



Academic Success Center
Student Staff Handbook

Welcome

Dear ASC tutor or receptionist,

Welcome to the Academic Success Center (ASC)! You have chosen or been chosen to work in an important department. You will have opportunity to encourage and support *students* in their academic goals and to support *faculty* as they seek to find appropriate support connections for their students.

Thank you for your commitment to walk with students—students seeking support for *one assignment, one course, or a whole course of study!*

Cathy Smeltzer Erb, Ph.D.
Director, Academic Success Center

Mary Ann Zehr
Writing and Communication Program Director

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Okay, I will work here. But, *what* is the Academic Success Center?

(Revised from the [ASC website](#))

EMU's Academic Success Center

Success! That's What We're All About! We help students who seek success in a particular assignment, course, or course of study.

At the Academic Success Center at EMU you will get free help with any of the following: reading and writing skills, and most coursework.

Tutors and staff work with an array of students ranging from honor students to conditionally admitted students. They are available for everyone. Be one of the growing number of students who study with others and improve their grades.

Frequently Asked Questions

Q: Where in the world is EMU's Academic Success Center?

A: The center is located on the third floor of Hartzler Library. A receptionist and undergraduate tutors are on duty Monday-Friday, 8:00 a.m. to 4:00 p.m. There is a study lounge and other inviting spaces for one-on-one or small group study sessions. Five quiet rooms for individual study or testing, and one classroom, are available for students.

Q: How does a student get help in a specific course?

A: Peer tutors at the Academic Success Center offer support in courses of many departments: accounting, Bible, business, economics, history, mathematics, psychology, teacher education, VACA and the sciences. Schedule an appointment with a tutor on line using Navigate, a quick link on myEMU. Use your Royals ID to log in and make an appointment using the blue button on the top right of your homepage.

Q: Are there any tutors to help with writing a paper?

A: The Center has several writing tutors. Some tutors are available by appointment and some have drop-in hours or are on-call. If a tutor has regular hours, a student signs up for an appointment (see Navigate). If a tutor has drop-in hours, a student does not need to make an appointment. If a tutor is on-call, a student may email him/her to arrange for an appointment.

Q: What if a student needs help in a math course?

A: Many peer tutors at the ASC provide individual help in a variety of math, computer science, and engineering courses from entry-level to higher-level courses.

Q: What if a student has difficulty managing their time to complete all their college assignments?

A: The director of the Academic Success Center enjoys conversation with students who need help in time management or academic coaching. The director may suggest a peer-mentor/coach to provide organizational and time management support.

Q: If a student has a disability that affects his or her learning is support available?

A: The Office of Academic Access (OAA) is part of the ASC. The OAA coordinator seeks to serve all students, specifically serving as an advocate for those with documented disabilities. Faculty and staff support individual students who use reasonable accommodations in the classroom due to documented needs. The coordinator fosters the development and use of strategies to promote independence and personal success.

So, *how* does the Academic Success Center fit with EMU's mission?

(From the ASC PACE – Planning and Assessment Cycle at EMU)

Mission and Distinctives

Departmental mission or purpose statement

The Academic Success Center (ASC) provides academic support and enrichment resources for students and faculty. Additionally, the ASC focuses on providing support to conditionally admitted students and students with documented disabilities that affect learning, and serves as an advocate for these students to assist them in their transition into college and to enable them to succeed academically.

Reflection of EMU's distinctives

Tutoring: Tutoring staff have opportunity to walk with students of diverse modes of learning and understanding, "offering hope" for those who seek success in specific academic assignments/areas or general study skills. Through training sessions and frequent consultations with staff, peer tutors experience "guided practice" in current helping roles and as practice for future teaching and other service. Tutors practice core Anabaptist values as they support, learn from and with students in academic pursuits. The tutoring program seeks to work closely with academic programs to enhance writing across the curriculum and support high-risk courses and offers faculty support and training in their work with struggling individual students.

Disability Services: The Office of Academic Access (OAA) provides services and support to ensure that students with disabilities (SWD) have equal and integrated access to the University and its related programs in compliance with federal and state law and as they transition into college. Through appropriate documentation presented by the students, OAA seeks to implement the recommendations for reasonable accommodations in the college setting and provides support and advocacy. The OAA counsels faculty and staff of their rights and responsibilities under the law to SWD. The OAA assists referred students who experience academic problems to be screened, obtain appropriate assessments, identify appropriate accommodations, and develop strategies for future academic success. The OAA counsels students as they apply for accommodations for professional testing. The OAA embodies "doing justice, loving mercy, and walking humbly" with students with disabilities.

Who else works here?

Meet the ASC Director, Cathy Smeltzer Erb:



Dr. Cathy Smeltzer Erb is a professor of teacher education and teaches curriculum and methods courses with an emphasis on engaged and equitable classroom environments. Prior to coming to the ASC, Cathy was director of EMU's undergraduate teacher education program. Prior to EMU, Cathy was a middle and high school family studies teacher and guidance counselor in Kitchener/Waterloo, Ontario, Canada. Her research interests explore restorative justice pedagogy, equitable instruction, teacher development, the emotional dimension of beginning teaching, the calling to teach, and self-care for teachers.

Meet the Writing and Communication Program Director, Mary Ann Zehr



Mary Ann approaches her role as both a writer and a teacher. She collaborates with faculty, the graduate writing coach, and the undergraduate writing tutors to support students as they both learn to write and write to learn. You may find Mary Ann's office in Library 314. Contact her through email at maryann.zehr@emu.edu or by phone (540) 432-4352.

Meet the Graduate Writing Coach, Skip Kempe



Skip Kempe is the Graduate Writing Coach. Prior to joining EMU, he had been teaching high school English and humanities since 2001, most recently at an Episcopal boarding school in eastern Virginia. He has an MA in Teaching English from Teachers College, Columbia University, and an MS in Library and Information Science and Human-Computer Interaction from Drexel University. Teaching high school poetry is one of his fondest teaching memories, since he was able to see students who never thought of themselves as poets begin to understand how writing could help them express their ideas in ways they'd never realized they could.

Meet the ASC Program Assistant, Julie Shank:



As the program assistant in the Academic Success Center, Julie is available to answer questions, help find resources, and receive suggestions. She is active in the community and enjoys meeting new people. She loves when people stop by to say hello!

Student Staff

Students are hired after enrollment and completion of one semester at EMU and in cooperation with two offices: **Financial Assistance** (federal work-study program and EMU's work program for those not work-study eligible) and **Human Resources** (temporary employment for those who already have work through Financial Assistance or for whom work through Financial Assistance would adversely affect their financial aid). The ASC seeks to offer the full allotment of payment/hours from financial aid packages for all ASC work-study positions. All paid student staff complete time cards online every other week. Several students voluntarily serve as tutors or study partners with assigned students.

Important to know:

A major role of the assistant and coordinator of OAA is to arrange for proctored testing for OAA students and other as-requested test-proctoring for undergraduate students. Priority is given to OAA students in the testing rooms.

Undergraduate tutors primarily support undergraduate EMU students. A graduate writing coach supports graduate students.

Only trained writing tutors tutor writing. See section VII on writing tutoring for further information.

Some tutors work with ASC staff to provide academic coaching for OAA or other students who benefit from a tutor/coach who helps with accountability and study planning. If a tutor would enjoy this coach role, they may express interest to the director or coordinator of OAA. Students seeking academic coaching or similar support may be referred to EMU's Coachlink program.

Where, when, how does this tutoring business work?

- ***Tutor Routines and Responsibilities***

- **Nuts and Bolts: signing-in, finding a place to work, recording time, writing reports, getting paid**

Tutors work with the ASC director to **plan tutoring hours** for each semester. These hours are listed as “availabilities” on the *Navigate* website, and students may make an appointment from any computer with Internet access. Some tutors prefer on-call work; appointments are then made directly with individuals following email or phone inquiries.

When a tutor arrives for work in the ASC, they **sign their name on the white board** so the receptionist on duty knows what tutors are available for tutoring. The receptionist helps to connect a new student and the tutor with whom an appointment is made. Occasionally a student stops by and a “drop-in” connection is made with a tutor on duty.

A tutor works with a tutee to **find a private, comfortable space** for the tutoring session: most often at an ASC table or study carrel but occasionally in 300b or a private study room. If a tutor moves out of the ASC space for a session, they indicates her location on the white board.

After each tutoring session a **short report should be created**. In *Navigate* on the tutor’s homepage, there is a box called “recent tutoring”. A tutor clicks in the box beside the student’s name and creates a report under “actions”/“add tutor report”. A tutor simply writes a summary of the tutoring session.

Following the allotted tutoring time, a tutor **records work hours** online. Tutors record time in 15 minute (1/4 hour) increments. It is important to total the hours each week and finalize online time cards every two weeks. All tutors are paid every two weeks. All tutors are paid the same hourly rate.

- What do I do if I **don’t have an appointment?**

Tutors are expected to come to the Center when they are scheduled for work, unless they let the assistant know so they can block out their time on the schedule. Tutors are paid for their time at the Center even if no student signs up for an appointment. An available tutor may be assigned an ASC task but most often tutors may do their own homework if they have no appointments scheduled.

- Where do I record information about **extra or “on call” appointments?**

ASC staff use the *ASC Tutoring* website to complete semester reports for each semester: number of students using ASC tutoring services, departments that receive tutoring support, and number of 1:1 appointments.

- What if a **student is late or doesn’t show** at all?

A tutor may work with a drop-in appointment if a scheduled student is over 15 minutes late. Encourage timeliness for future appointments. Mark no-shows on *Navigate*. On the tutor homepage there is a box called “recent tutoring”. Click in the box beside the student’s name and under “actions” choose “mark no-show”.

- What if **I’m going to be late** for work?

Call the receptionist at 540-432-4354. Email, text, or call the student who has an appointment if you have their contact information.

- What do I do when I **do have an appointment**?

A helpful way to structure a tutoring appointment is to consider **four components** to each appointment. Interestingly, each component fits a certain learning style, as identified in *About Learning*’s “Learning Type Measure” (see appendix A) that is used in the tutoring practicum course.

1. **Make a personal connection:** Greet the student. Ask them to describe their main focus for the appointment time. (Connects with *Imaginative Learner* who seeks to answer the WHY question)
2. **Plan, teach:** Decide together what can be done in the amount of time allotted. Make a plan. Review and teach skills or concepts if requested. Use charts, outlines, diagrams. (Connects with *Analytic Learner* who seeks to answer the WHAT question)
3. **Practice:** Let the student do a problem. Find unknown answers together. (Connects with *Common Sense Learner* who seeks to answer the HOW question)
4. **Review:** Allow the student time to teach back what they learned. Test the student. Consider what the student can do to study further after the appointment. (Connects with *Dynamic Learner* who seeks to answer the WHAT IF question)

- What if I realize **I’m not the best tutor** for the tutee’s need/concern?

Do not hesitate to refer a student to another tutor. If no tutor is available for a specific request, encourage the student to speak with Vi and/or complete a “Tutor Request Form.”

- ***Tutoring Helpful Hints:***

1. Stay connected with professors in your discipline and specific courses that you support. Invite yourself to classes to remind students of your availability. Read syllabus and review texts of courses you frequently support. Be open to offering study sessions prior to exams in the courses you support.
2. Consider taking the *Peer Tutoring Practicum I* (LARTS 390A), co-taught by the Writing Program director and the ASC director and offered fall semester of each year. *Peer Tutoring Practicum II* (LARTS 391A) is offered during the spring semester following the completion of *PTPI*. *PTPII* is available for community learning credit. The practicum course is strongly suggested but not required for content tutors. The course is required for writing tutors.
3. Stay closely connected and attend scheduled meetings with the Writing Program director, if you are a writing tutor.
4. Attend scheduled tutor meetings—always at the beginning of each semester and occasionally during the semester. Groups of tutors that support a specific department may also meet, sometimes including the professors of the department.
5. Plan to begin tutoring on the Monday of the second week of classes in each semester. Tutoring continues until exam week when no tutoring is scheduled. Tutors may, however, offer individual appointments and/or study sessions during exam week if they have interest and availability.

- ***Tutoring Dos and Don'ts***

DO

1. Pay attention to who is doing most of the talking: tutor, tutee? Help the tutee to own the appointment, to do the talking. The appointment is not an opportunity to show how much a tutor knows.
2. Encourage use of additional resources: conversation with the professor, study groups, librarians.
3. Act in ways that enable the tutee to trust you. Be open with the tutee and encourage the tutee to be open with you.
4. Focus your attention on a joint exploration of the actual problem.
5. Listen! This may be as important as giving information and it helps to create an atmosphere of "thinking along with" rather than "telling."
6. Try to determine what you can do to reduce any threat you may be to the tutee.
7. Try to be non-judgmental of the tutee.
8. Be supportive without assuming responsibility for the tutee or for their problems.
9. Meet your responsibilities to (not for) the tutee. For example, be prepared and on time. Insist that the tutee do the same.
10. Give instant feedback. Solicit feedback from tutee.
11. At every opportunity, encourage tutee to reflect back on what has happened and evaluate. Have tutee focus on their mental process, not on answers.
12. Remember that help is only if the tutee perceives it as such.

DON'T

1. Get trapped into a "telling" role. This trap is especially common when the tutee is over-dependent.
2. Take advantage of the situation to show how bright, knowledgeable, or experienced you are.
3. Meet defensiveness with pressure and argument about the facts. This response usually increases defensiveness and decreases the possibility of "leveling" between tutor and tutee.

