

Appendix A

Conference Excerpts

Excerpts 1 and 2 are reprinted from handouts distributed by Donald A. McAndrew and Thomas J. Reigstad at their Conference on College Composition and Communication postconvention workshop, "Training Tutors for Lab or Class" (March 31, 1984).

1. Roger Garrison conference, 11 April 1979

In the following conference, Roger Garrison is working with a student named Andrea, who is writing a news story about a jogging event to be held on her campus. As you read through the dialogue, consider the following:

1. What suggestions and recommendations does Garrison offer the writer?
2. What positive comments does Garrison offer?
3. What concerns does this student mention? Are her concerns considered by the instructor?
4. Compare this conference excerpt with excerpt 2, between Donald Murray and a student. How do Garrison and Murray differ in controlling the direction of the conference? Can you find comments by Garrison and Murray which illustrate the differences and similarities you notice?

Andrea: You said do something on public relations.

Garrison: Oh, yes.

Andrea: And I wrote it kind of like a newspaper. Is that, I didn't know if that's what you wanted or not.

Garrison: That's fine. Well, I think I suggested that to you.

Andrea: Yeah, you said something about a newspaper, but I didn't know if that's . . .

Garrison: Well, let's see how you've done this. [reads silently] Ah, this is for runners and joggers, isn't it?

Andrea: Um-hmm.

Garrison: Okay, I think I'd put that in the lead sentence if I were you. Because the title of the event is not entirely clear to the reader who knows nothing about the background of what you say, so when you say . . . "for runners and joggers," you're adding this information that the reader needs.

Andrea: Um-hmm.

Garrison: Now, here, take these two sentences and show me how you can save a couple of words here.

Andrea: "The race will . . ."

Garrison: Ah, the sentences themselves are perfectly all right. But I want you to see where you can save a couple of words.

Andrea: Okay, "After that later it will begin?"

Garrison: No. You can save two. See? [adds "-ing" to paper] "Beginning at."

Andrea: Okay.

Garrison: You make one sentence out of it instead of two. Okay?

Andrea: Okay. Um-hmm. I don't know if this should be, is that what they would call them, "entries"? The people, I couldn't think of . . .

Garrison: Yes. Actually, what I would do is, the entry blank, or something, has to be filled in?

Andrea: Yes.

Garrison: Well, then I would say, "entry blanks." Okay?

Andrea: Well, this is the people who are already entered.

Garrison: Oh. Oh, no wonder you had a question about that! [laughter] No, then I would try something like this, "Those entered in the race should be . . ." Now where is, here, remember you're a reader here at the college, "each division—" what are the divisions? You're not sure?

Andrea: There's different ones, there's different age . . .

Garrison: Age groups?

Andrea: Yeah.

Garrison: Well, I think you can solve that either by first finding out what the divisions are . . .

Andrea: They are just different age groups. Would I have to mention age group divisions?

Garrison: Oh, all right. Then, I would help the reader . . . “age group divisions,” fine. See because then that adjective qualifies that enough for a reader who doesn’t know anything about it. To know this group by ages instead of whether you’ve got one-legged races, two-legged . . . [laughter]

Andrea: Okay.

Garrison: [pointing at closing phrase which reads “See you there!”] You never put that kind of thing in a piece like this. Okay?

Andrea: Yeah. I wasn’t sure if I should or not.

Garrison: Now I want you to take it back and to tighten it up just a little bit more. If you can get any more significant information, particularly toward the beginning. For instance, the building at which they’re going to meet would be useful. What building? And, or where on the campus? Are they going to meet in the cemetery where they’re going to run, or what? I’m serious. The purpose of a news piece like this is to transmit information in the most economical fashion that you can. So you compress as much as you can into a short piece for newspaper use. Okay? In a newspaper, this would be about two inches long.

Andrea: Um-hmm.

Garrison: And don’t recopy it. I want to see what you’re doing in between the lines.

Andrea: All right.

Garrison: Okay?

