

5 Strategies for Teaching One-to-One

The basic assumption of this book is that the one-to-one setting of the conference is a superb teaching environment. But that does not mean that putting a student and a teacher together will automatically result in better teaching and more learning. No mystical transformation takes place: ineffective teachers can remain ineffective; recalcitrant, indifferent, or slow learners can remain recalcitrant, indifferent, or slow. What the conference does provide is a setting where a different—and some of us would say better—kind of teaching can take place. Every chapter of this book has dealt with some aspect of these differences, such as the possibility for effective interaction, individualized feedback and diagnosis, and so on; and here we will be concerned with yet another difference, specific teaching strategies that are appropriate to the conference setting.

Since teachers differ as much in their theoretical approaches and teaching styles as students differ in their writing habits and problems, this chapter offers not a definitive set of “how tos” but a grab bag for teachers and tutors to dip into, a collection of strategies from which to draw something useful. One teacher’s strategy cannot automatically be used by another because strategies have to fit not only different teaching styles and personalities but also different theoretical or pedagogical preferences. We also have to consider students’ own differences, in their learning styles, in their problems, and in the sources or causes of those problems.

The notion of a grab bag, then, implies that all of us can select what looks useful for ourselves and switch from one strategy to another when the first one doesn’t work. We might find ourselves working with one student who finds visual representations helpful, while for another having us call attention to an error several times helps in proofreading for it. The teacher’s flexibility in moving on and trying something different is a key factor in the success of conferences. That “moving on” is the result of the kind of ongoing diagnosis discussed in chapter 4. It is the interaction of teacher and student, the teacher checking to see how things are working and the student offering the immediate feedback needed in that checking, that determines the forward motion of a conference.

To provide an indication of the variety of approaches we can use in conferences, this chapter will first offer some strategies for helping students with rhetorical and composing skills. The rest of the chapter offers some general strategies for dealing with grammatical errors and then some techniques that help students improve their editing skills when dealing with specific problems in sentence structure, punctuation, spelling, usage, and all the other matters covered under the general rubric of “grammar.”

Strategies for Working on Rhetorical and Composing Skills

For teachers, the conference provides the necessary opportunity to hear writers talk about their writing, to listen to their intentions, and to help them lessen the disparity between what was attempted and what was achieved. And that help may involve assistance with any one of a number of writing skills, including those listed here.

Planning, Generating, and Developing

When students come to conferences before they begin a piece of writing, they may be at the very early stages of choosing a general subject. If there are no constraints of any kind on choosing a topic, they may flounder in so much freedom and need help locating areas of interest. “What should I write about?” is a dead-end question students pose for themselves, a question that we need to rephrase because it provokes no purpose in the writer’s mind and stirs no urge to communicate to an audience. Instead, we might ask, “If I were to write a biographical sketch of you, what would you like me to write?” or, “Suppose I were interviewing you for the newspaper and wanted to question you on one of your favorite topics. What would I ask questions about?” Peer tutors I have overheard have great success with questions such as “If we were going to meet at a party and I asked a friend of yours what you liked to talk about, what would your friend suggest?” Or, we might ask, “What have you been thinking or reading about lately?” or inquire about personal interests or goals. For term paper topics, a helpful leading question is “What would you like to learn more about?” Additional subjects might be suggested through profile questionnaires which ask students to discuss aspects of their personal history and views about themselves and their world.¹

Sometimes students have trouble locating their own topics within a general subject that has been assigned. Asked to write about meaningful experiences in their lives, memorable persons they have known, special holiday celebrations in their families, and so on, some students

need assistance in making subjects come alive for them. One approach is to start swapping stories; if we offer them something that we might write about, as in any conversational setting some students will respond with their own stories. Another approach is to ask students merely to rattle off several possibilities that anyone (not necessarily they) might write about, a type of brainstorming technique but less threatening because the writer is not being asked to generate a topic for his or her own paper. That is, students may not initially be able to choose a memorable person they would care to write about, but most can begin generating a list of possibilities. It helps considerably for us to contribute to the growing list, a sort of "think tank" approach in which one person's ideas help initiate more ideas in the other person. When there is an adequate list of possibilities, it's easier to begin to narrow and focus than it was initially to come up with a single topic.

When a subject has been chosen, student and teacher can turn their attention to purpose and audience. The teacher's role here is not only as a listener but also as a recorder, keeping brief notes (or memory jogs) as students talk and explore what they might write about. Any of the heuristic questions offered in composition texts can keep the conversation flowing forward as the student goes on to generate material; but for some teachers, invention probes such as looping, cubing, tagmemics, the journalistic W's (who, what, when, where, why, how), the pentad, and so on are less useful than the simple invitation, "Tell me more." Sometimes we can serve as useful aids to a student's invention just by being an interested audience asking whatever questions any listener in need of more information might ask.

Linda Flower and John Hayes's strategies for generating ideas include the process of "playing your thoughts," a process that can include brainstorming, staging a scenario (role playing), playing out an analogy (this topic is like X), and allowing oneself time to rest and incubate. To push the ideas generated through any or all of these processes, that is, to develop more material, Flower and Hayes offer several strategies: (1) find a cue word or rich bit (a word which taps into a network of ideas and associations in the writer's mind), (2) nutshell the ideas and teach them (which forces the writer both to summarize the major focus and also to elaborate in order to be sure that listeners will get the point), (3) tree the ideas (which involves putting the fragments of brainstorming into a hierarchical order of some kind, but not necessarily an outline), and (4) test the writing by reading as if you were the reader.²

Focusing on a Thesis or Main Point

When a writer has generated material and has either a rough draft or enough planning notes to begin defining a specific point or focus for a paper, the give and take of a conference dialogue can help him or her arrive at a workable thesis statement. Sometimes being asked to verbalize the point to someone else is sufficient to help students arrive at their preferred main idea. Straightforward questions such as “What point do you want to make?” or “If I walked up to your desk and asked what you’re writing about, what would you say?” are helpful here. Then we need to listen while students formulate their responses to such questions.

We can again help writers by taking a few notes, if possible, about what they are saying while they talk, because in the process of formulating or considering various options they may forget some of what they have generated. I’ve noticed my note taking to be particularly helpful for students who are weighing options for difficult word choices in their thesis statements. The cognitive effort expended on each choice seems to drive the previous one from short-term memory, but seeing their options on paper helps their recall and frees such students from having to remember previous options while simultaneously generating new ones. Taking notes for students is also helpful when they inadvertently shift their points as they formulate various drafts of their statements. Noting a shift, disparity, or drift is easier when the options are caught on paper and can be compared visually. When we record student versions of a main point on paper, we may also be demonstrating writing behavior some students haven’t yet tried.

Another prompt to help students formulate their points is the one used by Robert Child in his tutorials, as he writes down and explains the following:³

thesis = promise

I promise that I will talk about _____ in this (or these) ways

The particular way in which the instructor formulates the original question or offers the above strategy is of less importance than the dialogue that follows. We can listen, ask appropriate questions, keep notes, and help students realize strengths and weaknesses in their

formulations of their topic sentences. Are they promising to take on too much in a short paper (e.g., “the causes of international terrorism” or “a condemnation of current television”), or have they not yet defined their terms or the approach they’ll take (e.g., “Surgery can be dangerous to your health” or “I like my house”)? Sometimes it is helpful during the middle stages of formulating a main point to turn away from the sentence being worked on and to some sample thesis statements not originated by the student, and to criticize these together. Some textbooks (e.g., chapter 6 in *Practice for a Purpose*) have such exercises in criticizing thesis statements that are vague, too broad, or too limited.

