

The Newsletter

Conference on Basic Writing Skills

A special interest group of CCCC



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An Interview With Sondra Perl

Part 2

In our last issue, Sondra Perl discussed the basic principles of a process approach to the teaching of writing. Here she talks about some of the practical consequences of the process approach.

(The interviewer is Karen Thomas of Boise State University.)

Karen: If I walked into your basic writing classroom, what would it look like?

Sondra: I am fortunate to be able to work in a room that was once used as a skills center. It is large enough so that students can work in groups and not disturb each other. In the room are three or four separate "cubbies"--partitioned areas with tables and chairs--where students read their writing to each other and where we hold conferences between students and teacher and between student and student. The room includes a large open area where the whole group meets. In the larger area, I may use a blackboard occasionally.

Karen: What about decorations?

Sondra: Since at Lehman I share this room with many other teachers, I have not considered decorating it. But if I had a room of my own, I'd probably have posters with quotations written on them. Color pictures are also good; they're a stimulus for writing. But the nicest thing would be to have photocopies or photographs of writers' manu-

scripts, with all their crossouts and revisions. For example, I'd use copies of Yeats' poems or Joyce's work. Students could study them and discuss how frequently and in what ways writers revise their work.

Karen: What about class size and teaching load? How many students do you think one teacher can handle reasonably effectively?

Sondra: Basic writing works well for me if I have eighteen to twenty students per class. In terms of how many classes I teach, more than three gets to be a lot. Three sections of twenty means sixty students per term, and I can do that. If the class size goes beyond twenty-five, sheer numbers begin to affect what I do.

On the other hand, the process model of teaching works if you have 30 students, although it's a little harder to orchestrate. With the process model, students are teaching each other. The class can almost run itself at times because the students are writing and they are beginning to have an investment in their writing. They're beginning to work on it; they're beginning to hear themselves read it out loud, to hear their voices. It's not as though students don't need correction, but what I do is circulate and say things like, "Oh, well, wait a minute. What's happening here? Did you hear yourself here?" And the students begin learning how to correct them-

"With the process model, students are teaching each other. The class can almost run itself at times because they're writing and they're beginning to have an investment in their writing."

"...our instinct is to make meaning."

selves. It's not the same as having seventy-five papers every single Friday night with hundreds of corrections to make. The errors they're making, as Mina Shaughnessy points out, usually fall into patterns--so within a couple weeks I can begin to see what consistent errors a student makes and then have a conference with that student. Teaching writing becomes manageable.

Karen: I guess this point about students beginning to have an investment in their writing and teaching each other illustrates your sixth principle of the process approach, that the ultimate responsibility for the writing remains with the author. To get back to the basics of the course, ideally, how often should a basic writing course meet?

Sondra: Probably three or four times a week. I like two-hour or ninety-minute time blocks. If it's a five hour course, I like to meet three times a week divided into two two-hour time blocks and one one-hour time block. I would rather do that than meet for one-hour time blocks, five days a week because you can get more done--you can write and meet in groups and have discussions. Meeting just twice a week seems to me, to be too infrequent because basic writers need constant support. Around CUNY four to five hours per week is common; I've frequently taught basic writing for five hours a week.

Karen: In the CUNY system, is basic writing offered for credit?

Sondra: It varies from no credits to two or three.

Karen: How does your first principle--that people learn to write from writing--work out in practice in the classroom?

Sondra: I assume that everyone in the classroom, including myself, is a writer. It doesn't matter if you do it well or not; we all have a basic desire to make sense of our environment and our life. Whether we are studying the American Revolution or the life of the cell or autobiography, our instinct is to make meaning, to look for links, to be coherent about our experience, and writing allows us to do that.

So in my class everyone writes. I do not assume that since I've written before, that's an excuse not to do it again. Each year I'm someone new, so each year I have

new things to write about. Therefore, everyone writes--all the time. I like my class to resemble a writers' workshop.

Karen: The second basic principle of the process approach you mentioned was that everyone has a composing process and that part of the class would be a focus on how the writer writes. How does that work out in practice?