4. Use reassurance and praise as a substitute for help. Just making the tutee feel good may not solve their problem.
5. Try to speak for the tutee or assume responsibility for him/her.
6. Dwell on mistakes. Instead, use them as a step in the learning process and toward growth.
7. Talk about the professor or classroom experience. Redirect talk to what can be done to strengthen a student's understanding and skill set.

- **Resources**

- Resources Available in Print at the ASC
The ASC has a number of resources available. Peruse the bookshelf in the ASC lounge. There are writing handbooks, dictionaries, and other reference materials. The vertical file at the Center has study helps for effective note-taking, reading comprehension, and tracking academic and other commitments. **See part VIII** for copies of these resources. ASC staff have resources on study skills, time management, and learning differences and disabilities such as ADHD.
- Resources Available on [ASC Website](#)
The ASC website has a number of links to resources on study skills and time management. Additionally, there are semester-specific resources such as a “Scheduler” for each semester—a front/back page for tracking major assignments, exams, and commitments.
- Web Resources
The ASC and Writing Program websites offer links to other universities’ resources for general study strategies and specific writing concerns.

- **ASC Tutoring Information: how it works and what tutors can do**

1. **Click on *Navigate***, quick link from myEMU, and sign in using your royals ID. You have a “student home” and a “staff home”. Appointments for classes can be made through the “student home” page by clicking on the link next to your listed classes. All other tutoring such as writing, study skills, nursing, and praxis math are made by clicking on the blue button on the right hand side. On your “staff home” page all information about your upcoming appointments and the ability to create your schedule, reports or mark appointments as no-shows is from this page.
2. Tutors are in charge of creating their schedule or availabilities in *Navigate*. This is entering your schedule and classes you will tutor. On your “staff home” page click on the “My Availability” menu tab. On the “actions” tab you can choose “add time”, “copy time”, “delete time”. Choose “add time” and input day, hours, whether its drop-in or appointment based, and how many students you’re willing to tutor at one time. Choose “range of dates” and click on the first and last day of tutoring for the semester. Choose each class you are willing to tutor. Choose any “student services” you are authorized to tutor. To add subsequent availabilities, under “actions” choose “copy time” and edit it with different day, hours, etc. If you need to edit one of your availabilities, click on “edit” to the right of an already created availability. For all availabilities that are appointment based, you must create a duplicate availability for that day/time but choose “drop-in”. This enables you to tutor students who drop-in and request tutoring when you don’t have appointments.

- ***Students with Special Concerns and Needs***

- English as a Second Language
The Writing Program director or faculty in the Language and Literature Department are great resources to discuss ESL concerns and to seek ESL resources.
- Learning Disabilities and Attention Deficit
If you are wondering about ideas to help reach a student who is struggling with a particular concept, the coordinator of the OAA is a great resource to discuss learning differences of students. Note: **never ask a student if they have a disability**. You may ask them to discuss and describe a particular learning concern: “What part of this (math) problem is most difficult? What has helped you in the past to remember a new concept?” If a student discloses a learning disability/difference for which additional support could be helpful, encourage the student to speak with Joy.
- Counseling Services and CoachLink
Remember that you are a tutor, not a counselor. You will seek to make a student feel comfortable during a tutoring session, but it is not your role to discuss concerns beyond the topic/tutoring request at hand. If a student seems unduly anxious or emotionally unstable, encourage him/her to speak with EMU’s Counseling Services. Do not tackle such a concern by yourself. You may certainly offer to walk with him/her to the Wellness Suite to make an appointment. Another great resource for students who may benefit from an accountability partner or time management consultant is CoachLink, a mentor coach role that can support any student, but especially students who may have not be interested in counseling. Check out the link: <http://emu.edu/studentlife/coachlink/>

- ***Confidentiality Concerns***

- Most persons who come to the Center put themselves in a vulnerable position as they request help and/or share written thoughts and feelings. Honor that vulnerability and reassure students that what they share will be kept in confidence.
- Do not share the names or issues of students with whom you meet with other students or faculty/staff without their permission.

I'm a receptionist. How is my work different than a tutoring role?

A **receptionist** is the first person to welcome a new or returning student. It is important to consider that anyone who walks up to the receptionist desk is likely putting themselves in a vulnerable position. *"I need help."* Express welcome and inform with confidence!

A **tutor may serve as a temporary receptionist**. When student staff come and go to and from their own classes, a tutor may be the only person available to respond to a phone call or visit. An inactive tutor is encouraged to spring to action to fulfill a receptionist role when appropriate.

Specific receptionist duties:

Always:

- Greet and assist students as they come for testing and tutoring.
- Help students sign in and out for their appointments
- Answer phone and respond to questions.

Occasionally:

- Assist students with tutoring appointments in *Navigate*. Ensure that *graduate* students find *graduate* tutors.
- Complete photocopy and filing requests.
- Complete duties outlined in receptionist folder on desk.

Twice daily, including end of day:

- Check tutoring/testing areas for adequate scrap paper and sharpened pencils.
- Check copier for adequate supply of paper.

End of day:

- Turn off main desk computer and monitors.
- Wipe down surfaces with disinfectant.

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Best Practices for Tutoring

EMU does not have a formally designated program for students with documented disabilities, but rather offers services and support through the Office of Academic Access (OAA) office located in the Academic Success Center. These students are encouraged to access the support services available to all students, including tutoring which is often essential to their success at college. In addition to tutoring for a specific subject, some students benefit from tutors who demonstrate academic organizational guidance to help them manage overall course requirements and ongoing study skills.

As a campus wide advocate for students with disabilities, the OAA coordinator is available to meet with students who already know they have a disability that is affecting their course work. The coordinator is also available to meet with students who are trying to figure out the source of their struggle. Students initiate the process of presenting the required documentation which includes recommendations by the appropriate licensed professional. The student and coordinator work together to create a *Memo of Accommodation* as a tool for them to share with professors. The memo may include such things as extended time for tests or permission to record lectures, based on the documentation.

Students with learning challenges

If you suspect a student is having a difficult time understanding or retaining information covered while tutoring, you need not know the specific diagnosis to help them. Focus on abilities and strengths you have noticed in your work together but also name the struggles you see. Example: “Remembering dates seems very hard for you.” Then ask what study strategies have worked for them in the past. They may give you some new tutoring tools that would be useful in your work with other students! If they share that they do have a disability that affects their learning, ask them how you can best work with them and hold that information in confidence. Additionally, encourage them to make an appointment with OAA to learn what supports are available for them.

Test anxiety

Test anxiety is real and it can hinder a student’s efforts to perform well on exams. Many online resources are available and OAA office can offer strategies to help manage test anxiety.

What happens when I tutor writing?

Writing tutors are hired by the Writing Program director and Academic Success Center director. The WP director supervises the training and ongoing work of writing tutors. The ASC director works with each tutor regarding schedule and ongoing logistics of employment at the ASC. Many writing tutors provide writing and content tutoring.

Writing tutors must complete the *Peer Tutoring Practicum* course, offered each semester. Successful completion of requirements for the course, including supervised tutoring sessions, is awarded course credit; a tutor will not be paid for writing tutoring until the course requirements are completed. Work-study content tutors who also plan to tutor writing may be paid for content tutoring, concurrent with the work required for the practicum course.

Writing tutors complete a report following each writing tutoring session. A report form is linked to each appointment in *Navigate*.

Writing tutors must be familiar with the [Academic Accountability Policy](#).

Additional resources are available in the file labeled “Writing Forms and Information” located on the resource shelf unit at the ASC. The [Writing Program website](#) also offers support to tutors and tutees, and includes a plagiarism resource.

Writing tutors should be familiar with the following resources, prepared by the Writing Program director.

WRITING TUTORS

The Writing Program Mission Statement

The Writing Program supports the academic mission of Eastern Mennonite University by promoting excellent writing across disciplines. The program advances EMU's faith mission by its commitment to building community, promoting cultural awareness, and motivating action through language. Students and faculty work together to develop writing habits of mind and heart that foster creativity and effective communication.

Writing tutors are an important part of EMU's mission as they work with faculty and staff, building trust and respect through relationships with student tutees.

Code of Ethics

All writing tutoring is conducted with the understanding that it is very important to build trust between tutors and tutees by respecting the confidentiality of sessions. We believe that a collaborative relationship among faculty, staff, tutors, and tutees is the most conducive to writing improvement; thus, we have the following guidelines:

The content of each tutoring session is private.

Professors do want to know if their students are coming to the ASC for tutoring, so tutors should always ask the tutee's permission to share the content with the professor or with the Writing Program Director. With the tutee's permission, please send a short report to the tutee's professor stating what took place in the session. Please do not evaluate the session or the tutee's work and progress in the session.

We do not comment to tutees or faculty on the grade a paper has received, nor do we speculate on what grade a paper might/should receive.

Writing tutoring is free, and tutors are not permitted to receive any money from ASC tutees.

Writing Program Director

The WP director trains undergraduate writing tutors in the LARTS 391/2 Peer Tutoring Practicum course. The director works with prospective tutors in training about writing across the disciplines, observing writing tutoring sessions, and co-tutoring sessions and makes the decision, with the writing tutors and the ASC director, when a writing tutor is ready to begin working in the ASC.

The WP director will work with writing tutors about the session content, any relational issues in the writing tutoring session, and any further training. The ASC director will work with writing tutors about their scheduling and payment.

About Our Tutees

Just as there are few hard and fast rules for writing tutoring, there is no such thing as a typical session or a typical tutee.

Sometimes writing tutees may seem to be here under some duress, having come to the ASC only because they have felt compelled by their instructor to do so. The great majority of our tutees, however, are here because they genuinely want our help. Unfortunately, they don't always express that request in the most helpful way.

A number of tutees come in asking to have someone proofread their papers. Writing tutors should avoid the temptation to grant this request or to simply turn away the tutee. Instead, explain that while we cannot proofread, we are here to work with writers, to talk with them about their writing, and to help writers learn to find their own pattern of errors so that they can do their own editing and proofreading.

Returning students are familiar with our procedures and often have high expectations for their sessions. These students tend to be very focused.

A number of students come to the ASC for writing tutoring and need different kinds of attention. Non-traditional students are often very realistic about the work involved in the writing process, but they can also be discouraged if no one takes the time to reassure them that they are on the right track. Tutees with learning disabilities may require tutors to think creatively about how they can best help such tutees with their particular areas of difficulty.

Keep in mind that writing tutors do not diagnose learning disabilities, nor do they suggest the possibility that a tutee might have one.

First-year students may need help initially in brainstorming for a paper. The college-level essay may be daunting, and they may not be accustomed to working inductively to produce a thesis and then writing the paper deductively so that the thesis is on the first page and is following by subpoints using plenty of examples.

A number of our students write and/or speak English as a second (sometimes third or fourth) language. Students whose first language is not English often have a desire for definite answers. They often do not know what to make of what we call "non-directive" tutoring. As a writing tutor, try to resist the urge to "give tutees what they want." To focus on corrective surface-level errors (editing) is only to give such students the impression that the product is more important than the process.

A writing piece should be seen as a holistic unit, a transaction between writer and reader, not as a series of sites of potential errors. Our job, therefore, is to help the writer recognize error patterns—types of errors that they are specifically apt to make, errors that the writer may have been making repeatedly over a number of years. (Remember that those patterns have accumulated over time; don't expect them to disappear instantly simply because a tutor has helped the writer spot them.) **Above all else, our tutors should remember that their work should always be geared toward a tutee's overall writing development.**

Writing tutors should, as much as possible, familiarize themselves with writing conventions and discourses in a variety of disciplines. To assist writing tutors in their development in this area, our bookshelves, outside the ASC director's office, contain a number of helpful books. In addition, we have dictionaries that are especially helpful for students for whom English is not a first language.

Here is a list of helpful resources:

- Online grammar guides--http://writingcenter.gmu.edu/esl/gram_punct.html
- Diana Hacker Online—<http://www.dianahacker.com/resdoc>
- APA Style--<http://www.apastyle.org>
- Discipline specific guides— <http://writingcenter.gmu.edu/resources/specialized.html>
- Engineering and Science--<http://www.writing.vt.edu> and <http://standards.ieee.org/guides/style>
- Handbook for Technical Writers--<http://stipo.larc.nasa.gov/sp7084/sp7084cont.html>
- Strunk & White Online (grammar and mechanics)—<http://www.bartleby.com/141>
- Grammar and Mechanics Exercises—<http://www.bedfordbooks.com/exercisecentral>
- Ask Oxford (writing and language links)—<http://www.askoxford.com/>
- Model papers—<http://bedfordstmartins.com/modeld>

Writing Program Website: <http://www.emu.edu/writing-program/>

Our website is also an excellent resource for both tutors and tutees, especially for writing in a variety of disciplines, how to write a paragraph, develop a thesis, and information on how to cite print, non-print, and electronic sources in a variety of styles. Writing tutors should be familiar with this site so that they can use it in a tutoring session. Writing tutors may take a tutee to a computer and help the tutee navigate our website before they leave the ASC.

Records

The ASC Tutoring software keeps track of our tutee's self-reported demographic information. We use these statistics to compile an annual report and to analyze the demographic breakdown of our tutees. **It is very important that you keep up with writing reports for individual sessions, as the data are compiled based on the number of sessions reported.**

Guidelines

Before writing tutors begin sessions, do some quick research on your tutee appointments for the day. All tutees, if they have already been to the ASC for writing tutoring, have a record in the ASC Tutoring system.

As soon as possible, after the session is over, writing tutors should complete their reporting work on the ASC Tutoring session.