Sometimes a student will appear in a conference with a draft that has several possibilities for a focus, as is evident in paper 3, Fran’s paper, in appendix B, part 3. In this paper, the writer starts out by introducing one topic, the rigors of Nordic skiing, and then moves on to a description of the glories of the Colorado landscape and our need to “return to the land and discover our essential elements.” As a first draft, this is a promising piece of writing, but the writer needs to see that she has drifted from one topic to another. One method for helping her is to provide reader feedback, that is, to read the paper and offer a running summary of what we are reading as we proceed and what our expectations as readers are. This is more effective when we read the paper “cold” for the first time, so that the student knows she is getting unrehearsed, spontaneous reactions. Our running commentary on this paper might proceed as follows:

At the end of the first paragraph: “I can see that this paper is going to tell me about the rigors of Nordic skiing. I’ve heard that it’s hard, and now I can find out how hard it really is.”

At the end of the second paragraph: “Well, Nordic skiing does sound difficult. You’ve described the sweat you work up, the strain on your muscles, the gasping for breath, and the sting of the snowflakes. Doesn’t exactly sound like an after-lunch stroll!”

After a few sentences of the third paragraph: “This description of the Rockies is interesting, but I thought I was going to hear more about the difficulties of Nordic skiing.”

At the beginning of the last paragraph (after the first sentence or so): “Hmmm, I’m getting lost here. I thought I was reading about Nordic skiing, and then I found myself immersed in a description of the Rockies, and now I seem to be in the middle of a discussion of our need to maintain contact with the natural world.”

A student watching and listening to a reader moving along and commenting in some manner similar to the above can *see* the topic drift. The student's task then is to decide which of these possible topics will be the main focus for the next draft. Or the student may have a larger topic in mind that includes much of what is contained in this draft, but the larger topic and the threads of connection have not been established for the reader. For example, in Fran's paper, she may have wanted to use the physical exertion of her sport and the beauties of the Colorado landscape in some way to bring us to a deeper sense of what is involved in her concept of returning to the land. But until Fran clarifies her thinking on paper, we as readers have no way of knowing her real topic. Offering her a reader's feedback on the realization of her point and comparing that to a statement of her intention is a way into working on the disparity between the two.

Drafts of other papers present different variations on this problem. For example, as a reader of Traci's paper (number 10 in appendix B, part 3), I might tell the writer that I seem to be getting two somewhat different points from the paper, that spring break vacations are expensive and that such Florida vacations are worthless (leaving students with little "besides a Florida tan and a few t-shirts"). I might ask which one she intended to emphasize.

A somewhat different approach, that of Peter Elbow's "believing game,"⁴ is useful when a draft has a seemingly ill-defined, vague, trite, or ineffective thesis that some unsympathetic readers might pounce on (the "I'd-rather-read-the-phone-book" syndrome). Such papers have topics such as "My puppy is my friend," "Small towns are boring," or "Autumn is my favorite season." When we as readers are faced with such papers, Elbow suggests that we try the believing game, that is, that we try as hard as we can to believe that the statement being made is true. If we do, we can help writers push through and see why they have made such declarations. Elbow asks us to make an effort "to believe assertions that are hard to believe or give richness and power to ideas that may seem thin" because if we do, we may "even notice something true or useful about the idea that its supporters hadn't noticed since we come freshly to it with a contrasting frame of mind or 'set'" (341-42). This technique is particularly useful for teachers who, as Elbow explains, naturally resist the believing game because we have had to learn to be doubters, accepting only what cannot be doubted.

Organizing Drafts

When students need help with organizing, they may be having difficulties in seeing the lack of organization in a draft, or they may realize

what they need to do but not have any useful strategies for doing it. For short papers, organization is often a second step, imposing order on early drafts and explorations. Helping a student gain the high ground, to see an overview of what is there, can be a matter of working with him or her to map out segments of the paper. Textbook-style outlines aren't necessary (and tend to look a bit rigid and forbidding), but whatever tree diagram, map, sketch, or list is made should show coordination and subordination of ideas. Thus a simple sketch that can be made in a brief conference might look like figure 3. We can work with a student to produce a quick list or sketch of some form by using prompts such as "What's your first paragraph about? . . . What's your second paragraph about? . . . What else is in that paragraph? How is that part of what you said the paragraph was about?"

For students unfamiliar with ways to develop an overview of a paper, we help by initially being note takers as they talk, to show them how before turning over to them the responsibility for recording a few notes of what they say. Once a sketch or list is on paper, we can look at the arrangement together, helping students to consider others that are potentially more effective, to note sections that don't seem to belong, or to see repetitions of ideas from one paragraph to another. For example, in Eric's paper (2 in appendix B, part 3), a visual diagram would help him see that the opening sentence of the second paragraph (which doesn't pertain to the rest of the paragraph) is the same as the opening statement of the third paragraph and that a part

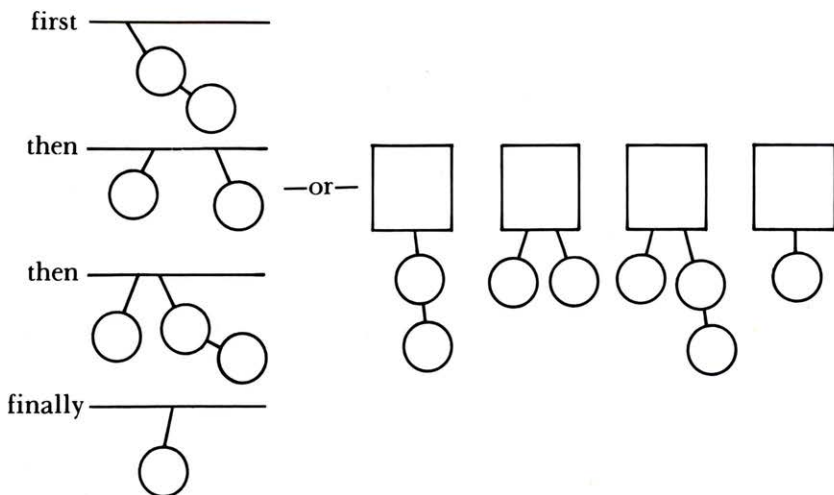
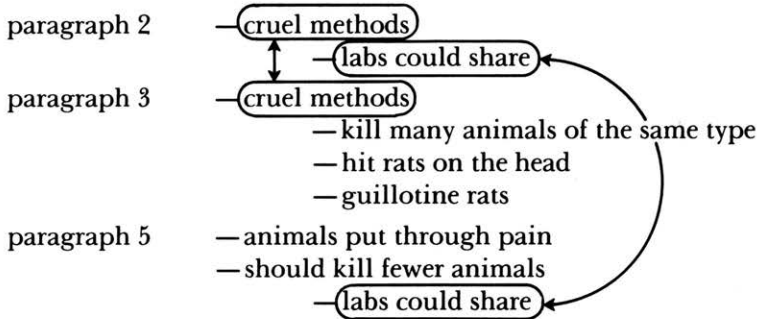


Figure 3.

of the fifth paragraph repeats a point made in the second paragraph. The relevant parts of the list would be as follows:



Technical writing specialists tell us that visuals (diagrams, charts, and so on) are more effective in communicating certain ideas than prose, and this is certainly the case if we compare the laborious explanation of the lack of organization in Eric's paper given above to the visual demonstration.