2. Donald Murray conference, 17 April 1979

In this excerpt Donald Murray is working with a student who is writing an article he plans to submit to a national magazine. The excerpt included here is only the first part of the conference. As you read through the dialogue, consider the following:

1. In the conference the student clearly takes the initiative in the conversation. What concerns does he mention?
2. What methods does Murray use to respond to his concerns?
3. How would you describe the questions Murray asks the student to consider?

4. How would you feel if you were the student in this tutorial?

Murray: So, you said you were mad at me all weekend?

Mark: No, actually that was kind of an overstatement, just to dramatize the way I was feeling (laughter) when I came into school. I didn't give you much thought this weekend as far as doing the paper, but I, there was a few times when I said "What am I doing this for?" because I didn't like what was happening. I felt like you sent me 15 pages, which was—wow—it was over half the paper—just wiping it out.

Murray: Yeah. I wanted about 20 pages out. I said, out of 34, 35, I think.

Mark: Right, precisely. It was 35 plus a paragraph.

Murray: Yeah.

Mark: So when I, you know, got home and was just wiping out these sections and I found some that, yeah, when I trimmed them out, hey, you know, that really didn't . . . all it did was clutter it up.

Murray: Right.

Mark: But then there were other sections that, you know, if I wiped out even a little bit of it, I had to wipe out a whole section.

Murray: Right, right.

Mark: And that section was I thought, well, I won't say crucial because I don't know what is crucial and what isn't . . .

Murray: Yeah, yeah.

Mark: It was a very integral part of what I was trying to do in the paper. And I felt like a lot of that was kind of lost by just pasting things together.

Murray: So, you didn't do it?

Mark: Oh, I did it.

Murray: You did it?

Mark: Yeah. You told me to cut it down as much as I could—

Murray: —yeah, as much as you could, but you cut it down to 23 pages—

Mark: —to 23 pages.

Murray: Ten pages, eleven pages?

Mark: Ah, yeah, something like that.

Murray: Yeah. All right.

Mark: And I was crying at that. (laughter) As for when I started getting angry at you was when I was typing up this paper, which I typed up three times, three times before, and I had all these sheets of paper that were almost identical except that they were offset because I cut up before and I had to type these things all over again and I was doing a terrible job typing that day, and I broke a pencil against the wall, and left two dents in the wall where I had beaten my pencil (laughter), and that's when I was getting frustrated.

Murray: When you were retyping it like that, did you find any changes in voice or anything happening in your writing? Did any of your writing change when you typed it? Or, are you able to isolate yourself?

Mark: Phew! Boy, that's not the time to ask me on that one.

Murray: Yeah.

Mark: Because I was just not into it.

Murray: Yeah. What do you think of the piece now?

Mark: As it is now? I wasn't happy with it.

Murray: Yeah.

Mark: It seemed to be too . . . It didn't seem to be as continuous and as complete as the other one.

Murray: Yeah.

Mark: I feel like if I'm going to cut it down to 15 pages, I'm going to have to throw out the whole paper, and restructure and retype it.

Murray: Yeah.

Mark: And not try to say the same thing that I'm trying to say.

Murray: This merely was, as I said, arbitrary and it was also tentative, as you mentioned it was an experiment—

Mark: —which is why I might not even continue it.

Murray: —and you, you know, compromised halfway between, you're right in suggesting which way you were going to go. I think the piece is improved a lot. I really do.

Mark: (laughter) Okay. That's what I got to figure out with you, because I don't know exactly why you think it's improved. Or what you're saying—

Murray: —because it's a tighter, I've been pushing you to be freer and let your voice come stronger, but I think it did run on a bit. And I wanted it to. But I think that this tightens it up and makes it a much better piece. I think it's a much more focused, stronger piece. I have a couple of small things in the beginning here, a couple of uses of language, then I saw practically just—well, see if I can find them. I didn't want to mark this up because it's so beautifully typed. A couple of words that I might . . . see where they are. I think this is, you've given it much more focus, and I really feel that the experience is more compressed. I mean, you've got to decide that ultimately, and it's hard for you to decide and it's hard for me to decide. Both of us are bad readers in the sense we've read it several times—

Mark: —been reading it all along, um-hum.