Sondra: I have students keep process journals in which they make notes about how they're writing. For example, a student might write, "Today I didn't do any planning. I just sat down and the piece came off my pen." Or, "Today in the middle of writing I went back and reread everything and then I got a new idea."

Welcome to the following individuals and groups who have joined CBWS since our last issue:

Wendy Greenstein, W. Ross Winterowd, Jon Jonz, David Crittendon, Dr. Carl Taylor, Carolyn Logan, Susan B. Fay, Martha A. Saunders, Carol Gagliardi, Susan Hudson, Ann B. Faulkner, Dr. Gene Collier, Lisa Ede, Thomas J. Reigstad, Gladys S. Keelty, Angela M. Scanzello, Robert T. Mundhenk, Christine J. Domino, Alice M. Roy, Albert Simmonds, Theodore H. Piaster, Lou E. Ballard, Dr. Janice Kleen, Anne Berkman, Charles C. Lund, Harris Stowe State College, Judy Markline, Barbara H. Craig, Irene Lietz, Edith M. Croake, James L. Collins, Jane Christensen, M. J-V Blanton, George Moberg, Barbara G. Merkel, Doris Fassler, Dr. Paul Saylor, Dr. Larry C. Thompson, Patricia Licklider, Carol Kimura, David Nadvorney, Mike Rose, John Lindberg, University of the Pacific, John Chisolm, Sandra E. Boyd, Nancy Freehafer, JoAnn T. Hackos, Robert E. Shafer, Elaine O. Lees, Dr. George Hayhoe, Augusta College, June Iris Hesch, Muriel Harris, Conchita C. Hickey, National College of Education, Susan A. Leazer, Dr. Andrea Osburne, Dr. Alice Brekke.

Or, "Stuck...I'm so stuck...where do I want this piece to go?" or, who knows? I ask them to start making observations about the writing process, both external--what's happening in the room--and internal.

Karen: When do they do this? At the end of the hour everyday, or

Sondra: They begin using the journals after they've finished writing for that morning, but soon, when they understand process journals they use them before they start writing as well. A student might write "I can't work on the piece at all; so I'm going to try writing in here [the process journal]." Or students turn to their process journals in the midst of writing, when they want to take a break. They regulate how and when to use the journals. Keeping notes in their process journals is a requirement of the course. After students have been using them for a while, we share process entries with the whole class. Thus, the group begins to understand how everyone else is writing, and I can make points about the writing process from that.

Karen: What about topics? Do you assign topics? And how do your topics relate to the "need to write from many different points of view and in different modes of discourse or genre," your third principle of the process approach?

Sondra: It all depends on the group and what they're studying. If it's strictly a basic writing class, and there's no proficiency test at the end of it (that is, if it's a course where students need to develop fluency and experience with writing), I give them many, many options. If someone were writing personal narratives for two months, however, then I would want to shift him or her into trying something else, such as an essay. If someone else were writing expository essays on public issues, I would want to try to get him or her to start writing something more personal.

I use a lot of James Moffett's assignments. We often start with free writing or Moffett's "memory chain" technique. In addition, I use a set of questions called "Guidelines for Composing" that I've developed from Eugene Gendlin's work. These approaches help students get something down on paper. I use the "Guidelines for Composing" frequently in basic writing. Once students are comfortable with them, they begin to use the questions to organize their writing in other college courses.

For example, if they have an exam, they start asking themselves the questions to discover what they know about the subject.

I don't give students specific topics. I'm more apt to begin by saying, "Start writing. Do some free writing. Do the guidelines. Out of that discover what you want to write about."

Karen: And you don't even give them a big list of possible topics?

Sondra: I don't. I do, however, try to give them experiences that require that they play with form. They write dialogues, short stories, poems and essays, but I don't choose the content for them. What does concern me is when a student repeats the same style or ideas. Then I give suggestions to broaden the range.

Another thing I do is provide basic writers with reading. I don't think you can write well without reading. I bring in short stories for students to read, or if they're all in the same sociology or literature course, I ask them to read well-written material from that subject. I use some short stories to expand their awareness or point of view. I always have them write about what they're reading.