Using Specific Details

When a paper is too general and needs more specific details, there are several ways we can help the writer see its effect on the reader:

1. As we progress through the paper, we can suggest some of the different possibilities that may occur to us as readers. For example, when a student writes, "Terry was my special friend because we always had fun together," the reader might explain, "I'm not sure what kind of fun you mean here. I think that grooming a horse for a show is fun. Is this the kind of fun you mean?" Or "They played some great music" can prompt the following set of questions about possible meanings: "Was the music great because it was new music you had never heard? Was it great because you liked the electronic percussion sound, or was it, perhaps, great because you could sing along?" When faced with a few choices that could occur to readers, a writer can begin to see the need to narrow these choices by using more specific language.
2. Sometimes a generalization in need of details can be called to the writer's attention with a simple question like, "Can you give me an example here?" Telling the writer how much that example helps us to follow along reinforces the value of examples for readers.

3. Another conference strategy for helping writers use more descriptive detail, offered by Peter Schiff, involves having teacher and writer revise each other's writing. They begin with about five minutes of free-writing and then exchange drafts so that each can suggest areas for possible expansion in the other's writing through the use of specific examples and details.⁵
4. If lack of detail is more than just an occasional problem in the paper, we can stop and practice the use of details with examples offered as practice in some textbooks (e.g., chapter 7 in *Practice for a Purpose*).
5. As a rather drastic illustration, the teacher who first read John's paper (6 in appendix B) reread the paper aloud to John, substituting "constructing jigsaw puzzles" everywhere that John had written "building model cars." The lack of specificity that allows such interchangeability can be a vivid demonstration for writers that they need to nail down their topics with particulars.

Checking for Transitions and Coherence

When student writing lacks coherence or adequate transitions between ideas, there are a variety of ways that students, teachers, and textbooks describe the results. Students who sense something missing might describe the paper as "choppy" or say that it doesn't "flow." Teachers might also use such terms, or they might take the reader's perspective and see a lack of audience awareness or lack of information as the problem. This inability to conceptualize the audience's need for information is seen as symptomatic of the immature writer who has not yet decentered, that is, realized the "otherness" of readers. James Collins describes this in somewhat different terms. He explains that unskilled writers, regardless of age or grade level, produce writing marked by features of spoken dialogue.⁶ Their writing seems to assume reader familiarity with contexts of situation and culture; that is, they assume that readers, like participants in a dialogue where there is a mutual process of constructing meaning, share referential contexts. When we write, however, the process is solitary, a monologue in which no sharing in the construction of meaning takes place. Students who fail to realize this distinction and continue to talk on paper construct essays that can mystify readers because of inadequate explanation.

Collins's strategy for making writers aware of this problem is to show them how confused we can be as readers when there is a lack of information. Walker Gibson also advises us to play the dumb reader, to respond to signals on the page, to let students see what readers

ignorant of writers' intentions will make of the text.⁷ When the writer has seen this, the teacher and writer can backtrack together to see where the "dumb reader" went wrong. What we are really searching for here is where the writer went wrong in failing to set up signals that would have kept the reader going down the intended path.

Gibson calls this failure to set up signals a failure of imagination on the writer's part, but there may be other reasons that information is omitted. Some students, if asked to characterize their audience, describe the reader as smarter than they are and therefore less in need of information. When a student's career as a writer has been to compose primarily for the teacher as reader, the "all-knowing teacher" becomes the writer's abstract concept of audience. Fear of redundancy can be another cause for omitted information. Students who have been drilled on ridding their papers of repetition can even become hesitant to restate information used in the paper's title.

Playing the dumb reader, or explaining that readers are not as smart as writers think they are, is a method for helping writers become aware of this problem. A similar conference strategy is to read the paper with the writer and give him or her feedback on what we are getting from the text. In the excerpt from Mickey's tutorial in appendix A, the tutor is doing this, telling the writer what is being understood and asking questions about what is unclear. As readers, we can also anticipate for the student what we think will be coming next. This might be particularly helpful in the paper written by Janet (5 in appendix B). At the end of the introductory paragraph, when Janet offers her main point ("There should be more punishment for criminals in the United States"), we could tell the writer that we expect the next paragraph to deal with some aspect of punishment for criminals, perhaps discussing what is meant by "more punishment" or offering reasons that there should be more punishment. When the next paragraph moves instead into a discussion of how criminals can harm their victims, we can compare for Janet the difference between normal reader expectation and the actual text. Janet needs to see that without drawing threads of connection, she can confuse her readers by this seeming shift in direction.

When students need transitions between sentences, we can ask as we read, "How will this next sentence be related to the one we just read?" If there is a handy list of transition words and devices to refer to, students can browse through it for suggestions. A visual representation of this process of linking sentence to sentence is the diagram Robert Child draws for a student having trouble conceptualizing the problem. Child asks his student to consider an essay as an electrical

current, with extension cords that must be plugged into each other. Every time there is a missing plug, the reader is lost because of the breakdown. Child's drawings tend to look like figure 4.

As an example, Child offers an exaggerated case, such as the following, in which there is a mysterious leap to "Of course" in the last sentence, making the connection difficult for the reader.

I'm going to town this afternoon to buy some [soda]. While I'm there, I think I'll also get some peanuts. Of course, I'll have to go to the bank first.

A metaphor that works for some students who are unsure of methods for hooking paragraphs together is the crochet hook (a metaphor which, of course, works only for those with some vague knowledge of crocheting). Just as the crochet hook reaches up to pull a thread from above down to the next row, so too can the writer reach up for a reference to the previous paragraph in the opening of the next paragraph.

Revising

Revising, of course, is done for a variety of purposes, throughout the writing of a paper. Thus in this chapter we have already reviewed matters that concern the writer at any stage of writing, from early drafting to later revising. Because revising goes on constantly, it is difficult to isolate specific concerns that can be labeled as matters of revising, beyond what has already been discussed. But there are some matters that many writers leave for subsequent passes through a paper, the kind of polishing concerned with pervasive matters such as tone, style, voice, or word-level matters of diction. Reader feedback in the conference is particularly helpful with such concerns.