Murray: —but it read much more of a whole, than the time before. I did think it did run on too much, and I wanted you to go on and on and on, you know, I talked to you at the beginning about fifty or seventy-five pages, you turned green at certain stages.

Mark: Yeah.

Murray: But I think that I really like it. But I think in the writing there's just something that disappeared. Let me see if I can find this, having brought that up, find out one or two words.

Mark: I wanted to look over that introduction a bit. Because the sentence structure seemed to be repetitive.

Murray: Yeah.

3. René's conference, 15 April 1985

In the excerpt included here, René, a peer tutor, and a student in the writing lab where René works are meeting to talk about an assignment for his composition course. The student has brought along a list of topics that the teacher has given the class. Initially, the student has chosen the topic of learning from a mistake. He has brought to the tutorial a draft of a paper which discusses several mistakes he has made. The excerpt of the tutorial included here represents the first quarter of the whole session. In a section not included here, about halfway through the tutorial, the student decides to switch to a different topic from the list distributed by the teacher.

As you read through the excerpt, consider the following questions:

1. What is René trying to accomplish with this student?
2. How well does she succeed in achieving her goal(s)? What does she do or say that contributes to this?
3. To what degree does René control the direction of this tutorial? What evidence is there that the student voices his concerns?
4. What problems do you think the student is having with this paper? To what extent does he understand René's questions?
5. What goals would you set for this tutorial, and how would you achieve them?

René: Well, what kind did you pick? As in description, as in definition?

Student: It's like . . .

René: OK, first off, I really think you should limit your paper to one of these because it says your topic is learning from one mistake or from *a* mistake. One mistake, not learning from mistakes, OK? So, I think you should pick the one you can write the most about first of all, and then we can come up with some ideas for it, OK? Umm, I want to know how you broke your car. What were you doing? What do you mean by broke your car? I don't know how a person can break a car, OK? Pretend like I am from another planet and I know nothing about cars, so you have to tell me this. And it could be a very good descriptive paper about how you broke your car . . . because that's learning from a mistake, right?

Student: Yeah, but I mean like . . .

René: OK, tell me about what you did. Start from the beginning. You bought your new Chevette, right? That's what you say here. "I bought a brand new Chevette when I got my license." So you were sixteen, right?

Student: Yeah.

René: OK, so what did you do?

Student: I don't know, just . . .

René: Well, did you wreck it? Did you . . .

Student: No, but I just . . . give me a second . . .

René: What?

Student: Let me think.

René: OK, tell me like you're telling me a story. This is your Happy Hour or Story Hour, OK?

Student: I just like, like just drove it hard. I drove it real fast, you know, and I just . . .

René: Well, just give me a "for example."

Student: If I was at a stoplight, I had to beat the guy to the next stoplight. That's how I drove it hard.

René: Oh, so you're the rabbit instead of the turtle.

Student: Yeah.

René: OK . . .

Student: So, you know, I was pretty hard on it.

René: On your car. So wait, what eventually happened to the car though? I don't understand.

Student: OK, the clutch, I mean, I broke that.

René: You broke the clutch?

Student: Yeah. The reason I wouldn't tell you about, I mean . . .

René: You can tell me. What? What's so funny?

Student: How can I explain this here? Just a second. All right.

René: I want several instances, I mean, examples . . .

Student: No, no, just the clutch, man. I just broke that so . . . that's how it sort of happened.

René: See, OK, what I want you to do with this paper is I want you to give me the background of how . . . Well, do you want to work with that one or would you prefer to work with whatever this one is? Or you can work with the accident or the ticket. But I want you to concentrate on one of them and give me a lot of description and background of it. Exactly what happened. I want that kind of stuff. So you can use lots of adjectives, you know?

Student: Uh huh. Well, like, this stuff is just made up.

René: Oh, was it? OK.

