

# Table of Contents: TEXT ONLY Version of the Handbook

Preface	1
Foreword	1
1 Who We Are	1
2 What We Do	1
3 Who We Work With	1
4 Working at the UCWbL	1
5 Your Work as a Writing Center Tutor	1
6 Your Work as a Writing Fellow	1
7 Your UCWbL Portfolio	1

## THE HANDBOOK AS PRINTED Table of Contents

Preface

Foreword

1 Who We Are

A. Our Mission

The Writing Center

The Writing Fellows Program

Suburban Campus Writing Groups

Institute for Multilingual Writing

Faculty Consultations and Workshops

UCWbL Online

B. Administrative Structure

Director

Assistant Director and Writing Center Program Director

Assistant Director and Writing Fellows Program Director

Business Manager

Program Coordinators

Office Managers

Graduate Assistants

Head Fellows

Peer Writing Tutors

The UCWbL Organizational Chart

2 What We Do

A. Peer Tutoring

B. Professional Development

WRD 396 and WRD 395/582

Autumn Orientation and Winter Retreat

Knowledge Area Groups

In-Services

Staff E-Portfolios

The Annual Pennys Awards Banquet

C. Outreach

Workshops and Other Activities

Marketing

3 Who We Work With

A. Programs & Offices

B. A Snapshot of the University's Colleges

C. Writers Who Are DePaul Employees

D. Writers Who Are DePaul Alumni

E. Writers Not Affiliated with DePaul

#### 4 Working at the UCWbL

##### A. UCWbL Staff Responsibilities

Peer Writing Tutors's Responsibilities to Our Writers

Visitors' Responsibilities to the UCWbL

The UCWbL Bill of Rights

Confidentiality

University Policy and Procedures

Hiring

Progressive Discipline and Termination

Rehiring

Voluntary Termination

##### C. Getting Paid

Student Staff Members

Non-Student Staff Members

Reporting Additional Hours

Payroll and Time-Reporting Using Campus Connection

##### D. Email, Network Drives, & The UCWbL Blackboard Site

##### E. Computers, Telephones, Recorders, Copiers, & Books

#### 5 Your Work as a Writing Center Tutor

##### A. Procedures

Scheduling

WCOOnline

Writing Center Outposts

Your Work Shift

Professionalism

Security

Absence and Tardy Policies

##### B. Working with Writers and Writing

Working with Writers Face to Face and Online

Final Steps for Face to Face and Online Appointments

A Special Note on Grammar and Mechanics

Sample Tutor Log

Providing Feedback to Writers via Email

##### B. Quick Questions

##### C. Follow-up Emails

##### D. Acceptable Forms of Assistance

##### E. Quick Tips for Successful Tutoring Sessions

##### F. Frequently-Asked Questions about Writing Center Tutoring

#### 6 Your Work as a Writing Fellow

##### A. Overview

## B. Writing Fellows Policies and Procedures

Email

Head Fellows

How You Get Assigned to a Course

Class Coordinators

Conferencing Policies: The Limits and Restrictions

WCOonline

Rescheduling Conferences and Handling Missed Conferences

“Coffee and Commenting”

Evaluations

The Writing Centers

Working in Teams

## C. Working With Writers, Their Writing, and Faculty Members

Meeting with Your Instructor

Introducing Yourself to the Class

Registering Students in WCOonline

Commenting on Drafts

Conferencing with Writers

Sample Tutor Log

## D. Frequently-Asked Questions about Fellowing

### E. Quick Tips for Successful Fellowing

#### 7 Your UCWbL Portfolio

A. The Learning Objective

B. The Portfolio Process—Context and Overview

Your UCWbL Portfolio Checklist

Getting Feedback on Your Portfolio

C. Portfolio Component Guidelines

Your Cover Letter

Your Peer Tutoring Philosophy

Your Professional Development

Your Reflections on Feedback from Writers

D. Portfolio Timeline Guidelines

## Appendices

Appendix A: Reporting Your Hours on Campus Connect

Appendix B: Confirming your Paycheck on Payday

Appendix C: Checking Your Outlook Email

Appendix D: Writing Center

Appendix E: WCOonline

Appendix F: Online Tutoring Module

Appendix G: Feedback by Email

# Preface

Peer writing tutors have been part of the landscape of higher education in the United States for over 100 years. Our Writing Center has been part of DePaul University since the 1970s. In August 2006, The DePaul University Center for Writing-based Learning (UCWbL) was formed, and the first class of Writing Fellows began in the spring of 2009. According to the 2007-8 Writing Centers Research Project at the University of Arkansas at Little Rock, our peer-tutoring staff is among the largest in the world.

Our reach is broad.

Our Writing Fellows and Writing Center Tutors work with writers in person and online across the University—including writers at DePaul's international campuses.

Our operations are complex.

From the Writing Center's early days in a small, Byrne Hall basement room, we have grown to five programs—The Writing Center, Writing Fellows, Suburban Campus Writing Groups, Faculty Consultations & Workshops, and a brand new Institute for Multilingual Writing. Our programs operate in and across multiple physical and virtual locations and we augment these with a wide array of outreach events.

