea-illustration-interpretation examples, and a conclusion; whereas the “Single-Thesis Structure” includes staging, framing, the idea (or overarching thesis), five examples of illustration-interpretation, and a conclusion.

Glossary for *Analyze Anything*

Sign: They are traditionally a tangible artifact that highlights the artifice inherent in a specific texts that contains a multiplicity of avenues of study. Signs should contain multiple meanings, invite strong interpretations, and pique the reader’s interest (22).

Signal: Interpreted meaning of the sign that the paper focuses on and argues.

Significance: Essentially the “So what?” portion of the thesis.

Picking a Sign

Ladder of Specificity (pp. 20-23): Each step or rung is adding another level of specificity during the creation of an argument. The point is to continue to climb until reaching a subject that is arguable for the length of the student's assignment.

Scrutiny of Sign (pp. 23-28): Playing and pulling apart the sign/subject of study to begin deciphering possible meanings; it necessitates "slowing down and reading attentively" (26).

V.O.I.C.E. Test (pp.44-48): The test verifies the effectiveness of a sign through the following steps: Visibility, Originality, Import, Complexity, and Energy.

Questioning, Staging, and the Generating of Ideas

Driving Theoretical Questions (pp. 52-65): The questions are meant to help derive the meaning(s) and importance of the sign: "An effective group of theoretical questions focuses on *one* unique phenomenon and helps the analyst approach it from a *variety* of interpretive angles" (54-5). Practical questions help to "pin down the specifics of [the] sign within the text or cultural setting" (56). The questions also enable students to develop an academic distance from the sign/subject of their assignment.

Staging (pp.65-73): Staging enables the writer to situate the sign within its cultural and/or historical context, while incorporating and addressing the driving theoretical questions: "[The student] can spotlight [the] sign like the star of a drama, situate it within a specific place and time, and pose a curious interpretive problem or puzzle associated with the phenomenon" (65).

Semiotic Iceberg (pp. 81-84): An illustration of the need to delve deep when exploring a sign, because the larger significance is what the paper should be relying to the reading audience: "What lies above the waterline (the sign that is apparent in literature or culture) turns out to be a tiny piece of an invisible mass of significance. The visible sign [...] is just the tips of the iceberg" (81).

Framing (pp. 110-18): Situates and explores the sign within context, which helps to position the sign and guide to "potentially relevant paths of research" (110).

Researching and Building Essays

Three-"I"ed Monster (pp. 125-34): The three "I"s stand for Idea, Illustration, and Interpretation. The steps for utilizing the Three-"I"ed Monster are as follows: "After declaring the idea in the first sentence (and then restating it in the second), the response quickly moves to illustrations: examples, proof, evidence to buttress the idea. The second paragraph then devotes itself to interpretation" (127).

K.S.A.: Key Skill Assignment, which is the process work for First-Year Writing classes utilizing the *Analyze Anything* method.

Professor Sarah Hendricks' Essay Trajectory (for both STEAM and Non-STEAM classes)

Assignment One: Summary

This is not a full-length essay, rather it is a page-long summary of the text. This page-long summary will be condensed and become the first body paragraph of essay one (below). Summaries need to be *comprehensive, brief, accurate, neutral, and independent*, all according to Wilhoit's text *A Brief Guide to Writing from Readings*.

Assignment Two: Response

This essay asks the students to give a personal response to the text. This will more than likely be an emotional response, and the students are encouraged to use "I." They, in essence, are saying how the text made them feel and explaining why. They should not, however, spend too much time on making personal connections i.e. offering anecdotes or stories from their life. Instead, they need to maintain a standard construction: topic sentence that clearly states the response, textual evidence, and analysis of how that piece of evidence caused the response. The essay should have a standard introduction and conclusion, but the first "body paragraph" is the condensed version of their summary essay before they move on to their response body paragraphs. This essay needs to be three full pages long, not including Works Cited. There should be no secondary sources, but their primary text should be on the Works Cited page.

Assignment Three: Critique

In this essay, students should be making a claim about the quality and effectiveness of one of three texts that they've read. The only element of summary present in this essay should be in the introductory paragraph, and there should be no response (including any use of "I"/"Me"). There are eight specific criteria that they need to choose from for this essay: claims, grounds, warrants, pathos, logos, ethos, and style and/or organization. There should be no other qualities mentioned in the thesis or in the body paragraphs—these are the only aspects that they are assessing in critiquing the reading as a whole. The thesis statement is required to state which of the criteria they are using and make a claim about the overall quality of the work, though they can talk about positive and negative aspects in the process of making that overall claim. They should follow a standard body paragraph structure wherein evidence from the text is analyzed to show how the criterion is either good/bad, an asset/detriment, etc. and what it contributes to the overall quality of the work. This essay needs to be at least three full pages, not including the Works Cited page. There should be no secondary sources, but their primary text should be on the Works Cited page.

Assignment Four: Synthesis

The final essay of the semester asks the students to build their own thesis-driven argument that is inspired by some aspect of the readings. They are required to use one of the sources that we used in class as a primary source, but they should additionally have at least two sources that they have researched on their own. These sources can come from library databases, popular news websites, and, essentially, anything that's considered vetted and viable, but we do discuss each of these types of sources and being critical in choosing reliable, unbiased sources. While one of the things that we stress for this essay is research, this, again, is an argumentative essay, not a research essay. They need to be making a distinct claim that carries throughout their essay. Students are encouraged to incorporate counter-arguments, but these are not explicitly required. The essay follows the same claims, grounds, and warrants structure as the Response and Critique units, but students sometimes lose track of this structure and tend towards summary because they are somewhat overwhelmed by the amount of information they want to include from their sources. This essay needs to be between 4 and 5 full pages, not including the Works Cited page. All sources need to be listed on the Works Cited page, conforming to MLA standards.