If a writing tutee does not show up for an appointment, be sure to mark the "no show" in his/her online record.

Writing Tutoring Sessions

Begin each session by introducing yourself. Tutees, particularly those who have never been to the ASC, may feel nervous and unsure of what to expect. You might try to get acquainted with the writer by finding out something about him or her before you start talking about writing.

Ask first about the assignment or project the tutee is working on and when it is due. (The due date can significantly alter the nature of the session.) Then ask what the tutee needs help with. It's important for tutors to address what the tutee came in to the ASC seeking. Many times, students will say they need help with grammar or with "flow." You may find, in reading the paper, more pressing problems to address, such as clarifying a thesis or organizing paragraphs. Be sure to make time for what you think is important and what the tutee asked for.

Ask the tutee to tell you the "story" (the gist) of the paper. Telling the story often helps a writer focus on his or her thesis and main ideas, things that may not have been apparent to the writer before. Listen to the words the tutee uses to describe his or her own writing problems. Keep these words in mind while tutoring the paper, so that you can use terminology the tutee is familiar with.

Before you begin, set the agenda for the session so that the tutee knows what to expect. Try to develop realistic expectations—not of what a piece "ought to look like," but what you can hope to accomplish in a thirty-minute session.

After finding out what the assignment is (it helps if the student shows you the actual handout from the professor), position the paper so you can both see it, and have the tutee read his/her paper aloud. If the paper is more than 4-5 pages, ask the tutee which pages they would like to work on (30 minutes is not enough time to effectively work on a paper longer than 4 pages). Tell the tutee you may make small checks in the margin as they read. These marks are just to remind yourself of the things you'd like to work on. Keep in mind that it's important to mark what the tutee is doing well as well as what you think needs work. Invite the tutee to do the same. Many times as people read their work aloud, they hear what doesn't sound right. If the tutee has not started the assignment, begin with brainstorming and clustering techniques.

After the tutee is finished reading the work aloud, begin tutoring the paper. Here are some things to think about as you tutor:

Say something positive

Try to find something the writer is doing well in his or her paper and communicate it. Do this as soon as the tutee is finished reading the paper and try to find ways to include specific praise throughout the session. It is just as important for writers to understand what they are doing well as it is for them to understand what they need to work on.

Start a conversation

Ask open questions and listen to your tutee. For example, you might ask, *What part of the paper do you like best? What part do you like least?* This is a way to get students to feel more comfortable talking about their writing and to allow them to participate in their own learning. Though conversation is the

basis for our sessions, you should make sure that you are not doing most of the talking. Though many new tutors feel uncomfortable with keeping quiet, it is a skill that can be developed. In fact, research shows that, to be most effective, the tutor should talk 30% or less of the time in any session.

Prioritize

Remember that you want to start with Higher Order concerns (thesis, organization, paragraph structure) and then move into Lower Order concerns (grammar, word choice, punctuation). It is more important for a tutee to grasp the larger or “global” aspects of successful writing, than to focus on small “local” concerns. Try to limit your remarks to two or three kinds of errors or concerns so the writer is not overwhelmed.

Encourage note taking

You might suggest that tutees take notes during the session—making complex revisions in a one-inch margin is usually not the most effective way for tutees to see the changes they are making. Some tutees, however, especially those who feel that one trip to the ASC will “fix” their papers, may not be inclined to take their own notes during the session. This reluctance might stem from a variety of cultural, social or personal reasons. You might consider taking notes for these tutees, and then encouraging them to start making their own notes as you continue to work with them. This way you are modeling an important part of the writing process. Even when using this technique, however, **you should try to avoid writing directly on the students’ papers**. Instead write your notes on a piece of scrap paper and encourage the student to make his or her own notes on the paper.

Use intervention rather than correction

Your goal is not to make immediate changes in the writing, but to make permanent changes in the writer. Some immediate changes will take place, but the writer needs to understand that it took time to develop patterns, and it will take time to change them.

Take your tutee’s writing seriously

Just as we want our own writing to be taken seriously, our tutees desire the same amount of attention to their work. Try never to be judgmental. Instead, be sensitive and encouraging. Writing is a difficult, and sometimes emotional, process. It is not always easy to show your work to other people. However, we can attempt to break through students’ fears and confusions and demonstrate that it is possible to enjoy and value writing, even though it may be some of the hardest work any of us will ever do.

Rely on your own good sense

It is perfectly understandable for tutors to feel nervous in their first few sessions, but if you rely on your own sense of how to treat people courteously and your instincts and expertise about writing, both you and your tutees will survive, and probably thrive. Each session will differ in significant ways from every other session, even those between the same tutee and tutor. Consequently, there is not one “right” way to tutor.

Try to start closing the session about five minutes before the time is up. Review what you have done and ask the tutee what they plan to work on. You may work together to create a plan of action, prioritizing their efforts.

After the Session

Often times instructors request confirmation of a student's visit to the ASC. On a piece of paper, write the tutee's name, your name and the date. You may also write a sentence or two about what you worked on during the session.

Once this is complete, write a session report. In your notes, include the assignment you worked on, the course for which the paper was being written, the topic of the paper, the focus of your session, the tutee's plans for revision, error patterns, and anything else you think would be helpful for the next tutor or the student's professor (with student's permission) to know about this tutee. **Remember to keep your comments professional.**

Should you ever feel frustrated or confused by any situation you encounter as a writing tutor in the ASC, talk to the ASC director and/or the Writing Program director. As appropriate, other writing tutors may be able to help also. Chances are good that they will have had a similar experience or will at least have considered its possibility.

Responding To Students' Writing

- **Commend the writer for what they have done well.**
- **Distinguish between global vs. local concerns:**
 - **Global** concerns are rhetorical, including planning & organization; details and analysis; thesis and support
 - **Local** concerns have to do with language
 - (see “Writing Standards-Undergraduate Level” 6-dimensional rubric #1 to #3 vs. #4-6)
- **No matter what you perceive the error to be, negotiate the meaning with the writer. Do not assume you already knew what the writer intended to say.**
- **How would you question the writer about these sentences?**
 - “At that time the Pope would decide and rebuke people, or other religions groups would resist to his decisions. That means its leadership were part of the decision maker”
 - “The Anabaptist are against war. Since the reform had appeared by separated the Church and the government, the Amish and Mennonite have decided to become the peacemakers.”
- **Look for patterns of error and address the most serious. The most serious errors are those associated with confusion of meaning.**
- **Point out errors/ elicit corrections**
 - 1) Circle, underline, label or explain.
 - 2) Ask the learner to read it again and see if they can make sense of the wording/notice where there is a problem.
 - 3) Read it aloud for the learner to hear how it sounds in case they might notice a problem.
 - 4) Point to a line or passage (without being specific) to see if the learner notices and repairs the problem.
 - 5) Pull out problematic sentences and structures and have the learner work on rewriting them right there in your presence.
 - a. *Use monitored editing and proof reading in class.*
- **Beware of the distinction** between persistent & non-persistent errors.
 - **Persistent:** word forms, articles, prepositions, and subject-verb agreement in sophisticated contexts
 - **Non-persistent:** sentence boundaries, existential *there*, subordinate clauses, passives, modals
- **Peer response** -- prepare the students; set up the peer response task; provide written instructions and a set of questions to be answered, thus circumscribing students' responsibility to respond to errors; evaluate the peer response.
- **Keep a list** of commonly made errors by your students- sorted by language background.
- **Use rubrics** and **anchor papers** with students in advance so they can see the standards you are aiming for; comparison lets students see where their work may have weaknesses and strengths.

Sample Language for a Writer's Self-Assessment of the Writing Process and Product¹

	Writing Your Notes and Drafts	Writing Your Final Paper
Audience	Is yourself as you take notes, outline, and learn about your topic and the assignment ²	Is a reader whom you show that you have control over the material and the elements of writing
Purpose	Is to inform yourself about the material and assignment; to begin to persuade or inform a reader	Is to inform your reader about your knowledge of the material or argue/persuade a point convincingly
Thesis	Is a “working thesis” that will start generally and get more specific as you read, draft, and revise	Is a statement or statements of your main point or argument and your method to support your point
Voice	Is casual, tentative, speculative	Is authoritative
Tone	Is informal; may be written in your first language if you are multilingual	Is formal; factual for informative papers; varies for the argument; is written in Standard English
Stance	Is close to the writer as reader	Is professional, distant from reader for informative; varies for argument
Organization	Follows the order of the assignment question or directions	Follows clear introduction’ body paragraphs have topic sentences and transitions; conclusion is clear
Development	Follows the specific language of the assignment, e.g. compare, contrast, define, give examples	Each paragraph develops with evidence and relates to the thesis and assignment
Style	Is informal	Sentences are clear; for information transactional; for argument sentence length and rhythm vary to create a clear effect
Diction	Is informal	Shows mastery of the language of the subject and formal writing
Editing	All choices about paragraph organization and development and sentence construction relate to the assignment and to the audience, purpose, and “working thesis”	Every element of organization, development, style, diction, editing and conventions relates to audience, purpose, thesis, and the assignment
Conventions	Adequate enough to draft	APA or other required format

¹ Jernquist, K. Developed in 1985. Revised in 1994, 2003, 2004, 2011; Used by permission.

² The concept of audience is from J. Britton, *Language and Learning*. England: Penguin Books, 1972.

REVISING CONTENT

To revise your essay, ask the following questions:

Introduction

1. Does my introduction provide the context for the controlling idea?
2. Does it make a commitment that I'm obliged to cover?
3. Does it set out the topic and main points (or what I'm going to say about this topic)?
4. Does it refer to the significance of the above controlling idea?
5. Does it define key terms?
6. Does it let the reader know the essay's organizational method?

Body of Essay

1. Is my paper **unified**?
 - Do all my supporting paragraphs truly support and back up my controlling idea?
2. Is my paper **supported**?
 - Are there separate supporting points for the controlling idea?
 - Do I have *specific* evidence for each of the supporting points?
 - Is there *plenty* of specific evidence for each supporting point?
3. Is my paper **organized**?
 - Do I have an effective introduction and a solid conclusion?
 - Do I have a clear method of organizing my essay?
 - Do I use transitions and other connecting words/phrases?

Conclusion

1. Does it provide closure for the essay?
2. Does it discuss the larger implications of the essay (what do you want readers to know or believe as a result of your essay)?
3. Does it let the reader know what to think about?
4. Does it show awareness of the broader issues surrounding the essay's controlling idea?
5. Does it, in some way, highlight the significance of the essay?

Paragraph Revision

Think about **organizing your paragraphs around one clear point**. A point is another name for a reason that supports your main idea/thesis.

When we read, we expect three basic things from any paragraph. We could name these three things **the issue, the point, and the discussion** of the paragraph.

ISSUE: The first section of the paragraph. Sometimes only the first part of the first sentence, sometimes longer than the first sentence, the **issue** introduces your reader to all the characters, themes, and ideas that will be discussed in the paragraph.

POINT: Usually located immediately after the issue but sometimes at the end of the paragraph, the **point** is an explicit, on-the-page statement about how this paragraph is related to the main claim or sub-claim of your discussion. In other words, the point is where you state your reason.

DISCUSSION: The main body of your paragraph, the **discussion** is where readers will look for you to explain the issue more fully and provide evidence (quotations, examples, anecdotes, statistics) to support the point of your paragraph.

(Used with permission, Kevin Seidel)

Provide **transitions** between paragraphs.

Does each paragraph have a main idea (abstract)?

Does each paragraph have supporting sentences (concrete)?

Have you made a clear connection between the main idea of the paragraph and the sentences that support the main paragraph?

Have you included detailed and sufficient support for the main idea of the paragraph?

Have you progressed from one sentence to the next in the paragraph smoothly and logically?

For this paper, what paragraph arrangement have you chosen?

CONTROLLING IDEA OR THESIS

1. What is the topic?
2. What is the central idea about the topic?

The topic and the central idea about it make up your controlling idea. Write the controlling idea in the space below.

1. Is the controlling idea too narrow?
2. Is the controlling idea too vague?
3. Is the controlling idea too broad?

ERROR LOG BY CATEGORY
Grammar

Sentence with Error	Name of Error	Description of Grammar Rule	Corrected Sentence

TRANSITION WORDS AND PHRASES

Examples: Use these words to make a transition between a general statement and a specific example or detail.

- | | | | |
|-----------------|--------------------|-----------------------|----------------------------|
| - For example | - In one case | - According to | - To show that this is so |
| - For instance | - In the following | - In fact | - Research points out that |
| - For one thing | - In other words | - As a matter of fact | - In one instance |
| - As follows | - As proof | - To illustrate | - As an example |

Ideas: Use these words to show the relationship between ideas, events, beginnings and endings, and cause and effect.

- | | | |
|-------------|----------------|-------------------|
| - So | - Nevertheless | - Because of |
| - Yet | - Moreover | - Due to |
| - However | - Consequently | - As a result |
| - Therefore | - Furthermore | - For this reason |

Comparisons: Use these words to compare persons, things, ideas, etc.

- | | | |
|-------------|--------------------|-------------------|
| - Also | - Like | - The same as |
| - Similarly | - Just as | - In the same way |
| - Besides | - In addition (to) | - Similar to |

Chronology: Use these words to show the order of steps, events, ideas, etc., in a time sequence.

- | | | | |
|----------|--------------|-----------------|------------------------------|
| - Then | - During | - Later | - Earlier |
| - Soon | - Meanwhile | - Finally | - After a while |
| - Now | - Since | - At last | - At the same time |
| - Before | - Suddenly | - To begin with | - Previously |
| - After | - Eventually | - In the end | - First, second, third, etc. |
| | | - At once | |

Contrasts: Use these words to contrast persons, things, ideas, etc.