Our work with writers remains at the core of our mission and efforts, and this handbook was written in support of that work. As the original author of the Handbook's first edition in 1980, I have witnessed the enormous growth and changes of our program. Yet I can attest to the fact that our fundamental mission remains the same: to assist the University's writers who seek our help.

This 30th edition of the Tutor Handbook also retains the fundamental features of the first. It is designed to provide information and support for our new and returning peer writing tutors, to explain how our program operates, to articulate our philosophy, to clarify our policies, and to offer guidance for tutoring. Chapter One introduces our program and describes our administrative structure and your roles and responsibilities. Chapter Two states our program's official policies. The ensuing chapters provide detailed information about our procedures, guidelines and strategies for dealing with common concerns about writing, research, and technology, and specific sections for Writing Center Tutors and Writing Fellows. We end the handbook with appendices that provide additional information and specific instructions.

Part instructional manual, part guidebook, this handbook is designed to be a resource for you.

Please read it carefully.

We would like to express our appreciation to everyone who has been a part of the UCWbL: former Directors Peter Vandenberg and Darsie Bowden, our graduate assistants, peer writing tutors, and office managers for their many contributions to the University Center for Writing-based Learning.

Elizabeth Coughlin

UCWbL Assistant Director &

Writing Center Program Director

September, 2010

## Foreword

Welcome to the University Center for Writing-based Learning—and to our returning staff—welcome back! Together, we do some of the most important, vital work of the University. To do it well requires dedication, commitment, generosity, and strength. None of us sustains those qualities alone. All of us are responsible for supporting each other as well as the writers who seek our help.

This book is designed to make it as easy as possible for you to do your job. Many of our policies have been designed or refined collaboratively by teams made up of the directorship, professional staff, and peer writing tutors. All of our policies and procedures are designed to support you.

Every aspect of your work will provide opportunities for growth and for enriching your communication, research, and technological experiences. You can expect to learn as much—maybe more—about writing from the writers who come to you for feedback as they do from you.

We define our work with writers as an exchange, a conversation among equal participants in a shared academic enterprise. We acknowledge the reality that people ask our help because we presumably can help them, but we define our roles and our work in the context of mutual knowledge-building. We contribute to the conversation with writers by taking seriously our responsibilities to continually reflect on and assess our interactions and to expand our knowledge.

The success of the UCWbL depends upon the people who pass through its doors and participate in its programs. Because you, as peer writing tutors, have the most consistent presence, responsibility falls to you to make The UCWbL in all its manifestations a welcoming and stimulating environment. Your conversations with writers will include a broad range of issues and discussions, including writing, reading, thinking, discussing, arguing, persuading, acting, role-playing, practicing, doing and creating.

The UCWbL is a center for research and writing. As a scholarly center, we help each other grow intellectually in an academic environment. The UCWbL constantly re-evaluates its mission, the appropriateness of its goals, and the effectiveness with which these goals are met. Change is a regular feature of the Center.

Please feel free to share your comments, suggestions, or issues with the directorship at any time during the year.

We hope your experience here will be inspiring and rewarding!

Lauri Dietz Director

Elizabeth Coughlin Assistant Director & Writing Center Program Director

Matthew Pearson Assistant Director & Writing Fellows Program Director

# 1 Who We Are

The DePaul University Center for Writing-based Learning (UCWbL) operates under the auspices of the Office of Academic Affairs and is one of DePaul University's largest academic programs outside its colleges.

The UCWbL is among the University's Centers and Institutes, and includes the Writing Center, Suburban Campus Writing Groups, the Writing Fellows Program, the Institute for Multilingual Writing, and Faculty Consultations and Workshops.

## A. OUR MISSION

Grounded in the belief that language in general, and writing specifically, shapes and sustains democratic processes, the members of the University Center for Writing-based Learning community believe writing is fundamental to an individual's participation in democracy in that writing promotes learning, critical inquiry, self-development, and reflection through continual revision. We are committed to both DePaul's shared vision to enhance "academic rigor" and DePaul's mission to promote personalism through appreciation of the "dignity of each individual." As such, we collaborate with writers from all disciplines, backgrounds, levels of expertise, and roles within the University community. Our goal is to help develop better writers along with better writing. Because we recognize the diversity of our community in terms of not only location but learning styles, we use all media of communication for collaboration. As we interact with individuals within the University Center for Writing-based Learning, the University, academic professions, and our global community, we aim to foster a commitment to teaching, service, and scholarly and creative activities.

### The Writing Center

The Writing Center aims to develop both writing and writers. In recognition of the relationship between writing, thinking, and speech, it devotes itself to the range of academic, personal, and collaborative communication that writers engage in when they write.

Our offices and services are free of charge to all members of the DePaul community—students, faculty, staff, and alumni—who would like help with their writing. To best address the diverse concerns writers bring to the Writing Center, our Writing Center Tutors come from a variety of academic backgrounds.