For matters of tone, style, and voice (terms that for some teachers are a string of synonyms and for others are very different matters), we

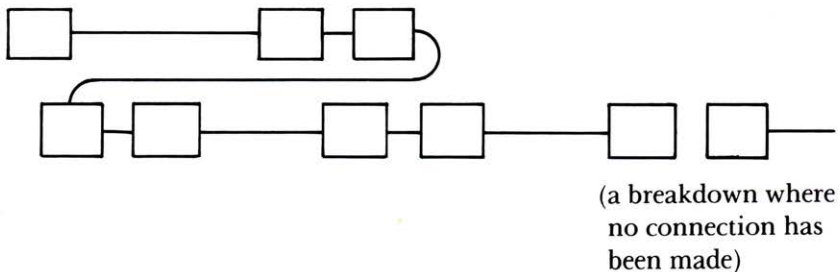


Figure 4.

can offer writers help by giving them our reactions as readers. Discussing those reactions in the privacy and informality of a conference can easily lead to discussions of options for revision. While some teachers and tutors achieve considerable success with this kind of close response to the student's text, David Kaufer's work on developing computer tutorials has led him to suggest that for this kind of revision, we draw back and begin at a very general level, asking only leading questions such as "Do you really talk like that?" or "Does this sound stilted to you?" Kaufer's principle here is never to give away more than you have to, because the more students learn on their own the better. Kaufer advocates moving on to specifics only after it is clear that the student is stuck and cannot respond to more general questions.⁸

When revision needs to move its focus to sentence matters, the length of student sentences is frequently a concern. Some students write strings of short, simple sentences, whereas others create sentences that amble on and on—and on. When the problem is an overreliance on short sentences, students ought to begin by hearing their own sentences as they read their papers aloud. Sentence combining, a heavily researched technique that has become the basis for numerous textbooks, is a useful strategy. But other students are so used to combining and combining that they seem to make only sparing use of periods. Again, a useful technique is to have students read their sentences aloud. The writer of the following sentence would undoubtedly have felt the need to come up for air somewhere in the middle:

Next you scan the field to the left and see different colors of dirt because of the disk, look up the row of darker dirt and you see this big cloud of dust because of the disk and you see a green tractor with all sorts of heat coming off of it coming down the field.

Once students realize the need for breaking up such sentences into more readable units, one strategy is to help them "decombine" by listing all the ideas contained in a typical sentence. The next step is some discussion of which ideas can stay together and which should be separated into new sentences.

When the problem is lack of sentence variety, we need initially to diagnose the cause. Some writers prefer strings of similar sentence patterns marching along because they don't think of making use of all the patterns that sentence combining reminds them they have at their disposal. Other students resist changing sentence patterns for fear of treading into constructions they can't punctuate. Thus, sentence combining is one form of help, while some review of sentence pattern punctuation is a more direct form of help for other students.

At the word level some students need help in locating words used inappropriately. When students can identify words that may need to be revised, however, but can't come up with alternatives, a quick form of help is to ask students to look away from their papers and restate orally what they were trying to say on paper. As they talk and reformulate or explain, they often hear a revision they can use.

For ESL students a different approach is the technique of reformulation. As explained by Andrew Cohen, reformulation is helpful for revising for the kind of fluency and style that make foreign students' prose sound more "native-like."⁹ Reformulation begins after an ESL student has had help in correcting all matters of grammar and mechanics, at the stage when the prose is correct, but stylistically still not like that of a native speaker. What the ESL student needs at this stage is for a native English-speaking teacher or tutor to reformulate the paper, that is, to rewrite it by retaining all the student's ideas but in the words of the native speaker. Then, teacher and student carefully compare the differences to help the student see how a native speaker would have said exactly the same thing. The first sentences of the student's and the tutor's reformulated paragraphs from Cohen's example are excerpted here:

Non-native speaker of English: "One of the severe social problems on campus is the problem of the relationship between Arabs and Jews."

Native speaker's reformulation: "A serious social problem on the Hebrew University campus is that of relationships between Arabs and Jews."

Eliminating Wordiness

De Beaugrande's *Writing Step by Step*¹⁰ offers students help in editing writing that is, on the other hand, too much influenced by talk. This editing involves the elimination of several types of extra words used in talk:

1. Fillers: words that fill gaps in the stream of talk ("and," "then," "well," "you know," etc.)
2. Hedges: words that soften statements by showing uncertainty or hesitation ("kind of," "sort of," "pretty much," "it seemed to me that," etc.)
3. Repetition: "There are three kinds of X, and of these three kinds of X, . . ."

One way to help students identify these “talk fillers” on the page is to take sample sentences from the student’s paper and go over them, asking the student if each word is really needed. To help students decide, we can say the sentence aloud with and then without that word or phrase. Wordiness is best discussed, not in terms of general principles, but with specific examples from students’ prose.

And this strategy brings us back to where we began, working with each student and that student’s paper. That, of course, requires that we be in the one-to-one setting of student and teacher talking to each other about writing, an excellent setting for the teaching of writing.

The conference is also an excellent setting for helping students with necessary matters of grammar and mechanics. First, though, we need to confront a question that should lead us to a clearer understanding of what the strategies for editing skills offered here are intended to accomplish.

Can Grammar Be Taught?

As teachers of writing, we feel a responsibility to help students master the conventions of standard edited English so that their writing is acceptably correct. Yet, the question of whether grammar can or should be taught has fueled a great deal of research and discussion. Over twenty years ago, in *Research in Written Composition*, Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer emphatically concluded that we ought not to waste our students’ time by teaching formal grammar:

In view of the widespread agreement of research studies based on many types of students and teachers, the conclusion can be stated in strong and unqualified terms: the teaching of formal grammar has a negligible or, because it usually displaces some instruction and practice in actual composition, even a harmful effect on the improvement of writing.¹¹

In a more recent assessment of this question, Patrick Hartwell reviews the extensive body of literature that has accumulated on the question of teaching formal grammar and concludes that, for all practical purposes, seventy-five years of experimental research have told us nothing and, furthermore, that more experimental research is not likely to resolve the question.¹² Instead, Hartwell’s theory of language predicts little or no value in formal grammar instruction. Hartwell arrives at his conclusion by differentiating among five “grammars,” three of which are useful here:

Grammar 1: The grammar in our heads, an internalized and largely unconscious system of rules which allows us to use these rules even when we can't formulate them consciously. For example, while native speakers of English use "the" correctly and will say *the* United States but not *the* England, not everyone can explain the rules being used.

Grammar 2: Linguists' descriptions of the language (descriptions which vary from one school of thought to another)

Grammar 4: The "rules" of common school grammar (those rules found in grammar texts and handbooks)

As Hartwell demonstrates, Grammar 2, which has no effect on Grammar 1 performance, is of little practical use in the classroom, a conclusion reached earlier in the work of Herbert Seliger. Seliger concluded that "there does not seem to be any discernible correlation between knowing specific rules and performance."¹³ As for Grammar 4, its rules are, in the acronym Hartwell borrows from technical writers, COIK—clear only if known. That is, if we already know the rule, the explanation is clear. If, however, we are trying to learn the rule, we won't be able to by reading the rule (a variation on the farmer's retort to the tourist in his area, "You can't get there from here"). Elsewhere Hartwell details reasons for these COIK textbook explanations' failure to teach: "Too often, they offer an inadequate analysis of what might cause a student to make a particular error, and, far too often, they ask the student to behave in ways that are counterproductive to the acquisition of full adult literacy."¹⁴ Robert de Beaugrande is equally critical of the writers of such prose, who offer the reader a choice between what he describes as "the forbiddingly technical and the unworkably vague."¹⁵

Hartwell's analysis suggests that neither formal instruction in Grammar 2 nor in Grammar 4 leads to control over surface correctness or improvement in the quality of writing. If we agree with such conclusions, we are faced with a seeming dilemma: How then do we help our students? Some teachers would respond that we must encourage the kind of language activities that immerse students in the communicative act so that they can acquire a firmer intuitive knowledge of Grammar 1. Surely, this is part of what teachers can provide; but we may also feel the need to direct attention to specific areas of language use when they plague students' writing. Asking students to read texts, work exercises, or sit through our explanations of rules produces minimal gains at best, as Hartwell's taxonomy of grammars

predicts (and as too many of us can confirm from our own experience). But we can, in the one-to-one setting of the conference, move away from formal instruction in grammar and work with a student's own writing. Donald Graves calls this teaching in context, at the point of need.¹⁶ Here, we are no longer merely working on formal grammar, grammar in the abstract, but working with the student on his or her own prose structures.