- | | | |
|---------------|------------------|---------------------|
| - Unlike | - More than | - In contrast to |
| - But | - Less than | - On the contrary |
| - Contrary to | - Different from | - On the other hand |

Spaces: Use these words to show the spatial relationships between persons, things, places, etc.

- | | | | |
|----------|-----------|-----------------|-----------------------------|
| - Near | - Beyond | - Outside | - On the horizon |
| - Above | - Along | - Next to | - In the distance |
| - Below | - Under | - On top of | - In the foreground |
| - Behind | - Through | - In back of | - To the right, left, etc. |
| - Ahead | - Inside | - In the middle | - To the north, south, etc. |
| | | - Parallel to | - As far as |

**ON ACADEMIC WRITING:
A BRIEF & PRACTICAL OVERVIEW
BY MARK METZLER SAWIN**

A Philosophical Prelude:

“In the right state, [a scholar] is, Man Thinking. In the degenerate state, when the victim of society, he tends to become a mere thinker, or, still worse, the parrot of other men’s thinking.... Instead of Man Thinking, we have a bookworm.... I had better never see a book, than to be warped by its attraction clean out of my own orbit, and made a satellite instead of a system. The one thing in the world, of value, is the active soul.” - Ralph Waldo Emerson “The American Scholar” (1837)

Scholarship in its true form is the natural outgrowth of simple curiosity, which, after all, is the source of all knowledge... curious people seeking answers. This curiosity-based research rarely happens in schools, however, because they are designed to teach students the craft of being a scholar (the curiosity is assumed) and thus run them through exercises to teach them methods of finding answers. Though assigned, school projects don’t preclude curiosity. Within the context of each assignment students have some degree of latitude to direct their efforts toward something they are curious about, interested in, or at least toward something that doesn’t bore them to tears.

HOW TO BEGIN:

- 1. Understand the Assignment:** Understanding the assignment is critical because it determines the scope of your topic and the style of your writing: ie. don’t pick a book-length topic for a 3-page paper. This sounds obvious, but people often forget it.
- 2. Find a Topic:** Search your deep inner soul and find something you are interested in that fulfills the assignment. If your soul is silent, try the web. Google and Wikipedia are handy for this; so too are the stacks of the library.
- 3. Survey your Topic.** This is where Google and Wikipedia have revolutionized research. With a half hour of clicking and wandering you can quickly access tons of general, reasonably reliable information about your topic.
- 4. Limit your Topic:** a good research project will delve deeply into its topic. This means, of course, that if one is writing a short paper, one’s topic must be highly focused. Your initial topic idea will almost always be too broad, but as you survey your topic, you should work to narrow it to something workable for the scope of the assignment. For Example: Jazz →HarlemRenaissance→ Cotton Club→Duke Ellington→Impact of his 1927 Radio Broadcasts.
- 5. Initial Thesis:** Once you have a focused topic, write an initial thesis. For the above example, a good thesis for a 10-page paper could be: *“Duke Ellington’s broadcasts from the Cotton Club in 1927 made Jazz music a national phenomenon because it exposed large portions of the US population to the sounds, styles and ideas that became emblematic of the Jazz age.”* This is a good thesis because it addresses a broad topic (the Jazz Age) but does so via a focused example (Ellington’s 1927 broadcasts). Note that a good thesis usually includes a “because” statement that explains Why or How you are going to argue your thesis.

HOW TO RESEARCH:

Research is the art and science of finding sources that provide concrete evidence to inform and prove your thesis. It is necessary to understand that there are three types of sources:

- **Primary** (best): these are sources produced as part of an event, person's life, experience, etc... They include letters, diaries, pictures, documents, interviews, as well as the cultural creations of an era (music, novels, films, ads, etc.) The web, properly used, is a great source for primary documents. Many archives have put up scanned versions of primary sources that are quickly accessible. Note also that YouTube now has millions of clips and even full films and TV episodes, as well as songs, advertisements, etc. that can be great pop-culture primary sources.
- **Secondary** (most used): these are scholarly works about a subject that synthesize and explain primary sources; these sources include scholarly books, articles, websites, and any scholarly research done on a topic.
- **Tertiary** (reference only): these sources (Dictionaries, Encyclopedias, WIKIPEDIA!) are wonderful places to start research projects as they provide general information to help you focus your research and guide you toward better sources. You do not cite them in your paper or your bibliography because they are NOT academic sources.

Since the advent of the internet and electronic databases, research methods have changed radically. Begin your research by using the very powerful and very accessible (it's free!) general scholarly search engine...

- **Google Scholar:** <http://scholar.google.com/> This is an excellent tool to help you find & access books and articles related to your topic. It provides general bibliographic information for millions of sources. After Google Scholar, move on to the following...
- **Archiv.org:** <http://archive.org> This site gives access to video, music, texts & (amazingly) past web information. Hugely helpful.
- **On-Line History Research Tools:** <http://chnm.gmu.edu/research-and-tools/> Great site full of sites for research & data collection
- **JSTOR, Academic Search Complete, WorldCat & other Article Search Engines:** JSTOR and the other article search engines allow you to quickly and easily pull down articles from thousands of journals. WorldCat is a database of *every research library in the United States*. If you find a book on WorldCat and you'd like to use, just click on the "ILLiad" (Inter-LibraryLoan) button and they'll mail the book to you for free. You can access all these search engines through the EMU library [website](http://www.emu.edu/library/): Note the History specific resources at: <http://libguides.emu.edu/history> which include powerful newspaper search engines: Early American Newspapers, African-American Newspapers, NY Times, etc. Other periodicals can be searched online, such as TIME (www.time.com) and www.books.google.com gives access to millions of books and the "Magazine" sections provides full-texts of hundreds of magazines, searchable by date, topic, etc.
- **The EMU Library:** Walk through the rows of shelves and browse the collections—stalk serendipity. This is a great way to find interesting sources (as well as topics). The general library web site is: <http://www.emu.edu/library/>
- **The JMU Library:** Your EMU ID works at JMU's Libraries too; JMU is just across town, a 10 minute bike-ride away. You can search JMU's libraries online at: <http://vufind.lib.jmu.edu/>

- **The Massanutten Regional Library:** This is our local library and it too is quite good, especially for local history and DVDs of documentaries. It's right across the street from Clementine's, a seven minute bike ride away. You can search their catalog at: <http://mrlib.com/catalog>

How TO BEGIN WRITING:

After you've constructed a working thesis and done some initial research it is probably best to start writing a first draft. Begin by expanding your thesis sentence into a Thesis Paragraph and using it to construct an Outline.

- **Thesis Paragraph:** this should flesh out your original thesis, noting several sub-points and laying out the general tone and structure of your paper.
- **Outline:** this should be a general map of your argument. For most shorter papers, a good outline will have five general sections: Introduction, Development sections I, II, & III, and a Conclusion. The outline is helpful because it will guide the rest of your research, letting you know what you need to research further, and equally importantly, what you do NOT need to research, preventing you from wasting time on tangential information that isn't needed.

As you write, remember the following:

What a Research Project IS NOT...

- *an article from the web cut and pasted into a word document with your name on top of it*
- *a series of articles cut from the web, rearranged and pasted into a word document with your name on top of it*
- *a series of articles, loosely reworded, connected by some extraneous thoughts with your name on top of it*
- *lots of good, unique information, in your own words but without citation of sources with your name on top of it*
- *a finely structured, five-paragraph essay with lots of pretty words and phrases that states the obvious*
- *a charming work of prose, guided by a central idea that is repeated over and over again with no concrete examples*
- *a lovely series of paragraphs, full of information pulled entirely from Encyclopedias, Dictionaries, & Websites*
- *a simply wonderful clump of knowledge, all pulled from one source, but accompanied by a big bibliography*

The *italicized* examples above are all forms of plagiarism and will get you into a lot of trouble.

The other examples are basic BS. Sadly, they are quite common but should also be avoided.

What a Research Project IS...

- **Creative Thought:** a "new" idea, angle, take, or point of view on an interesting topic, expressed in a provocative way.
- **Strong Research:** the use of a wide range of sources, including articles, books, strong websites, & primary documents.

- **Logical Argument:** a strong thesis clearly stated, a series of sub-points that use concrete examples to flesh out & prove the thesis, and a logical conclusion.
- **Elegant Prose:** proper grammar is a given. Also avoid clichés, wordiness, repetition, and passive voice. Remember... clarity, brevity & precision make for the best prose.
- **Proper Attribution of Sources:** use MLA, APA, or Chicago style for all citations and the bibliography.

GENERAL NOTES ON STYLE:

- **Clarity First:** Above all else, good writing is clear. “Jane runs with Spot” is far superior to “The young woman whom many refer to as Jane was seen running all about with a dog whose name is Spot.” This latter sentence is over five times as long (21 words instead of 4) yet provides no additional information. The best writing uses only the words it needs to best convey meaning—no more and no less. This is why you should avoid passive voice, excessive adjectives, and too many clauses. They add words without adding significant content. When in doubt, stay simple. Short, common words are generally clearer than long, obscure words. Technical jargon and poetic language are great when they enhance meaning or provide artistic color; most of the time, however, they just obscure meaning and annoy intelligent readers. Using unnecessarily complex verbiage is the literary equivalent of wearing a black turtleneck and beret—everyone can see you’re trying too hard. Just be clear—that’s far more impressive.
- **Scholarly Voice:** “I” should not be used in formal writing, nor should “We,” “Our,” or “One.” When making a statement, you do not need to say “I think...” You are the author and thus anything written that isn’t in quotes must be your thoughts. Also avoid: calling attention to yourself (“As I will now argue”); clichés (“Since the beginning of time”); ironic or snarky comments (“Clinton personally ‘handled’ his Whitehouse interns”); conversational language (“So then the next thing that happened was”), overt reference to the paper (“The paper will now conclude”), and excessive contractions (“He would’ve gone if he’d had the time but he didn’t.”)

WRITING AIDS:

Purdue Online Writing Lab: <http://owl.english.purdue.edu/owl/search.php>

The Nuts & Bolts of College Writing:

<http://web.archive.org/web/20100218211958/http://nutsandbolts.washcoll.edu/nb-home.html>

TWO FINAL NOTES:

1. **Think.** It’s amazing how much this helps.
2. **Be Curious.** If you aren’t fascinated by (or at least interested in) what you are studying, then you are probably researching the wrong thing and may be in the wrong place all together.

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Quick Guide to Chicago Manual of Style, 16th Ed.

Fuller details at <https://owl.english.purdue.edu/owl/resource/717/01/> &
http://itech.dickinson.edu/libwiki/index.php/Chicago_Style#YouTube.2FOnline_Multimedia

N: = note format B: = Bibliography format

BOOKS

Book by One Author

N: 1. Dan Brown, *The DaVinci Code* (New York: Scholastic, 2004), 231.

B: Brown, Dan. *The DaVinci Code*. New York: Scholastic, 2004.

Book by One Author, Reprinted Edition

N: 1. James Baldwin, *The Fire Next Time*, 1964. Reprint (New York, Vintage Books, 1994), 112.

B: Baldwin, James. *The Fire Next Time*. 1964. Reprint, New York: Vintage Books, 1994.

Book by Multiple Authors

N: 2. Scott Lash and John Urry, *Economies of Signs & Space* (London: SAGE Publications, 1994), 241-51.

B: Lash, Scott, and John Urry. *Economies of Signs & Space*. London: SAGE Publications, 1994.

Translated Work with One Author

N: 3. Julio Cortázar, *Hopscotch*, trans. Gregory Rabassa (New York: Pantheon Books, 1966), 165.

B: Cortázar, Julio. *Hopscotch*. Translated by Gregory Rabassa. New York: Pantheon Books, 1966.

Book with Author and Editor

N: 4. Edward B. Tylor, *Researches into the Early Development of Mankind and the Development of Civilization*, ed. Paul Bohannan (Chicago: University of Chicago Press, 1964), 194.

B: Tylor, Edward B. *Researches into the Early Development of Mankind and the Development of Civilization*. Edited by Paul Bohannan. Chicago: University of Chicago Press, 1964.

Article, Chapter, Essay, Short Story, etc., in an Edited Collection

N: 5. Peter Chilson, "The Border," in *The Best American Travel Writing 2008*, ed. Anthon Bourdain (Boston: Houghton Mifflin Company, 2008), 46.

B: Chilson, Peter. "The Border." In *The Best American Travel Writing 2008*, edited by Anthony Bourdain, 44-51. Boston: Houghton Mifflin Company, 2008.

Introduction in a Book

N: 6. Steven Pinker, introduction to *What is Your Dangerous Idea?*, ed. John Brockman (New York: Harper Perennial, 2007), xxv.

B: Pinker, Steven. Introduction to *What is Your Dangerous Idea?*. Edited by John Brockman. New York: Harper Perennial, 2007.

Electronic Books and Books Consulted Online

Stable page numbers are not always available in electronic formats; therefore, you may, instead, include the number of chapter, section, or other easily recognizable locator.

- N:** 1. Grant Ian Thrall, *Land Use and Urban Form* (New York: Methuen, 1987),
<http://www.rrl.wvu.edu/WebBook/Thrallbook/Land%20Use%20and%20Urban%20Form.pdf>.
B: Thrall, Grant Ian. *Land Use and Urban Form*. New York: Methuen, 1987.
<http://www.rrl.wvu.edu/WebBook/Thrallbook/Land%20Use%20and%20Urban%20Form.pdf>.