We work with writers on many kinds of projects; from research papers to lab reports, to Master's theses. We offer techniques to help writers focus and develop ideas, evaluate and summarize sources, and edit and revise their drafts. Our face-to-face tutorials emphasize individual attention, talking through ideas, and understanding the writing task(s) at hand. We help writers develop an awareness of their own process(es) as they navigate their writing assignments and projects.

We extend our availability beyond the walls of the Writing Center's offices by staffing two outpost locations and leading workshops that provide guidance across many genres of writing. We also give writers Feedback-by-Email, conduct appointments via Instant Messaging and Webcam, and answer Quick Questions, all in an effort to meet the needs of the DePaul community's members, wherever they be. As we empower writers of every level, at every stage, we believe our work is indispensable to the UCWbL's larger mission of sustaining democratic practices through supporting critical thinking and self-development.

### The Writing Fellows Program

Established upon the belief that any writer, regardless of experience or skill level, can benefit from revising their work, the Writing Fellows Program helps faculty members incorporate a foundation of peer revision into a class's coursework and expectations. Instructors who work with Writing Fellows in their courses schedule papers drafts in their syllabi, give students time to revise their writing, and require their students to work with a Writing Fellow twice each quarter. We assign

specially trained and skilled peer writing tutors to all students within a participating class, thus providing an arena for getting feedback about and talking through a piece of writing when students still have time to change it before its due. Additionally, because all Writing Fellows are trained to tutor any type of writing, all Fellows are equipped to tutor any class across the university.

#### Suburban Campus Writing Groups

DePaul's Writing Groups operate under the guidance of ideals valued by the University Center for Writing-based Learning (UCWbL), challenging writers academically while respecting individual dignity. Through participation in groups, writers should encounter the composition process as a site for learning, critical inquiry, self-development and reflection, preparing them to view learning through writing as a life-long journey. The groups strive for these principles by creating opportunities for decentered, collaborative discussion that engage writers in diverse rhetorical contexts and peer-review methods, empowering them to position themselves as valuable members of the university community.

Each Writing Group session is shaped to the specific projects on which participants are working, guaranteeing time for focus on each individual's work. Contributing writers will find that all meetings allow them to constructively share their pieces in contexts like one-on-one peer feedback and group workshops, allowing exposure to different audiences and forms of collaboration. Such discussion about writing with other DePaul writers has allowed participants to better understand their composition practices and the many forms of writing they can utilize, leading to greater engagement in their discourse communities.

#### Institute for Multilingual Writing

The Institute for Multilingual Writing reflects DePaul University's mission to harness the diverse intellectual potential of all members of the University community. We define the multilingual writing community as including individuals who write in more than one language, as well as those who are invested in exploring linguistic diversity within the university. Operating under the auspices of the University Center for Writing-based Learning, the Institute's engagement with DePaul's varied linguistic communities emphasizes the UCWbL's mission to "develop better writers along with better writing." We believe in the importance of collaboration among diverse individuals, who each bring his/her own perspectives and experiences as informed by his/her linguistic background(s), as a way to shape academic theories and pedagogies. Through collaboration among members of the multilingual writing community, we contribute to DePaul's academic mission and add to a body of knowledge and scholarship about multilingual writers, writing, and writing centers. We provide a unique opportunity for the multilingual writing community at DePaul to participate in cultural exchanges ranging from conversations to the collaborative production of texts in various genres. Through these theories and practices, we promote the UCWbL's belief "that language in general, and writing specifically, shapes and sustains democratic processes."

#### Faculty Consultations and Workshops

The UCWbL's Faculty Consultations and Workshops wing provides resources and support to assist all DePaul instructors in thoughtfully incorporating writing into their pedagogy. The Center's director, Lauri Dietz, meets with faculty to help them develop articles, monographs, or conference projects. Assistant Director for Faculty Services, Matthew Pearson, works with faculty to offer feedback and guidance on a range of topics related to teaching and writing.

#### UCWbL Online

The UCWbL's website, [www.depaul.edu/writing](http://www.depaul.edu/writing), represents our commitments to writing, scholarship, access, transparency, and new and emerging media for communication. On our website, we provide a range of resources—for writers working independently or at a distance from DePaul's campuses, for instructors who include writing assignments in their courses, and for

UCWbL staff. In addition to our UCWbL website, we contribute resources to and help design DePaul's Teaching Commons (<http://teachingcommons.depaul.edu/index.html>), a "collaborative teaching resource site where DePaul faculty can identify teaching resources, explore new ideas, find practical information, and share effective practices."

## B. ADMINISTRATIVE STRUCTURE

### Director

The Director of the UCWbL, Lauri Dietz, reports to Dr. Caryn Chaden, Associate Vice President for Academic Affairs. The Director works, along with two Assistant Directors, on the continuing development of a university-wide writing initiative characterized by writing-intensive courses in the disciplines and liberal studies; an emerging electronic portfolio project; and our large, multi-campus writing center. Dr. Dietz also teaches for the Department of Writing, Rhetoric and Discourse (WRD) as well as the English Department.