What Graves calls the "point of need" can be located fairly specifically in the various stages a piece of writing goes through—as revision and editing steps. Integrating help with grammar into the editing stage of writing makes sense for several reasons. If we ask students to attend to misspellings, errors in sentence structure, and so on in first drafts, we may find that for other reasons those corrected words and clauses have disappeared from the next draft. Or we may find that they should disappear but that students, reluctant to discard what they now know is correct, will retain them in the paper no matter how ill-fitting they are. Even more important, encouraging students to attend to such matters in the early stages of a piece of writing also detracts from the student's growing sense of writing as an evolving process, in which draft follows draft and in which the writer's focus should not start out at the word level. What is offered here, however, even at the editing stage, is not merely a reiteration of Grammar 4 rules, but strategies that are tools to work with.

General Strategies for Grammatical Correctness

The conference setting is particularly appropriate for working on grammar as an editing skill because specific errors evident on the page make up the agenda for discussion. Students who don't write fragments don't need to hear what they already know; instead, they can attend to whatever is an evident need in their own writing. Because we can vary our teaching methods in a conference, we can offer help geared to the student's level of understanding and preferred method of learning. But this help can't merely be explanations that are COIK, clear only if known. Instead, we can help students by offering enough of an explanation to start them off and then turning the process of understanding over to them. This can include inviting them to find and revise all instances of whatever problem was discussed, asking questions as they proceed; to reformulate the principle for themselves in terms they are comfortable with; to write their own sentences demonstrating the rule; to cite uses of the rule in their own papers if that seems helpful; or to explain how the rule works in their sentences.

Another approach is to give students patterns to follow in creating their own sentences, patterns that illustrate some rule in operation. Thomas Friedmann suggests a similar approach, the use of non-error-based exercises in which students are offered only correct examples so that they can learn to recognize these correct versions. Friedmann avoids wrong examples because, he argues, they cannot help a student whose sense of what is correct is at best shaky. When students can't spell words correctly because they don't have a correct mental representation of those words, for example, seeing misspellings can merely compound the problem.¹⁷

Other methods in use have been described in the work of people interested in constructing tutorial programs for computers. What is it, they ask, that human tutors do that computer tutorials should try to imitate? The findings of one study of tutorial dialogues, done by Allan Collins, Eleanor Warnock, and Joseph Passafiuma, are particularly relevant here as suggestions for general conference teaching strategies, even though the subject matter being taught in the study was not writing.¹⁸ What do tutors do? Collins and his colleagues found, first, that tutors build on what the students already know. The teachers examined in this study proceeded by questioning their students to find out the extent of the students' previous knowledge and then taught new material by relating it to that previous knowledge (a strategy particularly helpful in working with grammatical concepts). The study also found that tutors respond directly to student errors. When students made mistakes, tutors questioned them to diagnose the confusion and then provided relevant information to straighten out that confusion. Such tutorials were thus directed against existing confusions rather than toward what the teachers anticipated might be typical student problems, an approach often used in the classroom. Yet another tutorial strategy, identified by Glynda Hull in her work on writing tutorials,¹⁹ involves pointing to places in a paper where there are errors and letting the student identify them. An excerpt from one of Hull's tutorial transcripts, included here, demonstrates this strategy at work. This tutor is particularly adept at helping the student decide where the errors are and assisting in the recall of rules that the student knows but isn't using. When the student isn't sure about one point (whether there's an *-ed* in "used to"), the tutor supplies the needed answer. The result of the session, as the student realizes at the end, is that he's beginning to be a better proofreader of his own writing.

Tutor: What I want to do here is to tell you the line where there's an error and see if you can find it. So, there's a mistake in the first sentence.

Student: (long pause) Is it a misspelling?

Tutor: Yeah, it is.

Student: (Chuckle.) I guessed it. *Restaurant?* Well, I guess I'd have to look these up. It's between *neighborhood* and *restaurant*.

Tutor: That's wrong. Those are good words to start with. I mean, if I were guessing about which words might be misspelled, I'd choose the long ones. But you've got a word in there with a letter . . .

Student: (interrupting) *First!* I can't believe that. *Fist.* (still chuckling)

Tutor: Okay, now, I want you to look at the sentence, *At night when the light was turn on inside the pig.* There's a mistake in it somewhere.

Student: At night when the light was turn on inside the pig, the mistake is in there somewhere?

Tutor: Yep.

Student: (reading) At night when the light, when the lights, when the light, was turned on inside the pig. It might be that comma . . . ?

Tutor: The comma's okay.

Student: Hmmm. I'm lost.

Tutor: There's something left off a word.

Student: (reading) At night when the light was turn, TURNED! I'm saying it, but I'm not looking! Man, I got to remember that.

Tutor: Good. Come down to the line beginning *My mother use to wash my apron every night and instruct me not to wear it till I got to work.* There's a mistake there.

Student: (reading) It's in the sentence *My mother use to wash?* Put a comma? After night?

Tutor: Check the comma to see what it's joining. You're only going to put a comma when it's joining . . .

Student: Two whole sentences. So it's not the comma. I'm not sure if you put an *ed* after that *use*.

Tutor: You sure do. That's one that's hard to hear. Good.

Student: (nodding and reading) Used to wash.

Tutor: Let's go back up to the sentence, *I worked from 9:00 AM to 5:00 PM on Saturdays and on week days I worked from 4:00 PM to 7:00 PM.* You need a comma there somewhere.

Student: (reading) I worked from 9:00 AM to 5:00 PM on Saturdays, comma.

Tutor: Good. There you've got one sentence joined to another sentence by *and*.

Student: Now I'm beginning to see my own errors. Whenever I see *and*, *but*, *so*, or *or*, I can check those.

Yet another general strategy for working on grammatical control of written language at the editing stage involves reading aloud for purposes of proofreading. One form of such proofreading, described by Hartwell in "A Writing Laboratory Model,"²⁰ involves students' listening to themselves read their papers aloud. In Hartwell's writing lab, students are encouraged to read their papers into a tape recorder and then listen to the playback. As a result, Hartwell reports, they can often identify weaknesses in sentence structure, coherence, and development. Students who leave off *-s* and *-ed* endings in writing tend to reinsert them when reading. Rather than dealing with the grammatical concepts involved, such as past tense or regular and irregular verbs, Hartwell offers such students a list of the four spoken realizations of *-ed* endings that they may be omitting in their writing:

- /d/ as in "defined"
- /əd/ as in "rounded"
- /t/ as in "talked"
- /ø/ null realization

When students make this connection, says Hartwell, they can improve surface correctness.