If the students do have to prepare for a proficiency test, I give them examples of the test, and I have them practice learning how to connect what they think about the topic with the topic itself. What we do is go through the "Guidelines for Composing" with a specific test topic, and, by first writing about what they know, and then looking freshly at the whole topic, they often say, "Oh, now I see what to do..." Once they start looking, they discover the ideas they associate with the topic, and they realize that they have something authentic to say. Then we make sure they

A Call for Reviews

With our next issue we would like to begin a series of reviews of basic writing textbooks. If you wish to review a text or a combination of texts, especially books you have actually used in a class, please submit two copies to The Newsletter, CBWS, Department of English, Boise State University, Boise, Idaho 83725.

shape what they have to say into the appropriate form.

Karen: Is there anything more you'd like to say about a basic writing course?

Sondra: Yes. If I had unlimited funds, I would buy a xerox machine. I think that would be more useful than any textbook because students could xerox their first and second drafts and bring them to their writing groups. They then would know that three or four other people in their writing group were going to look at their writing with them and that everybody would have copies of everybody else's writing. The best investment of funds, to me, would result in immediate access to a writer's developing thoughts.

Karen: I guess xeroxing would be essential to carry out your fourth and fifth principles of the process approach, those of group work and active listening.

Sondra: Yes. If you're going to read your work out loud to a group of people, it's very effective for people to have copies of what you are reading. Also, an understanding

"If I had unlimited funds, I would buy a xerox machine."

of "miscue analysis" comes in to play here. It helps students see how frequently they read words that aren't on the page. Very quickly everybody sees how the writer "reads in" endings, reading in "an" instead of "a" for example. Students become aware that everyone reads like that. So the students begin to look at how people read, just by listening to someone else read his or her own writing. Everyone in the group realizes that we don't read accurately--or rather we don't decode accurately. Actually, our reading is fine because we're reading for meaning, but we're not decoding each word.

There are many other reasons why students benefit from having copies of each person's writing in front of them. If you have a fairly skilled writer in the group, people who are not as skilled literally get to see that person's writing. They see the sentence structure; they see punctuation; they see spelling done well. They get to do a lot of reading that way. If there are poor writers mixed with people who are somewhat more skilled, the less skilled get help--and the more skilled get to articulate what they know.

So I think I would have xeroxing going on all the time. I often tell students that there won't be a textbook in our class. What they will spend their book money on is xeroxes of their writing, and that that's as important a commitment and expense as getting a textbook. The textbook for the class is each other's writing.

Karen: Do you have a set of texts for reference--on grammar?

Sondra: I don't, because mostly students don't need one. If there is some error the students are making and they don't understand it, I'll teach the concept to them directly. I'll bring in copies of their writing, or I'll pull out enough examples, and then I'll present something on the error. For instance, if everyone needs work in "s's," I'll review that. I'd rather teach it than have them buy a book that doesn't explain it well anyway. Most of them have books from past years. They usually don't know how to use the books effectively; they don't know what particular topic to turn to. I don't recommend grammar books. However, if a student does buy one, I'll show him or her how to use it. The main thing is, if there's some common error they're all making, I will address it in the large group meeting.

Karen: OK, could you briefly sum up how the "writing process" classroom works?

Sondra: Sure. Let's see. Students meet in groups to read their photocopied papers to each other. They write on topics of interest to them. Students explore a range of topics and practice writing in many different forms of discourse during the semester. Everyone keeps a process journal. Error is reduced by having conferences with individual writers on their repeated mistakes and by teaching to the class ways to correct the mistakes everyone is making. And, most importantly, everyone writes, every day.

Sondra Perl teaches basic writing, peer tutoring, and graduate courses in writing at Herbert H. Lehman College of CUNY. She received the NCTE Promising Researcher Award in 1979 for her study of basic writers.

Sondra sent us the handout on the following page to illustrate how the guidelines she discusses in the interview are put to work.