### Assistant Director and Writing Center Program Director

The Assistant Director and Writing Center Program Director, Elizabeth Coughlin, is a professional staff member of Academic Affairs who has administrative and faculty responsibilities. Liz works with the UCWbL Director to develop program policies and initiatives. She is responsible for overseeing the operation of the Writing Center program and its web site, and for implementing Writing Center policies. Liz also teaches in the undergraduate Minor in Professional Writing program. Finally, Liz is the Coordinator of writing placement for the First-Year Writing Program.

### Assistant Director and Writing Fellows Program Director

The Assistant Director for Faculty Services, Matthew Pearson, is a professional staff member of Academic Affairs who has administrative and faculty responsibilities. Matthew works with the UCWbL Director to develop program policies and initiatives. He oversees the design and delivery of workshops, seminars, and pedagogical materials centered on creating writing assignments, providing feedback to writers, and developing writing-related assessment projects for faculty, programs, and departments. Matthew also serves as DePaul's Writing Fellows Program Director and teaches the WRD 396 Writing Fellows Theory and Practice course.

### Business Manager

The Business Manager, Paul Blom, is a professional staff member of Academic Affairs who is responsible for ensuring that all aspects of the UCWbL's administrative structure comply with university guidelines. In addition to these responsibilities, Paul conducts payroll audits for all student employees and resolves payroll discrepancies in conjunction with the University Payroll Department, ensures proper documentation of all tutorials, and promotes a greater understanding of the UCWbL's mission within DePaul and the arena of higher education. Paul schedules and coordinates in-class presentations at DePaul, corresponds with faculty and staff, and administers WOnline (the web-based scheduling and record-keeping application).

### Program Coordinators

The coordinators are professional part-time staff who direct program specific initiatives within the UCWbL.

- The Outreach and Community Relations Coordinator, Rachel Hedrick, develops and fortifies the University Center for Writing-based Learning's internal and external relationships. Rachel organizes projects and events that bring employees together to foster their individual talents. As a liaison to other offices, organizations, and departments, Rachel disseminates the UCWbL's mission and efforts to the DePaul community at large, and develops new partnership initiatives. Rachel also maintains the UCWbL's calendar, informs employees of events at DePaul and in Chicago that can aid in their professional development, and researches news pertinent to the UCWbL community.

- The Suburban Campus Writing Group Coordinator, Tom McNamara, directs Suburban Campus Writing Group leaders in facilitating workshop-style writing discussions at DePaul's O'Hare, Oak Forest, and Naperville campuses.
- As Coordinator for the Institute of Multilingual Writing, Ana Ribero oversees all of the IMW's initiatives. Ana is responsible for managing the IMW team. The Coordinator of the IMW also oversees all IMW outreach projects and collaborations. In addition to these responsibilities, she works with the IMW team to develop new initiatives and reports to the UCWbL directorship regarding all IMW activities.
- The Writing Fellows Program Coordinator, Rachel Salsedo, in conjunction with Program Director Matthew Pearson, works to integrate the Fellows into undergraduate classrooms across DePaul and participates in the recruitment and training of new Fellows.

#### Office Managers

The UCWbL Office Managers (OMs), Javaria Afghani, Katie Brown, and Mark Jacobs, are UCWbL employees who work with the Directorship to oversee a wide array of UCWbL operations ranging from the basic opening/closing of the office, working the reception desk, checking UCWbL email/voicemail, and assigning FBEs/Quick Questions to more complex undertakings such as staff scheduling, WC Online and Blackboard administration, and In-Service scheduling.

#### Graduate Assistants

The UCWbL Graduate Assistants (GAs), Javaria Afghani, Jessica Block, Sarah Gagle, Jasmine Pacheco, Kathleen Wesolek, Joseph Olivier, Kevin Lyon, Kimberly Anderson, and Matthew Fledderjohann are selected by the English and WRD Departments to receive Graduate Assistantship awards. These awards are granted on the condition that GAs work 20 hours per week. GAs assume leadership positions within the UCWbL, helping to coordinate initiatives in areas such as Library Outposts, Knowledge Areas, Research, the UCWbL Website, Outreach, Marketing, and Technology.

#### Head Fellows

Head Fellows are UCWbL employees who serve as peer mentors in the Writing Fellows Program. As Head Fellows, Katie Brown, Bryan Prasifka, Colin Sato, and Laura Yon work closely with the Writing Fellows Program Director and Coordinator to build community. Head Fellows plan, organize, and carry out Coffee and Commenting, a bi-quarterly professional development activity for all Writing Fellows. Additionally, Head Fellows meet with their Writing Fellow mentees once a quarter to discuss their commenting and conferencing experiences.

#### Peer Writing Tutors

Our peer writing tutors, including undergraduates, graduate students, OMs, GAs, and some alumni, represent a wide range of writing experience and a broad cross-section of the DePaul community. The primary goals of every peer writing tutor is to assist writers with their projects, to support their efforts to develop a reflective, recursive writing process, and promote writing as a form of learning.

- **Writing Fellows:** The Writing Fellows are extensively trained peer writing tutors who work with an assigned class to incorporate structured peer revision into the course. Fellows meet with professors, collect papers, read and comment on student drafts, meet for one-on-one conferences with students, and work on professional development projects.
- **Writing Center Tutors:** All Writing Center Tutors receive training through the WRD 395/582 Writing Center Theory and Pedagogy course, which provides a common foundation from which to develop as peer writing tutors. They consult with writers during face-to-face and online appointments, offer feedback by email (FBE), give informational presentations to faculty and students, attend professional development in-services, and work on professional development projects.