In the writing lab at Northeastern Illinois University, Shelly Samuels uses oral proofreading to diagnose grammar and syntax problems and to provide students with techniques for editing their own writing.²¹ Students begin by reading their papers aloud while tutors follow along and note which corrections the students have made verbally. This helps the tutor distinguish among three kinds of errors: (1) those errors the student doesn't notice and doesn't correct orally, (2) those errors the student corrects orally and notes on the page, and (3) those errors the student corrects orally but doesn't see on the page. The advantage of such oral proofreading, notes Samuels, is that it improves students' editing skills and identifies those errors they need to overcome. In contrast, when teachers have only the written products to grade at home, in the traditional mode of teacher response, they do not have a reliable way of deciding in which of the above three categories each written error belongs. Structuring classroom teaching becomes a matter of deciding whether to treat those errors as proofreading problems or as errors due to lack of knowledge.

A variation on Samuels's method of oral proofreading described by Mary King²² incorporates the strategy noted by Glynda Hull of directing the student's attention to the place in the text where an error occurs, but not identifying the error. King's technique asks the student to read aloud while the teacher notes points at which the student

orally corrects but doesn't notice something that is written erroneously. Then, in successive readings, the tutor directs the student's attention not to the error but to the sentence in which the error appears. Initially, the tutor might say, "Read that sentence again," then "Slow down and read it again," and finally, "There is an error in that sentence. Can you find it?" After proceeding through the paper several times in this way, most students, says King, can correct most of their errors. Yet another variation on oral proofreading is Elaine Ware's use of small cards with windows permitting the student to see individual words separated from the text, thus training the student's eye to look at the letters of a word rather than at its meaning.²³

As these methods indicate, having students read their papers aloud in a conference is a valuable technique. It helps students locate problems on the page and problems that become evident when the paper is heard. For example, the sample of student writing included in appendix B, part 3, as paper 9 is generally so well phrased that the writer, Dan, will undoubtedly hear that the last sentence of the second paragraph needs revision: "This may create a tendency for better reading skills, which would benefit other classes in the respect of the practice of reading it creates and an increased vocabulary." If Dan were asked to read that sentence aloud, he would probably stumble in doing so. Most adequate writers when reading such problem sentences or phrases in their own papers usually launch in and immediately begin revising or considering alternative phrasing. When students read their own writing, they can also hear that they've written sentences that are overly long, that they've omitted punctuation the reader needs, that they've shifted person or tense, or that their writing sounds choppy. Oral proofing is useful for a variety of problems.

Specific Strategies for Grammatical Correctness

The general strategies described above help with a number of grammatical problems, but there are other strategies, such as the ones offered here, designed to assist students with specific difficulties. Since strategies are alternatives to grammatical rules, most do not require an understanding of grammatical terminology. The ones offered here which do make use of terms such as "independent clause" and "dependent clause" are for students who know these terms. For those who do not, such terminology can be acquired by other strategies (also included here) that help students learn concepts such as "subject" and "predicate" and then build on those terms. Some of the strategies described below are used in the writing lab where I teach, and others

are typical of the techniques traded at conferences or in journal articles. Still others are borrowed either from Robert de Beaugrande's *Text Production: Toward a Science of Composition* or his book for students, *Writing Step by Step*, a textbook offering students not COIK explanations but strategies for dealing with error that require no expertise in traditional grammar (Hartwell's Grammar 4). De Beaugrande's hypothesis, the basis for his approach, is that the grammar of talk contains all the categories needed for a grammar of writing. These categories can be used by any student who knows how to talk in English. Using everyday speech as their guide, such writers can call upon strategies that help them recognize the most common grammatical problems in writing.

Strategies for Sentence Recognition

In de Beaugrande's approach, students are given two interlocking definitions for sentences: every sentence must have at least one independent clause and every clause must have at least one subject and one predicate. Because students must thus be able to identify independent clauses, subjects, and predicates, they are given strategies to do so.²⁴

1. *To find subjects and predicates:* Ask students to make up a "who/what" question about a statement. The predicate of the statement is all the words from the original sentence used in the who/what question, and the subject is the rest:

The Queen of Hearts made some tarts.

Who made some tarts?

(predicate = made some tarts)

(subject = The Queen of Hearts)

2. *To identify independent clauses:* Ask students to make up a "yes/no" question about the statement in the clause, that is, a question that could be sensibly answered with yes or no. Only independent clauses will yield yes/no questions. (Comma splices will make two yes/no questions.)

The knave stole some tarts.

Did the knave steal some tarts? (a sensible question and, therefore, an independent clause)

Because he was very hungry.

Because was he very hungry? (not a sensible question and, therefore, not an independent clause)

Such approaches are easily incorporated into conferences and work effectively when the tutor reads over a paper with a student. For

those students who do not recognize sentence fragments they have written, using these strategies can help them learn to recognize what the error is.

In addition to de Beaugrande's approach, described above, there are other strategies for helping students recognize fragments:

1. Borrow the linguistic definition of a sentence as an utterance which would be accepted as reasonably complete if made by someone who walked into a room, made the statement, and left. For example, if someone were to walk into a room and say, "It is raining out," most hearers would agree that this is a reasonably complete statement. By contrast, if someone were to walk into a room and say, "Because it is raining out," most hearers would agree that more needs to be said. (Some students grasp the concept fairly quickly; others are perplexed, especially when a pronoun is used as the subject, as in "He is here." They insist that the sentence is incomplete because more needs to be said about who "he" is. As a next step, the teacher can either offer an explanation of pronouns, as described in the next strategy, or move on to another strategy for recognizing fragments.)
2. For students who find visual representations useful, it helps to define a sentence by drawing a quick sketch in the following manner:

subj. + verb (+ perhaps an object)

Since subjects have either nouns or pronouns, students will need to recognize nouns, which, as de Beaugrande points out, are the words we can put "the" in front of, and pronouns, which can be explained as substitutes for nouns. Verbs, as de Beaugrande points out, are words we can put "didn't" in front of or "not" after. Most verbs take "didn't" (go—didn't go), but helping verbs take "not" (have gone—have not gone). With some practice in finding subjects and verbs, the student can then check any doubtful sentences by looking for the components to fill each box. Students will also need help in distinguishing independent from dependent clauses, for which de Beaugrande's yes/no question is very useful.

3. For students whose sentence fragments are mainly mistakes in punctuation (separating an independent clause from a dependent clause with a period, as in "The picnic was canceled. Because it was raining out"), de Beaugrande's yes/no question or help in recognizing marker words which begin dependent clauses can be

useful. Elsewhere I've described this kind of fragment as constituting a very large percentage of most students' fragments.²⁵

4. Proofreading for fragments by reading each sentence from the end of the paper backward to the beginning allows the student to hear each sentence as a separate entity. (A fuller description of this technique can be found in Kathy Martin's "A Quick Check and Cure for Fragments.")²⁶

Strategies for Subject-Verb Agreement

It is important here to help students distinguish between those subject-verb errors that occur because of unfamiliarity with appropriate inflectional endings on verbs, those that occur because the student is not sure which word is the verb, and those that occur because so many words have intervened between the subject and the verb that the student's normally reliable aural checking does not work. When students are not sure of all the inflectional endings (that is, whether we say "he walk" or "he walks"), we can offer formulas such as "with third person singular add -s" or have students proofread magazines or newspapers to find verb endings, thereby familiarizing themselves with usage patterns for standard edited English. Another strategy is to have a handout available on the conference table with a list of appropriate verb endings and to ask students to read their papers and check all verb endings to see that their verbs match those patterns on the handout. (Some initial demonstration of this technique may be needed before the student begins. It is a tedious process that some students resist, often because they aren't sufficiently adept at recognizing the verb in a sentence. Stopping to work on verb recognition, as described in the next paragraph, can be useful.)