Student: Well, I mean that guy, you know, you just make stories more interesting to everyone, you know. But this stuff really happened.

René: These last two were actually . . .

Student: Where I started talking about these two things.

René: OK. Well, which one do you think you can develop more fully? Which one do you think you can write more about? Because you've got to focus your paper on one of these because it's too broad right now, and it's not . . . I don't see you tying anything together. It's like here's one story, here's another story, and here's another story. And now you should bring it all into focus. Even if you want to work with this one you made up, if you can describe it and work on it . . .

Student: You mean, like, what do I describe about it?

René: Well, how to . . . I mean, you have to keep remembering this is about learning from a mistake. So you always have to go back to that no matter what story you develop in your paper. You always have to go "How did you learn from this mistake?" You have to tell me what the mistake was, the circumstances surrounding it, and how you learned from it.

Student: OK, this story that I made up, you know? Well, I intended . . . That kid, you know, is driving real reckless and everything, you know. Well, this older man is driving real careful. Then, down here where it says the old man . . .

René: . . . used to drive that way . . .

Student: Yeah. So he has already learned from his mistake.

René: He's learned, but the kid hasn't.

Student: Yeah, but he just now has.

René: You've got an interesting idea if you can develop it. If you want to work with that one, we can work with that one. But you've got to come up with . . . You have to have the focus of your paper, and then you have to have all the supports, and how you learned from the mistake. Because you have to remember that that's what the paper is all about. So, which one do you want to work with? Which one do you think you can be the most creative and tell me every single detail?

Student: What if we made this . . .

René: I don't know if you want . . . But, well, you can base factual material . . . You can give me lots of, uh, mate-

rial. Well, I would think you could, for how you drove your car to break.

Student: I guess you had to be there.

René: I still don't know how you can break a car, but that's OK. Which one do you want to do? We have to sit down and develop, I mean really think about these things, and develop some . . .

Student: Hmmmm . . .

4. Tim's tutorial

The conference included here, from Joyce Kinkead's "Tutors in the Writing Center," 6-8, is from a writing lab tutorial. As you read the excerpt, consider the following questions:

1. What is Tim trying to accomplish in this tutorial?
2. To what extent does the student learn how to become a self-sufficient writer? Does the student voice any problems or concerns about the paper?
3. What methods and approaches does Tim use to help the student?
4. If you were the student, how would you react to this tutorial? Do you consider Tim an effective tutor? Why?

Tim: What was the assignment?

Student: It's supposed to be a definition essay, English 101.

Tim: OK, and what was your word?

Student: He said you could define a word or explain something.

Tim: Do you have any kind of outline for this?

Student: Well, kind of. I drew one.

Tim: OK, I'd like to see something more in the form of—something where you've got an intro and come to a conclusion.

Student: OK.

Tim: And then what you need is a theme, and that theme can be anything.

Student: Like the title I put? Modern Music is Not Noise.

Tim: I see. I could have sworn that said hot noise. All right then that will be your theme, modern music. Ah, I think

that this is probably OK for that first paragraph. You might want to give their definition and then yours.

Student: So give . . .

Tim: So b and then a. Depending on how it works best for you. But then down here in your conclusion you're going to restate.

Student: What was said in the paper?

Tim: Yes, restate the theme and summarize. The trick in the conclusion is to not say the same things that you've already said but to go beyond that. So what we're going to do here is list reasons why modern music is not noise; not everyone likes the same thing; that's fine.

Student: Did I introduce the paper right?

Tim: I think so.

Student: See, he said introduce it and start off by giving examples, you know.

Tim: OK. This is where you're starting here, your second draft, right, and I'd say right down here is where you want—your last sentence of your intro should be a strong sentence, what you're going to talk about. This is a long intro, but I think that you're OK in that respect. OK, when you say courtesy, how would you say that relates?

Student: I think people should respect what other people like, I mean, not everyone is going to like the same thing.

Tim: I think maybe you need to—you've said people don't like the same things and I think courtesy is a part of that. Let's keep reading and see how it works. (reads)

Student: I missed a semicolon there and also a comma.