- **SCWG Leaders:** Suburban Campus Writing Group (SCWG) Leaders conduct both one-on-one and workshop-style sessions, with each session focused on participants' specific writing projects. Leaders are responsible for engaging writers during meetings and fostering a positive, collaborative discussion on each individual's writing process. SCWG leaders work with students at DePaul's suburban campus locations.

The UCWbL Organizational Chart

## 2 What We Do

### A. PEER TUTORING

We work with writers on an individual basis to collaborate and discuss writing. We do this in the context of a specific writing project or in more wide-ranging conversations about writing. While specific pieces of writing often serve as a focal point of these sessions, the ultimate goal is to help the writer improve, and the focus remains more on the individual writer and his or her process rather than any one draft or final product.

The UCWbL provides all members of the DePaul community—students, faculty, staff, and alumni—with the opportunity to meet with a trained, objective, and interested peer reader who will provide helpful feedback through a variety of tutoring strategies, always encouraging the writer's development of his or her ideas and always reaffirming the writer's ownership of and investment in his or her writing.

We often focus on global concerns first in our work with writers, engaging them in discussion about their assignment or exigency, argument, thesis statement, claims, evidence, structure, and organization. To facilitate writers' ownership of their writing and because we hope that writers can take what they learn during one interaction with a peer writing tutor and apply it to their future drafts and future writing projects, we do not proofread, edit, correct, or in any other way do the writers' work for them. Instead, we share proofreading strategies, point out patterns of error, explain various rules of grammar or style to the writer, and collaborate with the writer to help him or her edit the writing in question.

Some Basic Principles of Tutoring

### B. PROFESSIONAL DEVELOPMENT

As a center dedicated to mentoring all avenues of scholarship, we focus not only on the development of our writers but also on the development of our staff members during their employment at the UCWbL. The UCWbL trains its staff so that we can provide an optimal tutoring experience for the DePaul community. We maintain and enhance the effects of this training by providing constant opportunities for staff and professional development for every single UCWbL employee.

- Staff development is designed to promote reflectiveness, advance knowledge and professionalism, increase our awareness of and appreciation for difference, and provide a space where we can motivate and support each other.
- Staff development starts with training, but we offer extensive opportunities to continue the conversations begun during training to explore new areas of thought and scholarship, to discuss current concerns, and to reflect on our work with writers.
- Opportunities for professional development include, for example, leading or participating in a "knowledge area" group, leading or attending in-services or workshops, compiling and reviewing a tutoring portfolio, submitting writing for publication, and participating in conferences.
- While all activities in which our employees participate serve to encourage our staff members' professional development, we emphasize particular activities that will increase the likelihood of our staff members' attaining, retaining, and excelling in a job or career after leaving the UCWbL.

WRD 396 and WRD 395/582

Training begins for Writing Fellows in WRD 396: Writing Fellows Theory and Practice and for Writing Center Tutors WRD 395/582: Writing Center Theory and Pedagogy. These courses provide incoming staff with a foundation in theory, practice, and research, which reinforce the tutoring strategies that trainees learn on the job. New peer writing tutors also shadow a variety of experienced tutors during actual tutorial sessions before ever conducting a tutorial session

individually. During this training, new peer writing tutors are encouraged to discuss the practices and theories of tutoring with the staff, allowing all staff members to constantly reflect upon and evaluate current practices. Training continues in the form of staff meetings, in-services, and regular discussions among staff members during time between appointments.

#### Autumn Orientation and Winter Retreat

Twice a year, at the beginning of the Autumn Quarter and Winter Quarter, the entire UCWbL staff gathers to socialize, to review policies, and to engage one another as resources—all with the aim of strengthening our sense of common purpose and improving our performance on the whole. At the All-staff Orientation in Autumn, new UCWbL employees meet returning staff and complete their hiring process as well. Our Winter Retreat is designed to be an opportunity for all of us to get together to welcome our new peer writing tutors, review policy, and organize our initiatives for the remaining academic year.

#### Knowledge Area Groups

All staff members are encouraged to join or lead a knowledge area group throughout the academic year. The purpose of the Knowledge Areas Initiative is to enhance our resources and our knowledge, and, in so doing, support our mentoring, staff development, outreach, and technology efforts. The phrase “knowledge area” refers to a range of topics of concern: writing grammar and style, genres of writing, documentation format, tutor training, technology, and many others.

The goal of the Knowledge Areas Initiative is to strengthen what we have, add to our collections, and share what we’ve learned with each other as well as with the writers who seek our help by updating as many of our resources for writing and working with writers as possible in a wide variety of areas.

Leaders and members of knowledge area groups become as much of a subject matter expert in the area as possible, and manage the following:

- Developing print and online resources for both writers who encounter the particular knowledge area and the peer writing tutors who are providing related feedback.
- Delivering staff development events such as in-services that respond to a particular knowledge area
- Reporting on their progress to the Outreach and Community Relations Coordinator.