For those students who are not sure which word is the verb, de Beaugrande's method is helpful for finding the agreeing verb in the predicate. This strategy involves several steps (see *Text Production*, 244, for a fuller description):

1. Insert a "denial word" into a statement (doesn't/don't, didn't/won't).
2. The "agreeing verb" of the original statement is the one located *after* the denial word.

Example: Our boss wants to call a meeting.

Our boss doesn't want to call a meeting.

(This is especially helpful for students who wonder whether "want" or "call" may be the verb here.)

3. If a denial word can't be inserted, try inserting "not" or "-n't."
The agreeing verb is then the one *before* the insertion.

Example: He was given a present.

He wasn't given a present.

(This is helpful for students who are unsure of whether the agreeing verb is "was" or "given.")

Another technique for students who need help in locating verbs is to ask them to find the word which changes when the sentence is switched from past to present tense or present to past tense. (Like many other strategies, this too is not universally applicable. In this case the strategy is limited by the exceptions it does not account for, verbs such as "put" and "set" which do not change form.)

For students who make subject-verb agreement errors because of intervening words (e.g., "The committee selected to deal with all those problems ask for an extension for the report"), proofreading the paper to locate subjects and verbs is a helpful approach. Reading sentence by sentence from the end of the paper to the beginning can also help the reader look at each sentence and not the general flow of meaning.

Strategies for Comma Errors

The most frequent student errors in comma usage are comma splices and run-ons (which can be dealt with by de Beaugrande's method of identifying independent clauses with yes/no questions) and missing commas after introductory clauses, with nonessential (or nonrestrictive) clauses and phrases, and with coordinating adjectives. For those students who can hear pauses and intonation curves in their voices, these oral markers can be used to help identify visual markers needed on the page. Although many students can mislead themselves into using inappropriate pause markers as well, suggesting the use of reading aloud to note places where punctuation is needed can be helpful for some. This is especially helpful when students frequently omit the comma after a long introductory clause but can hear the need for a breath pause at the appropriate place.

For visually oriented students and/or for those who like formulas, a visual pattern sheet can be useful. In our writing lab, one of the handouts offers a visual chart, similar to the one illustrated here, which for some students not only shows how they can manipulate options but also indicates that punctuation rules are not a vast reservoir of complex mysteries but a limited set of ways to mark sentences.

Punctuation Pattern Sheet

1. Independent clause .
2. Independent clause ; independent clause .
3. Independent clause ; therefore, independent clause .
however,
nevertheless,
consequently,
furthermore,
moreover,
(etc.)
4. Independent clause , and independent clause .
but
for
or
nor
so
yet
5. Clause, phrase,
or word , nonessential clause, clause, phrase,
or word .
phrase, or word,
6. If dependent clause , independent clause .
Because
Since
When
While
Although
After
(etc.)
7. Independent clause if dependent clause .
because
since
when
while
although
after
(etc.)

8. Independent clause : A, B, and C.
9. “_____,” she said.
 He said, “_____.”
 “_____,” she said, “_____.”

A somewhat different representation (less visual, more formulaic) of comma and semicolon options has been developed by Robert Child for students who can identify clauses:

Correct patterns	Some possible wrong patterns
IC. IC.	IC, IC.
IC; IC.	IC IC.
IC; IM, IC. (or) IC. IM, IC.	
IC, CC IC.	
IC DM DC.	IC, DM DC.
DM DC, IC.	DM DC IC.

Key to abbreviations:

IC = independent clause

IM = independent marker (therefore, moreover, thus, etc.)

DM = dependent marker (because, if, as, when, while, etc.)

DC = dependent clause

CC = coordinating conjunction (and, but, for, or, nor, so, yet)

For students having trouble with inserting commas correctly in a series of modifiers, de Beaugrande (in *Writing Step by Step*, 340–41) recommends seeing if the modifiers can be moved around. If so, then a comma is needed.

Example: peaceful, undisturbed life

undisturbed, peaceful life (a comma can therefore be inserted)

small silver platter

not silver small platter (a comma therefore cannot be inserted)

Strategies for Spelling

The first step in working on spelling errors is separating those errors caused by overload or inattention (which can be corrected with proof-reading strategies such as those described above) from those caused by ignorance of the correct spelling. In addition, I have argued elsewhere (in “Visualization and Spelling Competence”) that because visualiza-

tion is very important in spelling competence, it is helpful to offer students strategies designed to improve their ability to focus attention on those letters in words which they have not noticed and therefore have not stored correctly in memory. One way to do this is to contrast for the student the errors in the misspelled word with the correct letters in the word. For example, if the student has written the word "collage" instead of "college," it is helpful first to write the word as the student spelled it originally, then to write the correctly spelled word and to call attention to the letter "e." Categorizing types of errors is another strategy which helps students find clusters of errors, some of which may be due to a consistent principle at work, such as the following:

1. doubled consonants (totaly vs. totally)
2. missing letters in syllables (convience vs. convenience)
3. homophones (their/there/they're; your/you're; it's/its)

Further discussion of helping students categorize errors can be found in Mina Shaughnessy's *Errors and Expectations* and Chopeta Lyons's "Spelling Inventories."²⁷ Other strategies for working on spelling include help with syllabication²⁸ and the use of the tactile kinesthetic method, in which students trace words with their fingers several times, saying the word aloud as they proceed.²⁹

Strategies for Other Grammatical Errors

While a large portion of student errors falls into the categories listed above, there are other, less frequent, but persistent errors that crop up in some students' papers and may need some attention. Pronoun problems in which the pronoun does not agree with its referent can be overcome by working with students at the proofing stage as they circle pronouns and find the word each pronoun refers to. Once this is done, most students can see that "it" does not equal or take the place of "the books." Vague pronoun reference can be worked on in terms of the audience confusion it causes. That is, as the teacher and student read through the paper, the teacher can demonstrate by asking for clarification of what a vague "it" or "they" means. Or teachers can let themselves react as readers and tell the writer the possible alternatives that occur to them. For example, in paper 11 in appendix B, Michael's prose moves along clearly until the third paragraph, where he writes: "Now I don't know about you, but this also is one of my most hated things." The reader here can simply ask if "this" refers to taking out garbage or having to do it in the middle of his favorite TV show.

After a few rounds of this, most students eventually begin to anticipate reader problems with their pronouns.