Tim: Well, or you could use the semicolon and get rid of the "also." That might sound better, just get rid of the "also." I think that maybe instead of courtesy you may have to defend your music.

Student: OK.

Tim: You know I see courtesy down here in your outline, but I don't really ever see it mentioned up here. I think it's just a question of structure; you need to get an outline you can live with.

Student: This is my outline, but he never stressed writing one.

Tim: As I say . . .

Student: I'm glad you're helping me with that, because I don't know how to use one.

Tim: Well, OK.

Student: And it's the end of the quarter.

Tim: Well, I think that this will work for you in terms of an intro and a conclusion, and what you've got to get here is a theme; it's got to be one theme, something you can support.

Student: That's true. I did that.

Tim: Yes, I think so. I think that these two turned out to be pretty close to the same thing. I think you'll want the "disagreeable sound" here and maybe you could even come up with—you're basing your whole paper really on this first paragraph, and I think you're going to have to try to defend your music a little more, rather than just your right to listen to what you want. You're saying that modern music is not noise. I would say think in terms of defending your music more.

Student: All right.

Tim: OK?

Student: Thank you.

Tim: Uh huh.

5. Kathy's conference, April, 1985

The excerpt included here is from a writing lab conference between Kathy, a peer tutor, and a student with whom she has been working for many weeks. In the excerpt included here, Kathy and the student have been working for a while with an exercise on active verbs and are now moving on to another exercise sheet on linking verbs.

As you read the excerpt, consider the following questions:

1. What is Kathy's purpose in asking the student if memorizing is easy for him? Why does she then tell him about her brother and sister?
2. To help the student remember linking verbs, Kathy uses several techniques. What are they?
3. Kathy has the student practice supplying different adjectives to complete the sentence "Apples are . . ." Why?

4. How well do you think Kathy has succeeded in accomplishing her goal of having this student learn to recognize linking verbs?

Kathy: OK, so that's fine. Now you really understand action verbs. We'll say, "OK, that's one thing we've really got down." OK?

Student: OK.

Kathy: Now at any time if I feel you're missing them. If you're not clear, we'll go back.

Student: Right.

Kathy: So, I think OK with action verbs. I'm pleased. You should be pleased with yourself, really. Good job. Verbs that show existence—another term is linking verbs, OK? You stop me when you want to ask questions or discuss it. (Reads from the exercise sheet.) "Not all verbs show action. Some verbs show that something exists or is related to something else. These verbs are called linking verbs. One group of these verbs consists of words like 'is.' These verbs are called verbs of being." Verbs of being . . . I want to make sure you know what it is.

Student: State of being.

Kathy: State of being. OK. Your cousin is in the room. Try to find, if there's a verb, try to find one for me. Where is it?

Student: Ahhh . . .

Kathy: OK, cousin . . . what?

Student: Umm, if it's not "is," it would be "in."

Kathy: OK, I'm saying this is the verb, and there isn't another one. So we're going to have to be able to recognize this. That's what I was trying to say. The cousin . . . doesn't say that he walked, doesn't say that he sat . . . He is in the room. I am here. That tells you something about me and what, you know, . . . that's what I am . . . I am here. The verb "is" tells us that the cousin exists. Doesn't tell us what he's doing in his existence. But we know that he is. Other verbs of this group include "am," "are," "was," and "were." Give me a two-word sentence with this.

Student: I am.

Kathy: I am.

Student: They are.

Kathy: They are.

Student: I was.

Kathy: I was, yeah.

Student: They were.

Kathy: They were. OK. Sometimes verbs like “is” connect or link two words or ideas. Let’s not work on that yet. Let’s work on this. Let’s make sure we got this, OK? In terms of being . . . write down these verbs for me, would you? “Is,” “am,” “are,” “was,” and “were.” How are you at memorizing things? Does memory work come easy for you? Or is it hard for you?

Student: It’s hard.