Unpublished Book-Like Materials: Theses, Dissertations, Presentations, Etc.

- N:"** 1. Tara Hostetler, "Bodies at War: Bacteriology and the Carrier Narratives of 'Typhoid Mary'" (MA thesis, Florida State University, 2007), 15-16.
B: Hostetler, Tara. "Bodies at War: Bacteriology and the Carrier Narratives of 'Typhoid Mary.'" MA thesis, Florida State University, 2007.

JOURNALS & PERIODICALS (MAGAZINES & NEWSPAPERS)

Print Journal

- N:** 1. Susan Peck MacDonald, "Language Erasure," *College Composition and Communication* 58, no. 4 (2007): 619.
B: MacDonald, Susan Peck. "Language Erasure." *College Composition and Communication* 58, no. 4 (2007): 585-625.

Electronic Journals

Citing electronic journals follows the same format for printed periodicals, but also includes the DOI or URL (DOI means "Digital Object Identifier" and is the preferred form for stable internet locations). The date accessed may also be included, especially if the material is time sensitive, but it is not required.

- N:** 1. Henry E. Bent, "Professionalization of the Ph.D. Degree," *College Composition and Communication* 58, no. 4 (2007): 141, <http://www.jstor.org/stable/1978286>.
B: Bent, Henry E. "Professionalization of the Ph.D. Degree." *College Composition and Communication* 58, no. 4 (2007): 0-145. <http://www.jstor.org/stable/1978286>.

Magazines

- N:** 1. Emily Macel, "Beijing's Modern Movement," *Dance Magazine*, February 2009, 35.
B: Macel, Emily. "Beijing's Modern Movement." *Dance Magazine*, February 2009.

Online Magazines

- N:** 1. Barron YoungSmith, "Green Room," *Slate*, February 4, 2009, <http://www.slate.com/id/2202431/>.
B: YoungSmith, Barron. "Green Room." *Slate*, February 4, 2009. <http://www.slate.com/id/2202431/>.

Newspapers

If an online edition of a newspaper is consulted, the URL should be added at the end of the citation. If the name of a newspaper begins with "The," this word is omitted. For American newspapers that are not well-known, a city name should be added along with the newspaper title (see below). Additionally, a state abbreviation may be added in parenthesis after the city name.

Newspapers are more often cited in text or in notes than in bibliographies. If newspaper sources are carefully documented in the text, they need not be cited in the bibliography.

- N:** 1. Nisha Deo, "Visiting Professor Lectures on Photographer," *Exponent* (West Lafayette, IN), Feb. 13, 2009: B-13.

B: Deo, Nisha. "Visiting Professor Lectures on Photographer." *Exponent* (West Lafayette, IN), Feb. 13, 2009.

WEB SOURCES

General Form

N: 1. Firstname Lastname, "Title of Web Page," *Publishing Organization or Name of Website in Italics*, publication date and/or access date if available, URL.

B: Lastname, Firstname. "Title of Web Page." *Publishing Organization or Name of Website in Italics*. Publication date and/or access date if available. URL.

Web Page with Known Author and Date

N: 7. Mister Jalopy, "Effulgence of the North: Storefront Arctic Panorama in Los Angeles," *Dinosaurs and Robots*, last modified January 30, 2009, <http://www.dinosaursandrobots.com/2009/01/effulgence-of-north-storefront-arctic.html>.

B: Mister Jalopy. "Effulgence of the North: Storefront Arctic Panorama in Los Angeles." *Dinosaurs and Robots*. Last modified January 30, 2009. <http://www.dinosaursandrobots.com/2009/01/effulgence-of-north-storefront-arctic.html>.

Web Page with Known Date but without Known Author

N: 8. "Illinois Governor Wants to 'Fumigate' State's Government," *CNN.com*, last modified January 30 2009, <http://edition.cnn.com/2009/POLITICS/01/30/illinois.governor.quinn/>.

B: "Illinois Governor Wants to 'Fumigate' State's Government." *CNN.com*. Last modified January 30, 2009. <http://edition.cnn.com/2009/POLITICS/01/30/illinois.governor.quinn/>.

Web Page with Unknown Publication Date and Author

N: 9. "Band," *Casa de Calexico*, accessed January 30, 2009, <http://www.casadecalexico.com/band>.

B: "Band." *Casa de Calexico*. Accessed January 30, 2009. <http://www.casadecalexico.com/band>.

YouTube Original Video created by the person who posted it

N: 9. WillBraden, "Henri 2: Paw de Deux," YouTube: <http://www.youtube.com/watch?v=Q34z5dCmC4M> (accessed Dec. 2012).

B: WillBraden. "Henri 2: Paw de Deux." YouTube: <http://www.youtube.com/watch?v=Q34z5dCmC4M> (accessed Dec.2012).

Web-based Re-posting of Documentable Content (Music, Ads, TV, etc.)

General Format:

N. 3. First name last name of author/speaker/performer, "Title of document" (type of document), location & date of document, Name of hosting cite: URL (accessed date).

B. Last name, First name of author/speaker/performer. "Title of document" (type of document): location & date of document. Name of hosting cite: URL (accessed date).

Examples:

Speech:

N: 4. John F. Kennedy, “We Choose to go to the Moon” (speech), Rice Stadium, Houston, TX, 1962, YouTube: <http://www.youtube.com/watch?v=ouRbkBAOGew> (accessed Feb. 2013).

B: Kennedy, John F. “We Choose to go to the Moon” (speech): Rice Stadium, Houston, TX, 1962. YouTube: <http://www.youtube.com/watch?v=ouRbkBAOGew> (accessed Feb. 2013).

Advertisement:

N: 5. Winston Cigarettes, “Flintstones for Winston” (TV advertisement), ABC, 1952, YouTube: <http://www.youtube.com/watch?v=NAExoSozc2c> (accessed Feb. 2013).

B: Winston Cigarettes. “Flintstones for Winston” (TV advertisement): ABC, 1952. YouTube: <http://www.youtube.com/watch?v=NAExoSozc2c> (accessed Feb. 2013).

Music Video:

N: 6. Michael Jackson, “Thriller” (music video), 1983, MichaelJackson.com: <http://www.michaeljackson.com/us/thrillervideo> (accessed Oct. 2012).

B: Jackson, Michael. “Thriller” (music video): 1983. MichaelJackson.com: <http://www.michaeljackson.com/us/thrillervideo> (accessed Oct. 2012).

TV Show:

N: 7. “Black Jesus,” *Good Times* (TV show), CBS 1974, YouTube: <http://www.youtube.com/watch?v=5NJI923ONJ8> (accessed Feb. 2011).

B: “Black Jesus.” *Good Times* (TV show). CBS 1974. YouTube: <http://www.youtube.com/watch?v=5NJI923ONJ8> (accessed Feb. 2011).

Blog

Generally, blog entries and comments are cited only as notes. If you frequently cite a blog, however, then you may choose to include it in your bibliography. Note: if the word “blog” is included in the title of the blog, there is no need to repeat it in parentheses after that title.

N: 1. J. Robert Lennon, “How Do You Revise?,” *Ward Six* (blog), September 16, 2010 (8:39 a.m.), <http://wardsix.blogspot.com/2010/09/how-do-you-revise.html>.

2. Susan Woodring, September 17, 2010 (2:31 a.m.), comment on J. Robert Lennon, “How Do You Revise?,” *Ward Six* (blog), September 16, 2010 (8:39 a.m.), <http://wardsix.blogspot.com/2010/09/how-do-you-revise.html>.

Podcast

If the word “podcast” is included in the title of the podcast, there is no need to repeat it enclosed in commas after that title.

N: 1. Ben Curtis and Marina Diez, *Heading to the Costa de la Luz - Notes from Spain*, podcast audio, Notes from Spain: Travel-Life-Culture, MP3, 27:8, accessed March 30, 2009, <http://www.notesfromspain.com/2008/05/22/heading-tothe-costa-de-la-luz-notes-from-spain-podcast-71/>.

B: Curtis, Ben, and Marina Diez. *Heading to the Costa de la Luz - Notes from Spain*. Podcast audio. Notes from Spain: Travel-Life-Culture. MP3, 27:8. Accessed March 30, 2009. <http://www.notesfromspain.com/2008/05/22/heading-tothe-costa-de-la-luz-notes-from-spain-podcast-71/>.

FILM, TELEVISION, AND OTHER RECORDED MEDIUMS

General Form

- N:** 1. Firstname Lastname, *Title of Work*, directed/performed by Firstname Lastname (Original release year; City:Studio/Distributor, Video release year.), Medium.
- B:** Lastname, Firstname. *Title of Work*. Directed/Performed by Firstname Lastname. Original Release Year. City:Studio/Distributor, Video release year. Medium.! 4!
- N:** 1. Group, Composer or Performer, *Title*, Medium, Recording Company or Publisher, Catalog Number, Year of Release.
- B:** Group, Composer or Performer. *Title*. Medium. Recording Company Or Publisher, Catalog Number. Year of Release.

Movie or TV show on DVD

- N:** 1. *Joe Versus the Volcano*, directed by John Patrick Shanley (1990; Burbank, CA: Warner Home Video, 2002), DVD.
- B:** *Joe Versus the Volcano*. Directed by John Patrick Shanley. 1990. Burbank, CA: Warner Home Video, 2002. DVD.

Music Album or CD

- N:** 1. The National (Musical Group), *Boxer*, Compact Disc, Beggars Banquet Records, BBQ-252-1, 2007.
- B:** The National (Musical Group). *Boxer*. Compact Disc. Beggars Banquet Records. BBQ-252-1, 2007.

OTHER SOURCES

Unpublished Interviews

if interview is recorded, then include it in the bibliography as well, if not, don't. If it has been deposited in an archive, note that in the bibliography

- N:** 1. Alex Smith (retired plumber) in discussion with the author, January 2009.
- N:** 2. Beryl Brubaker (former EMU Provost), Interviewed by Chelsea Yoder, digital recording (Harrisonburg, VA: April 3, 2010).
- B:** Brubaker, Beryl. Interviewed by Chelsea Yoder. Digital Recording. Harrisonburg, VA: April 3, 2010. Eastern Mennonite University Historical Library.

Published or Broadcast Interviews

- N:** 1. Carrie Rodriguez, interview by Cuz Frost, *Acoustic Café*, 88.3 WGWG FM, November 20, 2008.
- B:** Rodriguez, Carrie. *Acoustic Café*. By Cuz Frost. 88.3WGWG FM, November 20, 2008.

Personal Communication

- N:** 1. Patricia Burns, e-mail message to author, December 15, 2008.
- B:** Burns, Paricia. e-mail message to author. December 15, 2008.

Tweet

N: 1. Thomas Kaplan, Twitter post, February 2012, 6:01 p.m., <http://twitter.com/thomaskaplan>.

B: Kaplan, Thomas. Twitter post. February 29, 2012, 6:01 p.m. <https://twitter.com/thomaskaplan>

Lectures and Papers Presented at Meetings

N:" 1. Paul Hanstedt, "This is Your Brain on Writing: The Implications of James Zull's *The Art of Changing the Brain for the Writing Classroom*" (presentation, Annual Convention of the Conference on College Composition and Communication, San Francisco, CA, March 11-14, 2009).

B: Hanstedt, Paul. "This is Your Brain on Writing: The Implications of James Zull's *The Art of Changing the Brain for the Writing Classroom*." Presentation at the Annual Convention of the Conference on College Composition and Communication, San Francisco, CA, March 11-14, 2009.

Public Documents and Unpublished Materials

N: 1. Firstname Lastname, "Title of Unpublished Material" (source type identifier, Place of Publication, year of publication), page number(s).

B: Lastname, Firstname. "Title of Unpublished Material." Source type identifier, Place of Publication, year of publication.

Government Document: for full list of Gov Document styles see:

http://www.unk.edu/uploadedFiles/academics/library/gov_doc/about/Citing%20Government%20Documents%20-%20CMOS%202003.pdf

N:" 1. U.S. Department of the Interior, *An Oilspill Risk Analysis for the Central Gulf and Western Gulf of Mexico* (Denver, Colo.: U.S. Geological Survey, 1983), 10.

B: U.S. Department of the Interior. Minerals Management Service. *An Oilspill Risk Analysis for the Central Gulf and Western Gulf of Mexico*, by Robert P. La Belle. Open-file report 83-119, U.S. Geological Survey. Denver, 1983.

Eastern Mennonite University
Department of Nursing
APA Guidelines for Undergraduate Papers

The following is a brief outline of the requirements used to write an undergraduate paper, using the guidelines of the American Psychological Association (APA), the required style for papers written in the Nursing Program. Most of the information provided below was taken from the APA manual, 6th edition (2010) as well as from several websites which are listed below. Many of these provide more detailed information as well:

- <http://owl.english.purdue.edu/owl/resource/560/01/>
- <http://www.vanguard.edu/Home/AcademicResources/Faculty/DougDegelman/APAStyleEssentials.aspx>
- <http://webster.commnet.edu/apa/index.htm>
- <http://www.apastyle.org>
- <http://writing.wisc.edu/Handbook/DocAPA.html>

For a more detailed description of how to write an undergraduate-level paper as well as APA documentation conventions, please consult the appropriate sections of *The Longman Handbook*, 4th edition or whatever reference textbook was used in your College Writing course. Students for whom English is a second language are advised to make use of the section in *The Everyday Writer* that is titled “For Multilingual Writers.” (A copy of this book is available in the EMU library for your reference.)