GUIDELINES FOR TEACHING THE COMPOSING PROCESS

The guidelines for composing are intended to assist writers in producing a set of notes which may be shaped into a draft. These notes are often private and in "raw" form. The writer must decide how she will transform them into a more public piece of writing.

PROCEDURE

If you choose to use these instructions with a class, in a writing workshop, or in a one-to-one tutoring situation, it is useful to inform participants ahead of time that you will be inviting them to ask themselves a series of questions and that there will be time to write after each one. Advise them that the questions are meant to be guides; they may not fit everyone's experience. Some questions may be distracting for a particular writer and should be ignored. The writer can tune back in when he is ready to listen again. Before the guidelines exercise, ask participants not to interrupt the process and to hold questions. Afterward, allow participants time to continue writing and then invite them to express their reactions to the experience.

* * * * *

NOTE: The sentences in parentheses are meant for presenters. They are not to be read aloud as part of the guidelines exercise.

1. Find a way to get comfortable. Shake out your hands, take a deep breath, settle into your chair, close your eyes if you'd like to, relax. (The first step begins not by writing, but by putting down pens and getting comfortable. You may ask people to notice if they feel any tension in their necks or arms and to relax. You can ask them to pay attention to their bodies as they inhale and exhale.)

2. Ask yourself, what's on my mind right now? Is there anything in the way of my writing today? Make a list. Now put it aside.

2a. Ask yourself, is there anything on the first list I might want to write about? If there is, jot that down. Then ask, what about other things I'm interested in or know about? What might I write about now? Maybe you get one specific idea or a list. Jot these down. If you've already thought of a topic, put that on your list. If nothing comes, write the word nothing.

3. Ask yourself, now that I have a list — long or short — is there anything else I've left out, any other piece I'm overlooking, maybe even a word I like, something else I might at some time want to write about that I can add to this list? Make space for whatever comes. Add to your list. (You can add here suggestions for including people, places, images, colors: for example, Is there anything else I'm thinking about, a person, issue, etc. that I can add to this list?)

4. Now, you may have one definite idea or a whole list of things. Look it over and ask, which one of these draws my attention right now? Which one could I begin to write on even if I'm not certain where it will lead? Take the idea, word, item and put it at the top of a new page. Save your list for another time.

5. Now take a deep breath and settle comfortably into your chair. Realize that you already know a lot about your particular topic. Without delving into any one part too thoroughly, see if you can jot down all your associations to or thoughts on this topic. For instance, ask yourself, what are all the parts I know about this topic? What can I say about it now? Spend as long as you need writing down these responses. They may be a list, a bunch of phrases, notes to yourself, stream of consciousness writing.

6. Now, set aside all the pieces you already know. Take a fresh look at this topic and ask yourself, what makes this topic interesting to me? What's important about this that I haven't said yet? What's the heart of this issue?

6a. Now, see if a word, an image or a phrase comes to you from your sense of the topic. Write it down.

7. Now take this word or image and use it. Ask yourself, what's this all about? Write down whatever comes. Describe the image or word. As you write, let the felt sense deepen. Continue to ask yourself, is this right? Am I getting closer? Am I saying it? See if you can feel when you're on the right track. Experience the shift of "Oh yeah, that says it." (Leave a lot of time here.)

7a. If you're stuck you can ask yourself, what makes this topic so hard for me? Or, what's so stuck about this? And again, see if a word or image or phrase comes to you that captures this difficulty or stuck quality in a fresh way.

8. You can continue along now writing what comes to you. When you stop, you can ask, what's missing? What hasn't yet gotten down on paper? And again, look to your felt sense for a word or an image. ("Felt sense" is the physical sensation--perhaps a relation of the body--that we have when we have identified an idea, a word, a feeling, that we have been searching for.)

9. Ask yourself, where is this leading? What's the point I'm trying to make? Again, write down whatever comes.

10. Once you feel you're near or at the end, ask yourself, does this feel complete? Look to your body for the answer. Again, write down whatever answer comes to you. If the answer is no, ask yourself, what's missing?