Kathy: Hard, OK. My brother, David, he’s fourteen. He’s a freshman in high school, and he can memorize like that. It’s, you know, easy for him. Kelly, who is ten . . . it’s the hardest thing in the world for her. I’m sorta like her. So it, you know, doesn’t . . . it just tells me something about them. It doesn’t qualify them one way or the other . . . good, bad, better than, you know, anything like that. I wondered because, you know, one way we could approach things is to try to memorize them. So if that’s not an easy tool for you, then we’ll find something else.

Student: My chemistry. It’s the same. I have lots to know, to memorize. My roommate, he makes lists to memorize, but that doesn’t help me.

Kathy: Hmm . . . chemistry . . . So how do you study . . . to remember all that stuff?

Student: I write it down, sort of notes like, over . . . I write notes after lecture and from the book.

Kathy: Well, OK, so we can do the same thing here. I want you to be able to recognize them though. So, write them . . . good, that’s fine . . . All right . . . And what else do you call them? Linking verbs and states of being. OK, I just want to go over this one more time. Tell me about the state of being.

Student: Shows its existence.

Kathy: Think of it. You’ve got a right to exist . . . you’ve got a right to be in that chair. You are. So let’s go on here with the sheet. “Connect or link two words or ideas in a relationship.” In other words, we’re going to start over here with a person. We’re going to have this linking verb in

the middle, and then we're going to relate this person to the rest . . . this part of the sentence to the rest of this sentence. To the rest that's over here. It's gonna be like a balance. They may not be equal, but they're gonna be related. Apples are red. Now, apples don't equal red, but they're related. In that sentence, "are" connected them, linked them. It made some connection up here for me. Apples are yellow. I can relate those to each other.

Student: Apples are green.

Kathy: Apples are green. Apples are bitter. Come up with another.

Student: Apples are delicious.

Kathy: Apples are delicious. Apples are . . .

Student: Juicy.

Kathy: Juicy.

Student: Sweet.

Kathy: Apples are sweet. Apples are great . . . OK . . .

Student: Apples are amazing . . . (laughs)

Kathy: The amazing apple. (laughs)

Student: Well, you've got the incredible egg.

Kathy: Yeah. In each of those instances, this part was telling you about this part. They're related. There's a connection.

Student: And "are" was the connector.

6. Mickey's conference, April, 1985

The excerpt included here is from a writing lab tutorial between Mickey and a student whom she has met for the first time. In the portion of the transcript included here, they are working with the first paragraph of a paper the student has brought in . The paragraph they are discussing is as follows:

Videos have unquestionably altered peoples relationship with music. At nightclubs across the country people dance to videos and after tiring with dancing, relax in the video lounges. Can people no longer listen to music on the radio when they watch and hear music on television? Stars such as Madonna and David Lee Roth have become successful largely on the strength of their videos. Because of the publics reaction to them videos have taken on a new importance in rock. Much controversy has arisen over whether this new development has hurt or helped rock music. Although evidence exists to support both sides, a careful review of the facts suggests that videos have not damaged rock music.

As you read the excerpt, consider the following questions:

1. What aspect of the paper does the writer want to work on? How do you know this?
2. What methods or approaches does Mickey use to help the student? What other techniques might have been used?
3. What changes is Mickey suggesting that the student make in the paragraph being considered? To what degree do you think the student understands how to take this paragraph home and rewrite it?
4. Would you characterize Mickey as an effective tutor? Why?

Mickey: I'm not quite sure I understand what you mean . . . that you're concerned that the paper doesn't follow like it should.

Student: Well, I'm not sure that the conclusions are right . . . that they follow correctly . . . whether it's balanced . . .

Mickey: Did your teacher make some comment about this?

Student: No, she said in my last paper I should watch especially to stay away from clichés. But this draft just doesn't go along smoothly. Maybe I'm having trouble with the topic.

Mickey: Would it help if we read this together? I could sort of tell you as we go what I'm getting from the paper as a reader . . . if I'm having trouble picking up your meaning. Maybe those are the spots that aren't smooth. OK?