Consistency of verb tense or person can also be checked by having students read their papers and asking, "Is that sentence in present or past tense?" Inconsistencies become very noticeable this way as the student and teacher proceed through a paragraph or a page. Lack of parallel structure also becomes apparent if attention is called to the dissimilar sounds of elements in a string of similar words or phrases. Robert Child, in his dissertation work in progress on teacher-induced student error, has noted that some faulty parallelism is due to students' attempts to avoid redundancy, a stylistic problem teachers have emphasized. For example, the sentence "I wanted to hear what questions he asked and his answers to the moderator" may be a student's attempt to avoid the repetition involved in keeping parallel form in a more appropriate version, "I wanted to hear what questions he asked and what his answers to the moderator were."

Dangling modifiers, another common error, are difficult for some students to spot, especially when they have constructed dangling modifiers in an attempt to follow a teacher's injunction to avoid "I." "Walking down the street, a truck was seen" can be a student's attempt to keep first person out of his or her paper. We can help students recognize such a construction when, as they read the initial phrase, we ask who will perform the action. For example, when a student has written "Waiting for my friend to call, the TV helped to pass the time," we can call a halt after "Waiting for my friend to call" and explain that we as readers don't know who is waiting, but that we'll find out when we come to the subject of the main clause. Most students can quickly see that the TV was not waiting.

Conclusion

The strategies described in this chapter do not resemble the usual textbook explanations that state rules and give examples or offer a list of guidelines to follow that are then illustrated in sample paragraphs and essays. Instead, in the conference, teacher and student are working together on the student's own writing, thereby attending to the particular needs of that student and acknowledging his or her uniqueness. When the teacher helps the student focus on learning something, it is more likely to be a strategy to use in the process of drafting and redrafting the paper. The difference, a crucial one, is that the need is real and immediate. The problem area under consideration is not some generalization in a textbook but is there on the page in front of

the writer. In addition, students apply strategies directly to their own writing rather than having to figure out how and where a rule applies.

Selecting strategies to use may seem like a complicated process, having been the topic of discussion for several chapters of this book. To the new teacher or tutor, the first impression may be that there is too much to attend to simultaneously in a tutorial. Initially overwhelmed, such a newcomer may freeze, not knowing what to do first, and need to be reminded that, when in doubt, the most important thing is to keep in mind one question: How can I help this student sitting next to me become a better writer? It is also helpful to remember that there is no right conference, no one path along which it should progress. Conference conversations can take a seemingly infinite variety of twists and turns. That conferences are not mysterious but very normal conversations can be seen by reading the excerpts at the back of this book, people talking with people. Some of the teachers involved in those conversations are more skilled; others are learning. Fortunately, students are as forgiving of us as we learn as we should be of them as they learn. And the conference is a superb setting for all of this learning to take place.

Notes

1. See, for example, the questionnaire in my *Practice for a Purpose* (Boston: Houghton Mifflin, 1984).

2. Linda Flower and John R. Hayes, "Problem-Solving Strategies and the Writing Process," *College English* 39 (1977): 449-61.

3. Robert Child, dissertation in progress, Purdue University.

4. Peter Elbow, "The Doubting Game and the Believing Game: Summary of Work in Progress and Request for Help," *PRE/TEXT* 3 (1982): 339-51.

5. Peter Schiff, *The Teacher-Student Writing Conference: New Approaches* (Urbana, Ill.: ERIC Clearinghouse on Reading and Communication Skills, 1978), ED 165 190.

6. James C. Collins, "Dialogue and Monologue and the Unskilled Writer," *English Journal* 71 (Apr. 1982): 84-86.

7. Walker Gibson, "The Writing Teacher as a Dumb Reader," *College Composition and Communication* 30 (1979): 192.

8. David Kaufer, "An Intelligent Tutor for Teaching Revision" (Paper delivered at the Conference on College Composition and Communication, Minneapolis, 21 March 1985).

9. See Andrew Cohen, "Reformulation: Another Way to Get Feedback," *Writing Lab Newsletter* 10, no. 2 (1985): 6-10.

10. Robert de Beaugrande, *Writing Step by Step* (San Diego: Harcourt Brace Jovanovich, 1985).

11. Richard Braddock, Richard Lloyd-Jones, and Lowell Schoer, *Research in Written Composition* (Champaign, Ill.: National Council of Teachers of English, 1963).
12. Patrick Hartwell, "Grammar, Grammars, and the Teaching of Grammar," *College English* 47 (1985): 105-27.
13. Herbert W. Seliger, "On the Nature and Function of Language Roles in Language Teaching," *TESOL Quarterly* 13 (1979): 359-69.
14. Patrick Hartwell, "Paradoxes and Problems: The Value of Traditional Textbook Rules," *Pennsylvania Writing Project Newsletter* 3, no. 2-3 (1983): 9.
15. Robert de Beaugrande, *Text Production: Toward a Science of Composition* (Norwood, N.J.: Ablex, 1984).
16. Quoted in Jan Turbill, *No Better Way to Teach Writing* (Rosebery, N.S.W., Australia: Primary English Teaching Association, 1982).
17. Thomas Friedmann, "A Blueprint for Writing Lab Exercises," *Writing Lab Newsletter* 8, no. 5 (1984): 1-4.
18. Allan Collins, Eleanor H. Warnock, and Joseph J. Passafiuma, "Analysis and Synthesis of Tutorial Dialogues," in vol. 9 of *The Psychology of Learning and Motivation*, ed. Gordon H. Bowers (New York: Academic Press, 1975), 49-87.
19. Glynda Hull, "Using Computers to Study Error and to Teach Editing: An Interim Project Report" (Paper delivered at the Conference on College Composition and Communication, Minneapolis, 22 March 1985).
20. Patrick Hartwell, "A Writing Laboratory Model," in *Basic Writing*, ed. Lawrence N. Kasden and Daniel R. Hoerber (Urbana, Ill.: National Council of Teachers of English, 1980), 69.
21. Shelly Samuels, "Emphasizing Oral Proofreading in the Writing Lab: A Multifunction Technique for Both Tutors and Students," *Writing Lab Newsletter* 9, no. 2 (1984): 1-4.
22. Mary King, "Proofreading Is Not Reading," *Teaching English in the Two-Year College* 12 (1985): 108-12.
23. Elaine Ware, "Visual Perception through 'Window Proofreading,'" *Writing Lab Newsletter* 9, no. 9 (1985): 8-9.
24. The following strategies are from Robert de Beaugrande, "Forward to the Basics: Getting Down to Grammar," *College Composition and Communication* 35 (1984): 362-67 and *Text Production*, 240-42.
25. Muriel Harris, "Mending the Fragmented Free Modifier," *College Composition and Communication* 28 (1981): 175-82.
26. Kathy Martin, "A Quick Check and Cure for Fragments," *Writing Lab Newsletter* 8, no. 7 (1984): 4.
27. Mina P. Shaughnessy, *Errors and Expectations* (New York: Oxford Univ. Press, 1977); and Chopeta Lyons, "Spelling Inventories," *Writing Lab Newsletter* 6, no. 4 (1982): 2-3.
28. Julie Along and Beverly Lyon Clark, "A Tutor Tutors Spelling," *Writing Lab Newsletter* 6, no. 4 (1981): 3-4.
29. Janice Kleen, "The Teaching of Spelling: A Success Story," *Writing Lab Newsletter* 6, no. 4 (1981): 1-2.