11. Now you may have anywhere from one or two to eight pages of notes that can form the basis of a piece of writing. Ask yourself, what form would work best for what I'm trying to say? Is this a story? A poem? An essay? Something else? Who's talking? What point of view is this? Is there another point of view I can use? Make some notes about the shape your piece will take.

12. When you feel you have a shape for your piece begin writing it. (If some time remains in the session, encourage people to go off and write, reminding them to leave the room quietly. If there is no time left for writing, ask people to do a process entry to be shared with the group.)

12a. Now, for the next _____ minutes, review your notes from the beginning of the process, and write about what happened. What was this experience like for you?

* * * * *

During the process discussion that follows, people may reveal that they have had a strong response to the guidelines. It is important to allow participants to express their reactions. The guidelines exercise does not work the same way for everyone.

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Notes and Announcements

THE 7TH NATIONAL CONFERENCE ON REMEDIAL/DEVELOPMENTAL STUDIES IN POSTSECONDARY EDUCATION (NARDSPE) will be held March 7-9, 1983, in Little Rock, Arkansas, at the Camelot Hotel. This year's theme will be "Take Charge: Developmental Educators, Unite!" The conference covers a variety of topics: basic skills (writing, reading, math), study skills, evaluation, reasoning, ESL, test anxiety, tutoring, administration, etc. Contact: Ms. Cynthia Johnson, Arkansas Department of Higher Education, 1301 W. 7th Street, Little Rock, Arkansas 72201; (501) 371-1441.

THE 10TH NATIONAL CONFERENCE ON DEVELOPMENTAL EDUCATION will be held April 4-6, 1983, in Santa Clara, California, at the Santa Clara Marriott Hotel. The 1983 conference will highlight the findings of the recently completed University of Texas National Study of College Responses to Low-Achieving Students. Contact: Dr. Suanne D. Rouche, 6804 Edgefield Dr., Austin, Texas 78731.

THE 5TH ANNUAL WRITING CENTERS ASSOCIATION CONFERENCE will be held May 6, 1983, at Purdue University in West Lafayette, Indiana. The theme will be "New Directions, New Connections." Proposals are invited on writing centers and laboratories and on the need to become acquainted with work in other disciplines, such as reading, testing, instructional design, the use of computers, etc. One-page proposals for papers, panels, workshops and display booths are due by January 1, 1983. Contact: Muriel Harris, Department of English, West Lafayette, Indiana 47907.

CBWS WILL AGAIN HOLD ITS "SPECIAL INTEREST GROUP" ANNUAL MEETING AT THIS YEAR'S 4 C'S CONFERENCE in Detroit. The session number is C-2, and will be held 4:30-5:45 p.m., Thursday, March 17, 1983. Karen Thomas of Boise State University will chair the meeting. We plan to invite people who represent different philosophies on the teaching of basic writing to present "mini-seminars". We hope to explore the questions, what should a basic writing course cover and why? We hope to see you there. (The "4 C's" is the Conference on College Composition and Communication; it will meet March 17-19, 1983, in Detroit, at the Westin Hotel. For information, write: 1983 CCCC Convention Information, 1111 Kenyon Road, Urbana, Illinois 61801.)

BE SURE TO LOOK FOR THE WINTER 1983 ISSUE OF THE WRITING INSTRUCTOR, a special issue devoted to basic writing; the "TWI Resource File" item in this issue (inside back cover) was prepared by Jay King, of Boise State University, for CBWS. The issue was guest edited by Elspeth Stuckey of USC. To order TWI, write: The Writing Instructor, c/o The Freshman Writing Program, University of Southern California, Los Angeles, California 90007.

IF YOU HAVE NEWS ITEMS (upcoming conferences, journals of note, etc.), send them along to us: CBWS, English Department, Boise State University, Boise, Idaho 83725.



The Care and Feeding of Tutors in BW Courses: What Our Colleagues Told Us in Last Spring's CBWS Questionnaire

Of 47 respondents, 25 do not use student help in their BW courses. Of the 22 who do use student help, 11 do sometimes, 7 often, and 6 always. Of the 22 who use student help, 15 find it very helpful and 6 somewhat helpful. (One finds it essential and one only marginally helpful.)