#### In-Services

The most popular of our staff development initiatives are our in-services. In-services are designed to improve the quality and effectiveness of our tutorials and are led by staff members who volunteer to do so. The leaders of these in-services focus on a specific topic on which they wish to educate the rest of the staff. The possible topics have a wide range and include UCWbL procedures, tutoring scenarios, working with particular writers, and writing or tutoring in a particular discipline. These meetings often function as workshops rather than lectures, involving collaborative learning and brainstorming strategies among the entire staff.

In conjunction with the Directors, in-service leaders choose their own topic, coordinate dates with the Office Managers, research for and prepare for their in-service, and lead the meeting. In this way, the leaders of these in-services enhance their own skills and professional development while educating other members of the staff.

#### Staff E-Portfolios

The portfolio process allows for a holistic examination of each staff member’s tenure at the UCWbL within both practical and theoretical contexts. Throughout each academic year, staff members reflect on and document various aspects of their experiences working at the UCWbL in order to compile this material into an annual portfolio. The process-based character of the e-portfolio allows

staff members to observe their own growth while discussing each other's individual tutoring approaches, documenting their professional development activities, and reflecting upon their own tutoring experiences. Staff members then reflect on the finished product with the directorship. The final portfolio also serves as documentation for staff member accomplishments, documentation that can then be used by individual staff members in attaining future employment or educational opportunities.

#### The Annual Pennys Awards Banquet

Near the conclusion of each academic year, we gather together to celebrate the UCWbL's collective achievements and to recognize individual accomplishments among UCWbL staff members.

Named after Penny the Pencil, the official mascot of the UCWbL, the Pennys Awards represent a chance for the entire UCWbL staff to socialize and celebrate each other's achievements.

Staff members elect the winners of a variety of awards, such as the Best In-service Award while others, like the Best Portfolio Award, are chosen by the directorship. The event is interspersed with staff members who volunteer to perform for everyone's enjoyment, maintaining a sense of community among the staff.

#### C. OUTREACH

We support and encourage all forms of writing, at all levels, and in all academic disciplines. In this spirit, we advertise all DePaul writing events of which we are aware, and we attempt to show our support by maintaining a staff presence at such events regularly, including the annual First Year Writing Showcase, the annual awards banquets of the English Department and the Writing, Rhetoric and Discourse Department, and various conferences and lectures throughout the University.

We also support the various communities of writers at DePaul and extend our services beyond the Loop and Lincoln Park campuses accordingly, collaborating with writing groups at the University's suburban campuses.

We recognize that the diversity of DePaul's writers must shape our practice, and the UCWbL's Institute for Multilingual Writing grows out of the belief that to support writing we must also research, support, and sustain the cultural exchanges that produce and give meaning to texts in all genres.

In order to enhance the UCWbL community, we maintain relationships with writing centers in the region by sharing our scholarship and research through conference presentations, academic and creative publications, and our celebration of International Writing Centers Week during the second week of February and the National Day on Writing on October 20.

#### Workshops and Other Activities

In order to educate the DePaul community on various aspects of writing, writing processes, and genres of writing, we host a variety of workshops throughout the year. These events allow us to share our knowledge and advice with the DePaul community. They also provide an opportunity for our staff members to develop their own professional and academic experience. Past workshops have focused on topics such as résumés, revision, writing lesson plans, and brainstorming. These workshops are conducted either by our office individually or in coordination with DePaul's colleges, such as the College of Computing and Digital Media and the College of Commerce, or with other departments, such as the English Language Academy and Residence Life.

#### Marketing

To broaden our impact, we educate the DePaul community and the general public about our office and writing centers in general.

UCWbL staff members attend various events and functions to distribute flyers, banners, brochures, bookmarks, pencils, pens, and other UCWbL merchandise. We use social media like our Facebook fan page, our Twitter page, and our podcast, "Hot Topics in Writing" to raise awareness about our work. We market ourselves through videos, photographs, songs, and ad campaigns in such mediums as the DePaulia and mass emails as well as regular updates of our website content.

Most marketing campaigns implement a reference to our official mascot, Penny the Pencil, who is not to be confused with the character from the book series by Eileen O'Hely. The UCWbL advertises and explains its activities through providing in-class presentations at the request of faculty. During these presentations, an UCWbL representative distributes promotional materials and discusses the UCWbL and our range of programs and resources.

Each these marketing efforts increase campus awareness of our activities, the number of visits we receive, and the understanding of the purpose and philosophy behind our work and the work of all writing centers.

### 3 Who We Work With

The UCWbL works with writers from all disciplines at all levels. These writers are students, faculty, staff, and alumni who come from a variety of majors and programs at DePaul. Additionally, we work with a range of different offices to promote collaboration across the university community and support all writers from all domains. This section provides an overview of the DePaul programs and offices we work with and the universal writing objectives we share.