Student: Sure, go on.

Mickey: Why don't you read the first few sentences out loud, and then we'll see where we are.

Student: "Videos have unquestionably altered peoples relationship with music." Ummm . . . I forgot the apostrophe. Hate them. It goes here, right. "Videos have unquestionably altered people's relationship with music. At nightclubs across the country people dance to videos and after tiring with dancing, relax in the video lounges. Can people no longer listen to music on the radio when they watch and hear music on television? Stars such as Madonna and David Lee Roth have become successful largely on the strength of their videos."

Mickey: Umm, I'm not quite sure here . . . let's see . . . You're talking about people watching and listening to videos.

Then, you go on to how people become successful. Is there a reason why there's a switch here? I'm not sure why or how I got here, about Madonna and David Lee Roth becoming successful.

Student: Because of the public's relation to them. Videos have taken on a new importance in rock. I want to show three different examples of how . . . of how videos are changing rock music.

Mickey: Three examples of how videos are changing rock music?

Student: Well, like altering people's relationship with it.

Mickey: Let me see if I see what you're saying. They alter people's relationship . . . because . . . people go to these video lounges.

Student: They don't dance to records anymore. They dance to like you know, these video screens and you no longer go into a quiet room, you go to a . . . you still watch music.

Mickey: Oh, I see! OK, the examples. I didn't quite understand. I see what you're saying now. They alter people's relationship with music. OK, the altering went from one thing to another.

Student: Right.

Mickey: So, now they're dancing to videos, but I don't know what it's changed from.

Student: Just records, you know.

Mickey: It would really help me as a reader if you showed me what it changed from—to. You've given the "to" side pretty clearly. Here's what it changed to, but I didn't see that this was an example of change. Let me give you an example. At nightclubs across the country, people no longer dance to records, they dance to videos. Then, I'd know the old, and I'd see the change to, the altering that you mention in the first sentence.

Student: OK, OK. I guess . . .

Mickey: See, I missed your point because I couldn't go from the "altering" in the first sentence to anything like that in the second sentence. And you wanted me to see this as an example.

Student: Right, right . . . I get your meaning.

- Mickey:* So, they used to dance to records, and now they dance to videos. So that's one thing . . . Now, here you want to add on another example, right?
- Student:* Sure.
- Mickey:* Have you talked about using transition words in class?
- Student:* Yeah.
- Mickey:* OK, so how if you're adding one thing to another, how do you signal to the reader?
- Student:* I don't really know.
- Mickey:* Sure you do. If you told me your room is painted white, and you also wanted to tell me it has three windows, what words would you use to show the connection?
- Student:* "And?"
- Mickey:* Sure, there are a lot of connectors like "and." What other words mean "and"?
- Student:* . . . You mean like "also"?
- Mickey:* Great. OK, so with that kind of clue, I would see that you're making a list here of examples. Now I know that one thing is they used to dance to records and now dance to videos. What else? What's next on your list of examples?
- Student:* Well, in addition, young people no longer listen to music on the radio, but they can watch and hear music on TV.
- Mickey:* Now we're rolling. Let's go on to this sentence. I don't know if it's going to explain that one some more, or if it's going to be a new thing on your list.
- Student:* It's like people now don't become good just because of their quality, but more on the quality of their videos rather than the quality of their sound.
- Mickey:* Yeah, I missed that point. See, you just did a lot of good explaining, but it's not there on the page. You're saying that they become successful on the strength of their videos. I was reading along and not really following what you were saying. So, now, those are three things. Because of the public's reaction to them, videos have taken on a new importance in rock.
- Student:* I thought that would sum up these. Like people react, you know, like people are having new reactions to videos.
- Mickey:* Then what about a summing-up word to show me that that's what you're doing.

Student: Could I say “to sum up”? I suppose since it’s a conclusion, I could do something like “therefore,” but that’s kind of too formal. Maybe I could just explain that as a result . . .

Mickey: Hey, that’s great. Now you’re really meshing ideas and sentences together for me.