Finding People, and Paying them with Money and Credit






The search for good tutors extends well beyond English majors, to education majors, communications majors, business majors, honors students, people in deaf education and philosophy/political science, masters candidates in an English language learning program, and students in specific courses: an education or English department course in teaching writing, a peer tutoring course for education majors. In fact one respondent states, "we recruit good writers from all major fields."

Nineteen of the 22 respondents who use student help indicate that at least some of their tutors receive money for their work. Of these 19, 11 use the federal work-study programs for some or all of their funding. Twelve use miscellaneous sources such as university funds. Several others use state work-study funds, graduate assistantships, and Title III grants.

Money, however, is only one type of payment. Many programs pay tutors at least in part with internship or other course credit, or with partial fulfillment of a course requirement. Twelve of 22 respondents use such forms of non-monetary payment.

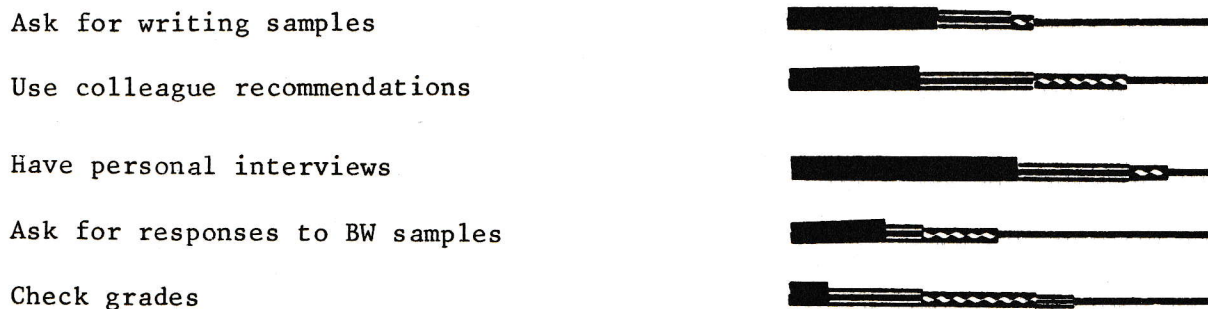
Screening, Training and Using Tutors

Beyond deciding how to find potential tutors and pay them, we must decide how to SCREEN them, TRAIN them, and USE them. Those are the subjects of the three graphs that follow, which are explained by the key immediately below:

| | | | | | |
|------|---|---|---|--|---|
| KEY: |  |  |  |  |  |
| | Very | Important | Sometimes | Not | No |
| | Important | | Important | Important | |

The following graph shows the respondents' METHODS OF SCREENING potential student helpers — and how important each method seems to be.

HOW DO YOU SCREEN STUDENT HELPERS?



Other suggested screening methods include asking "for freewrite on how they themselves write — look for ability to be introspectively analytical"; verifying competence "through preliminary trial period"; and praying "for divine inspiration."

The following graph shows the respondents' TRAINING METHODS — and how important each method seems to be.

WHAT TRAINING METHODS DO YOU FIND FEASIBLE AND HELPFUL?

Regularly scheduled meetings



Handouts for tutors



Impromptu demonstrations/directions during class



Other suggested training methods include "videotaped tutoring sessions"; "lots of role playing"; "intensive writing and introspective analysis of their own writing habits"; "course on the theory and practice of teaching writing"; and "students', teacher's, and self-evaluations."

The following graph shows HOW RESPONDENTS USE student help and how important each use seems to be.

HOW DO YOU USE STUDENT HELP?

Individual tutoring during scheduled classes



Individual tutoring at OTHER times



Small-group guidance



Scoring tests



Marking papers



Perceptions and Suggestions: RECRUITING TUTORS

Recruitment problems include the difficulty of finding good tutors at a two-year college, and the difficulty of working with them if they come into the program mid-semester (as sometimes happens with tutors who are partially fulfilling course requirements).