GENERAL DOCUMENT FORMAT GUIDELINES (guidelines may be modified by individual instructors) Students are encouraged to format their papers at the time of beginning their paper.

- A. **Title Page:** A title page is required for essays and formal papers.
- B. **Margins:** One inch on all four sides
- C. **Font Size and Type:** 12-pt. font using Times New Roman
- D. **Spacing:** Double-space throughout the paper, including title page, abstract (if required), body of document, references, appendixes, tables and figure captions. Avoid extraneous gaps between paragraphs. When using Word 2007, under *Line spacing* icon click on *Options* then set the *before* and *after* paragraph spacing at “0” and *Line spacing* at double.
- E. **Alignment:** Flush left (creating uneven right margins) – NOT right justified or centered
- F. **Paragraph indentation:** 1 tab over from left margin. Equal to one half inch
- G. **Running Head:** The Running Head is an abbreviated title printed at the top of all pages to identify the article. It should have no more than 50 characters, appear flush left in all UPPERCASE letters at the top of the title page and all subsequent pages. It should be inserted as a header using most word processing software. Running headers are helpful if the paper is

separated in the editorial process. Use the automatic functions of your word-processing software to generate running headers and page numbers. *Running Heads may be optional for some professors.*

- H. **Page numbering:** Number all of your pages with the number in the upper right hand corner.
- I. **Spell Check & Grammar Check:** You are expected to utilize the spelling check function of your word processing software. However, this does not take the place of proofreading the paper, because words spelled correctly may be used incorrectly.
- J. **Order of pages:** Title page, Abstract (if required), Body, References, Appendixes (if indicated)
- K. **Reference Page:** A separate reference page (not a Bibliography!) is necessary if other sources are used in the body of the paper. Two rules of thumb apply: First, if a resource is cited in the document, it must be listed on the reference page. Second, no documents should be listed on the reference page that are not cited in the document. Be sure the reference page is in alphabetical order. Use the label **References** at the top of the page.
- L. **Headings:** Determine how many **headings** your paper will require. Headings function as street signs which tell the reader where you are going in the paper. They help the writer stay focused and concise. The introduction of a paper is never given its own section name (e.g. Introduction). You may only need one level of basic headings (i.e. Methods, Results, etc.). However, you may require sub-headings within those basic headings and sub-headings below those sections. Most undergraduate papers will use three levels of headings or less – often times only one level of headings. After determining how many headings your paper will require, follow these guidelines as illustrated:

Level 1 Headings Are Centered, Boldface, Capitalize All Words In The Heading

Level 2 Headings Are Flush Left, Boldface, Capitalize All Words In The Heading

Level 3 headings indented, boldface, capitalize only first word, and ending with a period.

Level 4 headings indented, boldface, italicize, capitalize only first word, and ending with a period.

Level 5 headings are indented, italicized, capitalize only first word, and end with a period.

Text follows immediately.

GENERAL DOCUMENT STYLE GUIDELINES

- A. **Be sure to follow the Guide** for content, style, and format!
- B. **Paragraphs:** The topic sentence is the thesis statement of the paragraph. Every paragraph needs a topic sentence. It describes what is important about the neighborhood. The rest of the sentences

in the paragraph fill in the details. All other sentences in the paragraph support or argue against this sentence. If they do not, they **should not be** in the neighborhood. The topic sentence can be anywhere in the paragraph, although many writers place it early in the paragraph.

- C. *Introductions:*** The introduction is the road map to the paper. It tells the reader where you are going. State clearly what you are going to talk about. Use a thesis statement which tells the reader what you will do in the paper and why.
- D. *Summary:*** This tells your reader where you have been. It should not include new information. It is like summarizing ‘the trip’ to your reader. In essence it is a summary of the high points of the paper and should reflect what was said in the introduction.
- E. *Active voice:*** As a general rule, use the active voice rather than the passive voice. For example, use “We predicted that ...” rather than “It was predicted that...”
- F. *Verb tense:*** Use the past tense to express an action that occurred at a specific time in the past such as when discussing an author’s research results. For example, use “Sanchez (2000) presented similar results.” rather than “Sanchez (2000) presents similar results.) Use the present perfect tense to express a past action that did not occur at a specific time, or to describe an action beginning in the past and continuing to the present. For example, use “Since that time, several investigators have used...” rather than “Since that time, several investigators used...”
- G. *Person:*** Unnecessary shifts between first-person point of view (I, we) second person (you), and third person (they) can be confusing to the reader. For academic papers, writers are encouraged to write in either first- or third- person unless the article is being written directly to the reader.
- H. *Indefinite use of you, it, we, us and they:*** While used on a regular basis in daily conversation, in academic papers avoid their use as much as possible. Often times, use of such words creates confusion for the reader, who wonders to whom the words are referring to.
- I. *Pronouns:*** Pronouns have the potential for confusing readers unless the pronoun clearly refers to its subject. The pronoun should agree with the subject in number and gender. The reader should not have to search the previous text to determine the subject of the pronoun. Pronouns such as this, that, these, and those can be especially troublesome. To avoid confusion, utilize pronouns as little as possible, and be as specific as possible.
- J. *Contractions:*** Contractions are common in conversation and informal writing. However for papers being graded, more formality is expected, thus AVOID the use of contractions!

IN - TEXT CITATIONS

Source material must be documented in the body of the paper by citing the author(s), date(s), and page numbers (if a direct quote or similar paraphrase) of the sources. The underlying principle is that ideas and words of others must be formally acknowledged. You must provide a source for ANYTHING that is not common knowledge (anything that your friends and neighbors do not know about the neighborhood). To not list your source, is to plagiarize!

When using APA format, follow the author-date-page number method of in-text citation. **APA does not use footnotes or endnotes, APA citations are incorporated into the text.** This means that the author's last name and the year of the publication and the page number for the source should appear in the text; and a complete reference should appear in the Reference list at the end of the paper.

- A. **Indirect quotes:** This is a paraphrase of what authors actually wrote. It is most clear to identify the source in the first sentence of a paragraph when paraphrasing. If you are directly quoting from a work, you always need to also include the page numbers as well. If you are paraphrasing or citing a specific idea from another work, you have to make reference to the author, publication date, and sometimes page number. However, if you are summarizing an entire article or book, you are only required to give the author and year. Your faculty will tell you if you are required to use a page number for paraphrases. See the examples below:

Most nurses believe spirituality is a private affair (Brown & Martin, 1999)

- B. **Direct Quotes:** When using the author's exact words, you need to use quotation marks! Avoid long quotes as much as possible, because often times their use can be perceived as filler. When using quotes, be sure to discuss their significance to your paper. In regard to formatting, always give the page number where the quote was located. For example:

Patients receiving prayer had "less congestive heart failure, required less diuretic and antibiotic therapy, and had fewer cardiac arrests" (Byrd, 1988, p. 829).

Fink and Charles (2004) asserted that "all health providers are uncomfortable with spiritual talk" (p. 56).

A number of authors have discussed how uncomfortable health care providers feel in regard to addressing the spiritual needs of hospitalized patients (Fink and Charles, 2004).

- C. **Citing Multiple Authors in the text:**

1-2 authors: list in every use with an ampersand. However, if the authors are mentioned in the body of your paper, use "and" instead of the ampersand:

(Brown & Smith, 2004) versus
According to Brown and Smith (2004)...

3-5 authors: list all the first time, and in subsequent uses in the paper use “et al.”

(Brown, Smith, & McKensie, 2007) then later (Brown et al., 2007)

6 or more authors: list only the first author with et al. the first time you cite the resource and each time thereafter

(Kim et al., 2004)

Multiple sources in a citation – place them in alphabetical order and use a semicolon to separate them

(Browne, 2003; Jones, 2001; Smith, 2010)

EXAMPLES OF SOURCES FOR REFERENCE PAGE (Items should only be included if cited in body of paper.

1. Journal article

Choo, J., Hutchinson, A., & Bucknall, T. (2010). Nurses' role in medication safety. *Journal Of Nursing Management*, 18(7), 853-861. doi:10.1111/j.1365-2834.2010.01164.x

NOTE:

- Include the doi – Digital Object Identifier – if it is given.
- Also, include the issue number in parentheses after the volume number if pages start at 1 with each issue.

2. Journal Article with no DOI available but retrieved online

Sillick, T.J., & Schutte, N. (2006). Emotional intelligence and self-esteem. *E-Journal of Applied Psychology*, 2(2), 38-48. Retrieved from <http://ojs.lib.swin.edu.au/index.php/ejap>.

NOTE: If no DOI is assigned and the reference was retrieved online, give the URL of the journal home page (not the URL based on the library database system). Retrieval dates are not necessary

3. Article from a Web-based only Professional Journal

Shaner-McRae, H., McRae, G., Jas, V. (May 31, 2007) "Environmentally safe health care agencies: Nursing's responsibility, Nightingale's legacy" *OJIN: The Online Journal of Issues in Nursing*, 12(2). Manuscript 1. Retrieved from:
www.nursingworld.org/MainMenuCategories/ANAMarketplace/ANAPeriodicals/OJIN/ableofContents/Volume122007/No2May07/EnvironmentallySafeHealthCareAgencies.aspx

4. Book

Berman, A. & Snyder, S.J. (2012). *Kozier & Erb's Fundamentals in nursing: Concepts, process, and practice* (9th edition). Boston: Pearson.

5. Article or chapter in an edited book

Haybron, D.M. (2008). Philosophy and the science of subjective well-being. In M. Eid & R.J. Larsen (Eds.), *The science of subjective well-being* (17-43). New York, NY: Guilford Press.

6. Web document on a university or agency Website

Degelman, D., & Harris, M.L. (2000). *APA style essentials*. Retrieved from Vanguard University, Department of Psychology website at http://www.vanguard.edu/faculty/ddegelma/index/cfm?doc_id=796.

7. Stand-alone Web document

Mitchell, S.D. (2000). *The import of uncertainty*. Retrieved from <http://philsci-archive.pitt.edu/acrchive/00000162/>

8. Stand-alone Web document (no date, no author)

Trinity University (n.d.) *Gender and society*. Retrieved from <http://www.trinity.edu/mkearl/gender.html>.

NOTE: In this case Trinity University, who sponsored the website, becomes the author.

DT 7/12

G:\Curriculum\2012-2013\Conceptual Framework\Guides\G007 APA guidelines 2012.EMU Nursing.docx

(Used with permission: Don Tyson)

Writing Standards – Undergraduate Level *(revised Fall 2021)*

Criteria	A excellent	B good	C emerging skills	D to F below expectations; may be unacceptable	Comments
Content (quality of the information, ideas and supporting details)	- shows strong clarity of purpose - offers strong depth of content - applies keen insight and represents original thinking - follows guidelines for content	- shows clarity of purpose - offers depth of content - applies insight and some original thinking - mostly follows guidelines for content	- shows some clarity of purpose - offers some depth of content - applies some insight and original thinking - somewhat follows guidelines for content	- shows minimal or no clarity of purpose, offers minimal or no depth of content - applies minimal or no insight and original thinking - does not follow guidelines for content	
Structure (logical order or sequence of the writing)	- shows strong coherence and logically developed paragraphs - uses highly effective transitions between ideas and sections - constructs highly appropriate introduction and conclusion	- shows coherence and some logically developed paragraphs - uses effective transitions between ideas and sections - shows appropriate introduction and conclusion	- shows some coherence and logically developed paragraphs - uses some transitions between ideas and sections - shows some construction of appropriate introduction and conclusion	- shows minimal or no coherence and logically developed paragraphs - uses minimal or no transitions between ideas and sections - shows minimum or no construction of appropriate introduction and conclusion	
Rhetoric and Style (appropriate attention to audience)	- is highly concise, eloquent and rhetorically effective - effectively uses correct, varied, and concise sentence structure - is engaging to read - writes highly appropriate prose for audience and purpose	- is concise, eloquent, and rhetorically effective - generally uses correct, varied, and concise sentence structure - is somewhat engaging to read - writes appropriate prose for audience and purpose	- is somewhat concise, eloquent and rhetorically effective - uses some correct, varied, and concise sentence structure - is minimally engaging to read - generally writes appropriate prose for audience and purpose	- shows minimum or no conciseness, eloquence, or rhetorical effectiveness - uses little or no correct, varied and concise sentence structure - is not engaging to read - lacks appropriate writing for audience and purpose - uses inappropriate jargon and clichés	
Information Literacy (locating, evaluating, and using effectively the needed information as appropriate to the assignment)	- uses strong academic and other reliable sources - chooses sources from many types of resources - chooses timely resources for the topic - fully integrates references and quotations to support ideas	- uses academic and other reliable sources - chooses sources from a variety of types of resources - chooses resources with mostly appropriate dates - integrates references and quotations to provide some support for ideas	- uses mostly academic and some unreliable sources - chooses sources from a moderate variety or resources - chooses a few resources with inappropriate dates - integrates references or quotations that are loosely linked to the ideas of the paper	- uses a few or no academic sources and uses unreliable sources - chooses sources that are not varied, mostly from one type of source - chooses many resources with inappropriate dates - uses disconnected references and quotations and does not support ideas	
Source Integrity (appropriate acknowledgment of sources used in research)	- correctly cites sources for all quotations - cites paraphrases correctly and credibly - includes reference page - makes virtually no errors in documentation style - makes virtually no errors in formatting - incorporates feedback given in previous written assignments	- correctly cites sources for most quotations - usually cites paraphrases correctly and credibly - includes reference page with some errors - makes some errors in documentation style - makes some errors in formatting - incorporates most feedback given in previous written assignments	- provides sources for all quotations without correctly citing them - sometimes cites paraphrases correctly and credibly - includes reference page with many errors - makes many errors in documentation style - makes many errors in formatting - incorporates some feedback given in previous written assignments	- lacks sources for all quotations - lacks correctly and credibly cited paraphrases - shows little to no evidence of source usage - includes no reference page or an extremely weak one - entirely lacks correct documentation style - lacks correct formatting - incorporates little to no feedback given in previous written assignments	
Conventions (adherence to grammar rules: usage, spelling & mechanics of Standard Edited English or SEE)	- makes virtually no errors in SEE conventions - makes accurate word choices	- makes some errors in SEE conventions - almost always makes accurate word choices	- makes many errors in SEE conventions - makes some accurate word choice	- lacks appropriate SEE conventions - makes many inaccurate word choices	
The weighting of each of the six areas is dependent on the specific written assignment and the teacher's preference. Plagiarism occurs when a person presents as one's own "someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source" (adapted from Council of Writing Program Administrators).					Grade

Eastern Mennonite University

Academic Accountability Policy

Policy

In accordance with EMU mission, vision, and life together statements, we expect academic integrity of all members of the community. Responses to violations of academic integrity are detailed below.