The undergraduate majors and graduate programs at DePaul are specific to each college or school, such as the College of Liberal Arts and Sciences (LA&S) or School of Education (SOE). DePaul classifies all majors and programs by category or discipline. Business, Education, Fine Arts, Humanities, Pre-Professional and Law, Social Sciences, Technology, the Sciences are DePaul's distinct fields of study for undergraduates and graduates. We collaborate with writers and faculty from all of these categories, on any and all projects. All the peer writing tutors at the UCWbL have diverse majors and can often provide extra feedback for discipline specific papers. However, peer writing tutors are not expected to be content experts.

#### A. PROGRAMS & OFFICES

##### Liberal Studies Program

DePaul strives to improve the standards of collegiate writing in all courses as well as enhance critical thinking, reading, and math skills. The Liberal Studies Program provides undergraduates with a core curriculum of interdisciplinary seminars and discipline specific Learning Domains.

Upon completing First-Year Writing requirements, each writer regardless of his or her major (aside from those in the Honors Program, who follow a separate LSP program) must complete a Focal Point Seminar, Sophomore Seminar, Junior Experiential Learning, and Senior Capstone. Because these courses are interdisciplinary, they are writing intensive and require students to think from a multi-perspective approach. There are also six Learning Domains comprised of Arts and Literature, Philosophical Inquiry, Religious Dimensions, Scientific Inquiry, Self-Society and the Modern World, and Understanding the Past. Some writers taking courses in the LSP program are unfamiliar or uncomfortable writing in a discipline different than their own. These writers sometimes come to the Writing Center looking for guidance or just an outside listener on a topic that may be difficult for them to explain.

##### First-Year Program

The First-Year Program transitions new undergraduates into the college classroom and encourages them to take a broader, more inquisitive approach to learning. The program is comprised of the First-Year Writing Program, a Focal Point Seminar, a Chicago immersion course (Explore or Discover Chicago), and two Math and Technical Literacy courses. All courses promote stronger analytical and critical thinking skills to prepare students for future classes and provide a basic academic foundation for the whole university.

##### The First-Year Writing Program

A sector of the LSP program, the First-Year Writing Program (<http://las.depaul.edu/wrd/Programs/firstYearWritingProgram/index.asp>) offers courses from the department of Writing, Rhetoric and Discourse. All students, whether new or transfer undergraduates, must complete a placement essay to determine which courses best suit their writing skill level. An extra preparatory course on the basic conventions of writing may be required for some, but DePaul's First-Year Writing requirement consists of two developmental writing and reading courses. As well, students who have transferred to DePaul may take WRD 200: Writing Across the Disciplines to improve their writing skills upon entering the university. However, many students begin with one of the following three courses, which are detailed further below and on the

First-Year Writing webpage:

<http://las.depaul.edu/wrd/Programs/firstYearWritingProgram/Courses.asp>.

WRD 102: Basic Writing is a preparatory course required for some first-year writers. Based on their placement essay, writers are placed into this course to prepare them for rhetorical analysis in subsequent courses and promote confidence in their writing. Each instructor determines the specific writing assignments for the course, but usually WRD 102 focuses on writing pieces such as personal narratives or reflections. This course is also not taken for credit, which means it is not considered a course taken toward obtaining a degree, and many writers elect to take it during the summer because it is free of charge.

WRD 103: Composition and Rhetoric I “introduces students to the forms, methods, expectations, and conventions of college-level academic writing” ([http://las.depaul.edu/wrd/Programs/firstYearWritingProgram/WRD\\_102/WRD\\_103.asp](http://las.depaul.edu/wrd/Programs/firstYearWritingProgram/WRD_102/WRD_103.asp)). First-year writers gain a broader understanding of rhetorical approaches to analyzing not just literature, but also historical and social events. WRD 103 focuses on developing theses and presenting evidence to support an argument. Also, the course introduces further the concept of the audience and the importance of avoiding generalizations. The assignments in this course are fewer (about four major assignments) compared to WRD 102, but they are longer, more extensive papers.

WRD 104: Composition and Rhetoric II is generally taken last in the first-year writing sequence because it builds from the argumentation skills writers acquired in WRD 103 and requires them to write a research paper. The research paper is typically their only assignment all quarter and writers will be asked to produce around 12-15 pages. This course builds on the concepts introduced in WRD 103, such as supporting evidence for an argument, by focusing at length on research. Instructors normally take their class to the library during this course to meet with the research librarians and discuss what resources are available to them for their projects. First-year writers also learn the importance of summarization and paraphrasing and strategies for avoiding plagiarism in their papers.

The First-Year Program and the Writing Center also recognize excellent writers at the end of the school year with the First-Year Writing Showcase. “The Writing Showcase honors the work of students and faculty in First Year Program courses. A panel of judges from across the university invites authors of the outstanding entries to display their work. Beyond the honor of being featured in the Showcase, student authors will also be eligible for a range of cash prizes funded by many of DePaul’s colleges” (<http://condor.depaul.edu/~writing/html/news/fyw.html>).

Discover/Explore Chicago and Focal Point Seminar

In addition to the English Composition and Math and Technical Literacy requirements, first-year writers must complete a Discover/Explore Chicago course and a Focal Point Seminar.