Several respondents indicate that colleague recommendations lead to "the best tutors." One person looks for recommendations specifically from faculty "who teach consistently with our philosophy," while another sends letters to interested faculty. Other useful sources include one's own students in more advanced courses, tutors' recommendations of other tutors, and students who respond to on-campus advertisements.

Perhaps the most intriguing selection criterion is that we should "look for people who are aware that they write differently from the way they were taught."

Perceptions and Suggestions: TRAINING TUTORS

A respondent observes that tutor training can drain time away from direct BW teaching. Yet a new lab director with untrained tutors affirms the need for training — especially for BW work. Other respondents note that training can need to deal with such problems as low morale, lack of commitment, and high turnover.

General recommendations: "constant feedback" to tutors; stress on "the importance of reacting positively to student work"; "clearly defined tasks" for them; and "continual evaluation."

Specific recommendations: three-credit tutor-training class; instructor - tutor - BW student sessions; videotaped sessions; "holistic grading sessions"; "lectures by various instructors"; the use of articles "such as those by Ken Bruffee".

Perceptions and Suggestions: USING TUTORS

There is some disagreement as to the proper function of tutors, perhaps in part because of who these tutors are (graduate education majors? lower division work-study students from various fields?)—and because of different course structures dictating different uses of them. Some tutors deal "with mechanical problems" In contrast, one respondent recommends using tutors to develop curriculum materials, evaluate programs, and lecture to small groups. Several people emphasize the potential of student helpers: " . . . a tremendous resource. The trick is is discover their particular strengths. I know they could do more and take more responsibility." "Treat them as professionals Have them publishing, . . . doing workshops, etc."

On a middle ground between these two perspectives, several respondents declare tutors to be "invaluable" — "a powerful tool" — as facilitators of the writing processes: They can "encourage and unblock weak students in all" of these processes. They are "especially strong in responding/questioning as an interested caring reader." They can "help students a great deal" by providing "conversations on writing in a comfortable setting."

Problems of using tutors can include a student "pitting" tutor against teacher (concerning a low grade) or pitting teacher against tutor (concerning inadequate advice). Supervision can also be a problem. Several respondents emphasize the need to closely supervise and monitor tutors, however they are being used.

Notes:

1. Would you like the name and address of any person quoted in this report? If so, send us a memo with the quote that interested you, and a self-addressed envelope. We will mail you that person's name and address.
2. Janice Neuleib, Dept. of English, Illinois State University, Normal, Illinois 61761, expresses an interest in sharing problems. She works with paid students as well as TA's, English majors and honors students.

3. Others have materials to share with anybody who sends a stamped, self-addressed envelope:

- a. Sixty cents postage sent to Nancy Freehafer, De Paul University, 25 East Jackson Boulevard, Chicago, Illinois 60614, will get you such materials as a Tutor Handbook and a Tutor Coordinator Handbook. She uses tutors from all majors, paid with credit and money.
- b. Peggy Jolly, University of Alabama in Birmingham, School of Humanities, Dept. of English, University Station, Birmingham, Alabama 35294, can send you a variety of handouts. Specify for tutors, students, or both.
- c. John Dowden, Cerritos College, Norwalk, California 90650, can send you a "Reader Screening Exam" including a how-to-do-it annotated paper. Interestingly, instructions include, "You will be allowed only about ten minutes per paper."
- d. D. W. Cumming, Academic Skills Center, Central Washington University, Ellensburg, Washington 98926, can send you several handouts that tutors use with students, including one called the "1-2-3 Fast-and-Dirty," which still lives after about fifteen years.

IN ALL CASES, REMEMBER TO SEND STAMPED, SELF-ADDRESSED ENVELOPE.

— Jay King
Susan Hudson

I'd like to become a member of the Conference on Basic Writing Skills and am enclosing a check for the amount indicated below.

_____ \$7.00 Annual membership dues, including four issues of The Newsletter

_____ \$12.00 Annual membership dues, plus two issues of The Journal of Basic Writing, published by The Instructional Resource Center, Office of Academic Affairs, The City University of New York.

Name _____

Address _____

Please return the coupon and questionnaire to:

CBWS
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Boise State University
1910 University Drive
Boise, Idaho 83725

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