Context

Eastern Mennonite University fosters a culture where faculty, staff, and students respect themselves and others. In this culture, faculty, staff, and students gain confidence in their desire and ability to communicate concepts, construct new knowledge, and think critically about their own and others' ideas. In doing so, EMU community members grow as competent thinkers and writers.

EMU faculty and staff care about the integrity of their own work and the work of their students. They work intentionally with students during the learning process, creating assignments that promote interpretative thinking. Honesty, integrity, trust, fairness, respect, and responsibility are characteristics of a community that is active in loving mercy, doing justice, and walking humbly before God.

At EMU, academic accountability means that community members are accountable to themselves, their colleagues (fellow students or fellow instructors), the university, and the fields of study in which they engage. To be academically accountable means to be able to give a transparent account of the academic work that we do. It means that we "leave tracks" and create trails so that others may learn where we started and how we ended up where we are.

A transparent account for academic work involves producing and submitting one's own work in papers, essays, projects, quizzes and tests; correctly and consistently acknowledging sources used; factually representing research results, one's credentials, and facts or opinions; and appropriately documenting use of technology.

Examples of violations of EMU's Academic Accountability Policy are below. [Additional examples of violations are available in this document.](#)

1. Not providing appropriate documentation to all information, ideas, and quotations taken from any source, including anything online;
2. Using resources such as notes, textbooks, online resources when not authorized by the instructor;
3. Giving or receiving unauthorized assistance to or from another person, face to face or electronically on or during or after a quiz or test;
4. Falsifying research results, withholding data, misrepresenting facts;
5. Presenting material as one's own from a site that sells essays;
6. Frequently committing violations within a single document or repeatedly over time;

7. Using Google Translator or other software to translate work from one's native language to the language of instruction and submitting the work as one's own work; or
8. Recycling one's own previous work without proper citation and securing the instructor's approval.

Academic Accountability Procedures

The following procedure is appropriate for use in undergraduate and graduate settings.

When an instructor observes or suspects that an episode of academic misconduct has occurred, the process below should be followed. NOTE: The Academic Accountability Representative (AAR) is the director of the Academic Success Center and acts as a process facilitator. Instructors are mandated to contact the AAR about possible academic misconduct to the AAR.

1. The instructor contacts the AAR to discuss their observations and to share further details of the episode and any documentation of alleged violation. They decide whether or not to initiate a formal process.
2. Together, they (AAR & Instructor) explore possible reasons for the incident, plan for the instructor to converse with the student to understand each others' perspectives, and explore possible avenues for accountability. If the AAR and instructor conclude that no violation has occurred, the instructor will inform the student and copy the AAR;
3. Otherwise, the instructor meets with the student. (Sometimes, when the instructor meets with the student, this is the moment when the student and instructor resolve the issue without further involvement with the AAR.)
4. If the instructor and AAR have decided that a formal process is needed, the instructor informs the student about the concern (the paper submitted, the test taken) and that they will be consulting with the university AAR to initiate a formal process and will inform the student of the consultation results.
5. The instructor completes [a form reporting their concerns](#), which goes automatically to the AAR.
6. The AAR checks on any prior episodes for this student. (AAR has access to all previous reports.)
7. The AAR arranges a meeting with the student to occur within 2 business days. During this meeting, the student is in a safe place where privacy is ensured. The student is encouraged to share what happened. The AAR listens, asking prompting questions as appropriate. Ultimately, the AAR is seeking moments of learning, of redemption for the student, of restoration of the relationship between student and instructor.
 - a. The AAR reports to the instructor the pertinent details of the meeting with the student. The AAR will record notes of the meetings with instructor and student(s);
 - b. The AAR will set up a planning meeting with the AAR, instructor, and student within 7 business days and inform the parties. The student will be informed that they may invite a trusted support person to this meeting if they choose;
 - c. In the case that an accountability process extends beyond the last day of the course, the instructor will record an "Incomplete" grade for the course.
8. The AAR/Instructor/Student meeting will include the following:
 - a. The AAR will briefly explain the purpose of the meeting and facilitate decisions about ground rules;
 - b. The student will explain their actions and what led up to those actions (What happened? What were you thinking at the time?);
 - c. The instructor will explain their observations and concerns (What happened? What were you thinking at the time?);

- d. The instructor and student will discuss possible actions to remedy the situation and prevent its recurrence (What have you thought about since? What could make it right? What could keep it from happening again in the same way?);
 - e. As appropriate on a case-by-case basis, the instructor and student will write and sign a detailed action plan to include dates and responsibilities of all parties. The plan should include due dates and the responsibilities of both parties.
- 9. The AAR will record all meetings with student and instructor, including the Action Plan in the Maxient case file and arrange further instruction if necessary.
- 10. Shortly before the Action Plan is due, AAR will check in with the student and instructor to monitor progress.
- 11. Once the Action Plan has been carried out and/or the situation has been resolved, the AAR will update the case notes to reflect this completion, and close the case in Maxient.
- 12. The instructor will replace any Incomplete grades with final grades.

Complications

- 1. ***If the instructor and student cannot agree on an Action Plan***
 - a. The AAR will meet with the student and the instructor separately to evaluate points of disagreement and to develop potential solutions. The AAR will facilitate a meeting where both parties discuss the issues and proposed solutions.
 - b. If the student and instructor cannot agree on an Action Plan after these individual meetings, the dean of the instructor's school in collaboration with the Dean of Students will identify an Action Plan or grade consequence.
- 2. ***If the Action Plan is not satisfactorily completed by the student***
 - a. The instructor may assign a failing grade to the assignment or test in question.
 - b. Failure to complete the Action Plan will be recorded in the case notes in Maxient.
- 3. ***Repeated violations with accompanying failure to complete Action Plans***
 - a. If the student fails to complete multiple action plans, a Letter of Probation, or Letter of Indefinite Suspension/Disciplinary Withdrawal may be issued. The AAR and school dean will determine these responses and the dean will carry out the response.
 - b. If the instructor assigns a student an F for the course, the student will not be allowed to withdraw from the course. The student is prohibited from attending class after the professor assigns the F grade. The course continues to apply towards the number of credits the student is pursuing that semester.

Student Appeal

The student will submit an appeal form to the Provost in writing within five (5) working days following notification of the Academic Accountability report. The student may wish to work with their academic advisor or a Student Life staff member to complete the Appeal form. The student will send the completed form to the Provost.

Reasons for the appeal must be clearly stated and based on at least one of the following:

- 1. Significant and relevant new evidence;
- 2. Alleged procedural error that may have affected the decision; or
- 3. Unduly harsh and arbitrary consequences of the academic accountability violation
- 4. The Instructor, AAR, or other institutional representative did not follow through on the agreed upon plan.

On the basis of these factors, the provost will review the appeal and, in consultation with the AAR, make a decision to uphold or modify the academic accountability violation record. The Provost will communicate the decision to the student in writing within five (5) days after the receipt of the appeal. The decision is final.

Documentation

- Students who receive any type of academic accountability violation will have it documented in an internal record keeping system at EMU. This system is confidential with limited access.
- Academic accountability violations/probation/suspensions are never part of a student's official EMU transcript.
- Academic accountability violations will not prevent admission into any academic major at EMU.
- Academic accountability violations are not part of any student life recommendation for students transferring to another university.
- A review of academic accountability violations - in particular, reports marked "incomplete" - may be included when students are considered for student leadership positions, academic honors, participation in cross-cultural opportunities and recommendation for students transferring to another university.
- Academic accountability violations that are egregious and broad in scope may have more serious consequences, including a letter of academic conduct probation and/or a letter of indefinite academic conduct suspension/withdrawal.
- Students who have repeat academic accountability violations may receive a letter of academic conduct probation. This letter serves as official notification that additional academic conduct violations may warrant a letter of indefinite academic conduct suspension.

Responsible Party

The provost is responsible for this policy.

Policy Review

This policy is reviewed annually.

Policy Distribution

Undergraduate, Graduate and Seminary Catalogs, Undergraduate, Graduate, Seminary and Lancaster Student Handbooks.

*Reviewed by Undergraduate Council, Graduate Council, and Faculty Senate
Approved by Academic Cabinet, March 25, 2009 and revised October 6, 2010*

Revised by Academic Cabinet, February 26, 2013

Revised by Academic Cabinet, November 19, 2014

Revised by Provost's Council, December 16, 2015

Revised by Graduate Council, April 1, 2019 and approved by Provost's Council, April 10, 2019

Revised by task force and approved by Provost's Council, May 4, 2021

Revised and approved by Provost's Council, January 19, 2023

APPENDIX A

Relational Pedagogy Ways of Being in Peer Tutoring

Purpose: To nurture a personal framework and way of being that acknowledges the best version of your mental, emotional, and spiritual well-being in relation to your presence in the peer tutoring experience.

- Prime your best self to bring to every tutoring session.
- Engage [mindfulness practices](#) in advance, or during, a tutoring session.
- Engage the 4-7-8 breathing technique as a relaxation exercise. Breathe in for four counts, hold that breath for seven counts, and exhale for eight counts.
- Practice self-care regularly to become the best version of yourself in order to mentor others.
- Create safe space for tutees. Vulnerability, authenticity, and trust are essential in the tutoring relationship, and shape the tutees experience of college (Abbot, Graf, & Chatfield, 2018).
- Share with the tutor/tutee the metaphorical “baggage” you carry with you from earlier in the day, another class or professor, relationship stresses, etc. when you enter the peer tutoring space. Start anew. For eg., leave behind the:
 - Wheelbarrow – pushing the heavy load; dump the wheelbarrow to unload the baggage you bring to tutoring;
 - Lava – notice what fills you so the lava doesn’t overflow;
 - Mug – why does it overflow? Because the mug was already full of coffee.
- If a tutoring session becomes stressful, pause, step back, and give time for what’s happening before returning to the primary agenda. You may want to grab a fidget from the ASC, or take a quick walk, to relieve some physical energy. It may be helpful to name an emotion one is feeling (from the emotions poster in the ASC) without trying to fix the stressful situation.
- Reflect on a time in your life when you needed to ask for help, or you faced a learning challenge that was difficult to overcome. Reflect on how these experiences may help you develop empathy for your tutees.
- Become aware of your default thinking as you learn to tutor. Complete the *Silver Lining* activity (next page) which includes adjectives often used to describe people. Reflect on the perceptions you hold of people and the impact of your perception on your ability to become an effective peer tutor. (Excerpted from Dr. Judy Mullet, EDPC 521 Peacebuilding and Conflict Transformation Handbook, pp. 36-37)
- Be grateful. Identify three things you are grateful for every day to affirm the good things you have received and to acknowledge the role of others in the goodness in life.
- Virtues are attitudes, dispositions, and character traits that represent the moral excellence of a person. Borrow the set of Virtues Cards from the ASC assistant’s desk.
 - Read several cards that identify virtues important in the peer tutoring relationship. Reflect on how you might grow in those virtues to become an effective tutor.
 - Set a personal goal of a virtue you would like to strengthen. Ask a trusted friend to hold you accountability and give you feedback on your growth.
 - Name one or more virtues in the person/tutee you are about to meet.
 - Reference the [ACT with TACT](#) resource and reflect on your feedback skills as a tutor. (<https://www.virtuesproject.com/>)

(Cathy Smeltzer Erb, 2023)

Relational Pedagogy

Gathering for a Tutor/Tutee Session: Getting to Know Each Other

Purpose: To demonstrate the approachability of the peer tutor as you create a safe, comfortable and secure environment for tutoring.

- Devote time during a tutoring session to get to know the students.
- Always prioritize the relationship between the tutor and tutee.
- Make eye contact with students (harder than we think until a relationship has developed!).
- Laugh together, as it shows empathy and connection, emphasizing your peer-to-peer relationship (Bell, Arnold, & Haddock, 2009).
- Share a joke from your subject area that your tutee might appreciate.
- Share a personal story analogous to the peer tutoring experience.
 - Eg. When have you have been challenged by a learning task? How did you overcome that challenge?
- Share a meaningful photo with each other from your phone and explain its importance.
- Share one sentence with each other that includes one truth and one lie. Guess which is the truth and which is the lie of the other person.
- 3 P's: With tutor and tutee, share three facts about yourselves: something **p**ersonal, something **p**rofessional and something **p**eculiar.
- “It was the best of classes, it was the worst of classes”: Tutor and tutee share “the best class I ever had” and “the worst class I ever had” without referring to specific professors or courses. Share what you liked and disliked.
- Virtues are attitudes, dispositions, and character traits that represent the moral excellence of a person. Borrow the set of Virtues Cards from the ASC assistant's desk.
 - Select one virtue that is important to you, and explain its significance in your life.
 - Choose a card that you want to live into during today's peer tutor session.
 - Select a card at random. Identify the strengths of that virtue for you personally, and the areas where you could grow in that virtue. (<https://www.virtuesproject.com/>)
- Name it to tame it, name it to flame it, name it to reframe it. Ask tutee:
 - Name what it means to take away the power of a harmful thought, feeling or action.
 - Eg. Name what works best for you in tutoring.
 - Name what it means to give power to a thought, feeling, or action.
 - Eg. Name what you would like from me as your tutor.
 - Name what it means to see the conflict in a new way.
 - Eg. Name what you would like me to do differently in tutoring (Mullet, 2023).
- Invite and value the tutee's input into the structure of the tutoring session. Ask questions to determine how to approach each session. How can I help you today? What would you like from me today? How do you learn best so that I can plan accordingly for our tutor sessions?
- Listen to your students carefully to understand where their challenges lie so you can create effective lessons.
- Select a question from *Fast Friends Questions* (next page) to share between the tutor and tutee. With each Set, the questions become more personal. You may wish to engage these questions over time as your tutor-tutee relationship develops.

(Cathy Smeltzer Erb, 2023)

Fast Friends Questions

Excerpted from Aron, A., Melinat, E., Aron, E. N., Vallone, R. D., & Bator, R. J. (1997). The experimental generation of interpersonal closeness: A procedure and some preliminary findings. *Personality and Social Psychology Bulletin*, 23(4), 363-377.

Set I:

1. Given the choice of anyone in the world, whom would you want as a dinner guest?
2. Would you like to be famous? In what way?
3. Before making a phone call, do you ever rehearse what you are going to say? Why?
4. What would constitute a "perfect" day for you?
5. When did you last sing to yourself? To someone else?
6. If you were able to live to the age of 90 and retain either the mind or body of a 30-year-old for the last 60 years of your life, which would you want?
7. [Question removed for trauma sensitive purposes]
8. Name three things you and your partner appear to have in common.
9. For what in your life do you feel most grateful?
10. If you could change anything about the way you were raised, what would it be?
11. Take four minutes and tell your partner your life story in as much detail as possible.
12. If you could wake up tomorrow having gained any one quality or ability, what would it be?

Set II:

13. If a crystal ball could tell you the truth about yourself, your life, the future, or anything else, what would you want to know?
14. Is there something that you've dreamed of doing for a long time? Why haven't you done it?
15. What is the greatest accomplishment of your life?
16. What do you value most in a friendship?
17. What is your most treasured memory?
18. [Question removed for trauma sensitive purposes]
19. [Question removed for trauma sensitive purposes]
20. What does friendship mean to you?
21. What roles do love and affection play in your life?
22. Alternate sharing something you consider a positive characteristic of your partner. Share a total of five items.
23. How close and warm is your family? Do you feel your childhood was happier than most other people's?
24. [Question removed for trauma sensitive purposes]

Set III:

25. Make three true "we" statements each. For instance "We are both in this [class] room feeling..."
26. Complete this sentence: "I wish I had someone with whom I could share..."
27. If you were going to become a close friend with your partner, please share what would be important for them to know.
28. Tell your partner what you like about them; be very honest this time saying things that you might not say to someone you've just met.
29. Share with your partner an embarrassing moment in your life.
30. When did you last cry in front of another person? By yourself?
31. Tell your partner something that you like about them already.
32. What, if anything, is too serious to be joked about?
33. [Question removed for trauma sensitive purposes]
34. Your house, containing everything you own, catches fire. After saving your loved ones and pets, you have time to safely make a final dash to save any one item. What would it be? Why?
35. [Question removed]
36. Share a personal problem and ask your partner's advice on how he or she might handle it. Also, ask your partner to reflect back to you how you seem to be feeling about the problem you have chosen.

Relational Pedagogy The Importance of Language

Purpose: To empower language from the peer tutor that is inclusive, welcoming, and validating of the tutee.

- Focus on the use of the inclusive “we” rather than the exclusive “I” language when possible.
- Use statements that value the tutee:
 - “I’m glad you’re here!”
 - “You are worthy and valued.”
 - “I appreciate your kindness.” (or substitute another virtue)
- Use open ended questions that invite tutee interactions; for eg., begin questions with What..., How..., Why..., Who..., What if..., What else..., Which..., In what way ...?
- Encourage statements that reflect a growth mindset:
 - When you make a mistake or fall short of a goal, you haven’t failed; you’ve learned.
 - Learn the power of “yet.” “I haven’t learned _____, yet.”
 - “I get to” rather than “I have to.” “I get to take this course.”
 - “I’ll figure it out” rather than “I can’t do it.”
 - “I’m working on this” rather than “I’m bad at this.”
 - “This will take some time” rather than “I’m not smart enough.”
- Apply Positive and Negative Politeness Strategies (see table below)

Positive and Negative Politeness Strategies

Language intended to communicate friendliness and minimize threats to self-esteem.

Positive politeness		Negative politeness	
Type	Example	Type	Example
Noticing and attending to the wants of the other person	“Your handwriting in your notes is really neat and easy to read.”	Being conventionally indirect	“Would you like to get started now?”
Exaggerating interest, approval, or sympathy	“That laptop you have is terrific!”	Hedging	“I think maybe you should write that down.”
Seeking agreement	“That short story was hard, right?”	Showing pessimism	“I know you’ve got a lot going on, but could you take a minute to reread this section?”
Using laughter, humor, and joking, especially self-deprecation	“We only have two more minutes [laughs]. I always have to check the time, or I’ll go on forever!”	Minimizing imposition	“Could I borrow just a tiny scrap of paper?”
Showing optimism	“I know you’ll be able to get this summary written in no time.”	Using modals	“You might want to look at that one again.”
Using the inclusive we	“We should get started on the next section.”	Apologizing	“I’m sorry to be a bother, but could you say that one more time?”

(Excerpted from Fisher, D., & Frey, N. (2019). Peer Tutoring: “To Teach Is to Learn Twice.” *Journal of Adolescent & Adult Literacy*, 62(5), 583–586. <https://www.jstor.org/stable/48554914>)

(Cathy Smeltzer Erb, 2023)

Relational Pedagogy

Summarizing and Closing the Tutoring Session

Purpose: To create opportunity for the tutor to facilitate the tutee's explicit summarization of their learning before the tutoring session closes. Such summary deepens the tutee's learning and assists in placing the learning in long term memory.

- Concept mapping - Select a Concept Map from [a graphic organizer web page](#) to show the relationships between content, concepts, ideas.
 - Ask the tutee to create a web of questions about the content in which they need tutoring (Gravett, 2022).
- Give voice to the tutee's experience by inviting the tutee to engage conversation regarding the summarization of the session's content at the close of tutoring:
 - Draw a relational concept map to summarize and show the relationship between concepts in this tutoring session.
 - The Muddiest Point – ask: What is the muddiest point? Use the response to guide your tutoring.
 - The Clearest Point – ask: What is the clearest point? Reflect on how your tutoring may have clarified the concept and note this learning for future reference.
 - 3-2-1 Summary – the tutee identifies three relevant ideas, two interesting facts, and formulates one question. (modify the structure of 3-2-1 as applicable)
 - Circle, Triangle, Square
 - Circle: Something still going around in your head
 - Triangle: Something pointed that stands out in your mind
 - Square: Something that “squared” with your thinking
 - First Then Finally
 - **First:** What happened first, or what do you need to know/do first?
 - **Then:** What key details/steps require attention next?
 - **Finally:** What were the results of the event/action?
 - Give Me the Gist: Ask for “the gist” of today's subject learning in 15 seconds or less.
 - When possible, ask an open-ended question about how the content relates to the tutee's personal experience.
- Pose questions of reflection to the tutor and tutee at the end of a tutoring session:
 - “The baggage (pain/worry) I brought with me today was... The luggage (joy) I leave with is...” (Adapted from Dr. Judy Mullet, EDPC 521 Peacebuilding and Conflict Transformation)
 - Thumbs up, Sideways, or Down: Ask how the tutee is feeling about what they learned at today's tutoring session.
- End the tutoring session with a positive comment and word of encouragement:
 - “You did well today.”
 - “You'll do great on the exam tomorrow.”
 - Name a virtue you saw today within the tutee.
- Engage systematic reflection of tutoring sessions to sustain relational pedagogy.
 - What worked well in this tutoring session?
 - What did not work well in this tutoring session?
 - What will I do to improve my role as a tutor in the next tutoring session?

(Cathy Smeltzer Erb, 2023)

SQ3R - A Reading and Study Skill System

SURVEY - gather the information necessary to focus and formulate goals.

1. Read the title - help your mind prepare to receive the subject at hand.
2. Read the introduction and/or summary - orient yourself to how this chapter fits the author's purposes, and focus on the author's statement of most important points.
3. Notice each boldface heading and subheading - organize your mind before you begin to read - build a structure for the thoughts and details to come.
4. Notice any graphics - charts, maps, diagrams, etc. are there to make a point - don't miss them.
5. Notice reading aids - italics, bold face print, chapter objective, end-of -chapter questions are all included to help you sort, comprehend, and remember.

QUESTION - help your mind engage and concentrate.

One section at a time, turn the boldface heading into as many questions as you think will be answered in that section. The better the questions, the better your comprehension is likely to be. You may always add further questions as you proceed. When your mind is actively searching for answers to questions it becomes engaged in learning.

READ - fill in the information around the mental structures you've been building.

Read each section (one at a time) with your questions in mind. Look for the answers, and notice if you need to make up some new questions.

RECITE - retrain your mind to concentrate and learn as it reads.

After each section - stop, recall your questions, and see if you can answer them from memory. If not, look back again (as often as necessary) but don't go on to the next section until you can recite.

REVIEW - refine your mental organization and begin building memory.

Once you've finished the entire chapter using the preceding steps, go back over all the questions from all the headings. See if you can still answer them. If not, look back and refresh your memory, then continue.

Revised from Cook Counseling Center, Division of Student Affairs, Virginia Tech:

<http://www.ucc.vt.edu/stdysk/sq3r.html>

The Cornell System for Taking Notes

The First Step—Preparing the System

1. Use a large loose leaf notebook.
 - a. It's large enough for ample room.
 - b. The loose leaf feature enables you to insert hand-outs, etc.
2. Draw a vertical line about 2½ inches from the left edge of each sheet. This is the recall column.
 - a. Record classroom notes in the space to the right of the line.
 - b. Later, write the key words and phrases to the left of the line—in the recall column.

The Second Step—During the Lecture

1. Record your notes in simple dash outline. Your object is to make your notes clear so they will have meaning weeks or months later.
2. Strive to capture general ideas rather than details. You will be better able to follow the train of thought or the development of an idea.
3. Skip lines to show the end of one idea and the start of another. Indicate sub-ideas and supporting details with number or letters under the major idea.
4. Use abbreviations when possible. Don't, however, use so many abbreviations that you can't decipher your notes later.
5. Write legibly. Do your notes right the first time!

The Third Step—After the Lecture

1. Consolidate your notes as soon after the lecture as possible.
 - a. Read through them, making corrections and filling in; finish with a summary.
 - b. Underline or box the words containing the main ideas.
 - c. In the recall column, jot down key words and phrases that will be cues for the ideas and facts on the right (in making your recall phrases, you will have organized and structured the lecture in a meaningful, easy to remember form).
2. Now cover up the right side of the sheet, exposing only the recall column. Using your key words and phrases to help you recall, RECITE aloud the facts or ideas of the lecture as fully as you can. Then uncover the notes and verify what you have said.

In Summary—The 5 R's

1. Record (write) the lecture.
2. Reduce the ideas and facts into the recall column.
3. Recite the main ideas and facts triggered by your recall phrases.
4. Reflect on your understanding of the material.
5. Review your notes periodically.

Adapted from: <http://www.isu.edu/ctl/cls/handouts/NoteTakingStrategies/cornell.pdf>

The Cornell Note-taking System

$2\frac{1}{2}"$ $\longleftrightarrow$ Cue Column	$6"$ $\longleftrightarrow$ Notetaking Column 1. Record: During the lecture, use the notetaking column to record the lecture using telegraphic sentences. 2. Questions: As soon after class as possible, formulate questions based on the notes in the right-hand column. Writing questions helps to clarify meanings, reveal relationships, establish continuity, and strengthen memory. Also, the writing of questions sets up a perfect stage for exam-studying later. 3. Recite: Cover the notetaking column with a sheet of paper. Then, looking at the questions or cue-words in the questions and cue column only, say aloud, in your own words, the answers to the questions, facts or ideas indicated by the cue-words. 4. Reflect: Reflect on the material by asking yourself questions, for example: "What's the significance of these facts? What principle are they based on? How can I apply them? How do they fit in with what I already know? What's beyond them?" 5. Review: Spend at least 10 minutes every week reviewing all your previous notes. If you do, you'll retain a great deal for current use, as well as, for the exam.
$\uparrow$ $2"$ $\downarrow$	Summary After class, use this space at the bottom of each page to summarize the notes on that page.

Adapted from How to Study in College 7/e by Walter Pauk, 2001 Houghton Mifflin.

WORK AND RECREATION SCHEDULE

HRS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
6:00							
7:00							
8:00							
9:00							
10:00							
11:00							
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