Discover/Explore Chicago courses are offered in the autumn quarter and introduce writers to different historical, cultural, or political aspects of Chicago. These courses also help transition undergraduates into their new urban environment and encourage them to experience all the city has to offer. The Focal Point Seminar is generally offered in the winter or spring and builds upon the writing and critical thinking skills writers are developing in their WRD courses. “The course is taught with a multi-perspectival approach on the assumption that understanding is deepened when the perspectives of various disciplines are brought to bear upon the same issue”

(<http://liberalstudies.depaul.edu/About/CommonCore/>). As the name eludes, the course is taught in a seminar style format that engages writers with their instructors and fellow classmates through extensive class discussions. The Focal Point also introduces writers to the difference between primary and secondary texts, with an emphasis on using former to explore and support an argument.

Honors Program

DePaul's Honors Program is a more demanding alternative to the main Liberal Studies Program for undergraduates. Writers in the Honors Program are accepted based on their GPA and standardized test scores, as well as the strength of their reading and writing skills. While the Honors Program has the same number of core courses as the LSP, there are fewer categories of learning domains to fulfill. Additionally, most honors classes are taught in a seminar-style format. These courses emphasize a writing-intensive curriculum that further challenges these writers to articulate themselves in different disciplines.

#### School for New Learning

"The School for New Learning (SNL) provides a unique approach to learning for adults, with customized programs that build upon abilities and experiences, add knowledge, and develop skills to help achieve personal and professional goals" (<http://www.snل.depaul.edu/about/index.asp>). The SNL is a separate college that offers both undergraduate and graduate degrees for adult students. Their curriculum and writing assignments are geared toward a more independent learning approach that allows SNL writers to work at their own pace. Being a school for adult education, the SNL also recognizes that its students may have careers, families, or have not been in school for many years. SNL Writing Coordinator, Michelle Navarre Cleary, developed a website specifically for SNL writers, the SNL Writing Guide (<http://snل.depaul.edu/writing/index.html>), which offers sample assignments, grading rubrics, writing strategies, and more. The SNL and Writing Center work closely to re-introduce these writers to the conventions of college writing and offer assistance with their projects, which many are working on independently. Many of the assignments in these programs, such as the Independent Learning Pursuit, are unique in their requirements and the Writing Center tries to inform Writing Center Tutors of these differences through sample assignments, in-services and a link to the SNL's writing page on our website under disciplines.

#### PLuS Program

The Productive Learning Strategies (PLuS) Program offers diagnosis, counseling, and tutoring for students who have learning disabilities and/or attention deficit disorder. Some of those students visit the Writing Center as well, and our Assistant Director facilitates the scheduling of standing appointments for them. The Assistant Director also consults with tutors about the writers coming from the PLuS program and what to expect with their particular learning style. Tutors are encouraged to inform themselves on approaches to collaborating with PLuS writers and share tips with their fellow tutors. The Writing Center also invites representatives from the PLuS Program to conduct in-service meetings on strategies for working with these writers and information about various learning disabilities

#### English Language Academy

"The English Language Academy (ELA) offers (see <http://ela.depaul.edu/Courses/index.asp>) and activities that meet the personal and professional goals of our international students. The ELA is a full-time intensive language program focused on the language and academic skills used in university degree programs" (<http://ela.depaul.edu>). Programs and courses in the ELA are designed to prepare international writers to take the TOEFL (Test of English as a Foreign Language) exam, or go into a degree program. While the Writing Center is not allowed to help writers from the ELA prepare for the TOEFL exam itself, we do assist many of the writers with understanding grammatical and language differences in English. The ELA is located in the Loop campus, on the 17th floor, so many English as a Second Language (ESL) writers come to our Loop office seeking feedback. The Writing Center and the ELA also work very closely to plan and conduct workshops and develop new strategies for tutoring ESL writers.

#### Library

On Tuesdays, Wednesdays, and Thursdays from 12-5, the Writing Center has a walk-up only outpost in the John T. Richardson Library. We schedule two tutors a shift to the outpost and they are available for regular tutoring services, but on a non-appointment basis. Many writers visit the outpost when we are unable to accommodate them in our offices due to a full schedule. The head librarians at the Richardson Library recognize the work the Writing Center does and refer writers needing assistance with citations and other issues to our offices. Similarly, tutors are able to help writers with research, but the Writing Center encourages them to also speak with research librarians for further help. The librarians have also conducted in-services in the library for our tutors to better understand their services and explain the resources they have available.

#### Career Center

DePaul's Career Center assists current students and alumni who are looking to explore career possibilities and find available job opportunities. They host events and workshops on topics such as interviewing skills and financial fitness. In addition, the Career Center offers help with building résumés and crafting cover letters through individual meetings with career advisors and numerous workshops. As well, the Writing Center and the Career Center have fostered a working relationship that allows both offices to offer their specialized expertise in the area of résumé and cover letter writing.

#### B. A SNAPSHOT OF THE UNIVERSITY'S COLLEGES

Because we see writers who are students in the graduate and undergraduate programs of all of DePaul's colleges, we offer this brief overview of DePaul's colleges and programs. Take the time to learn more about the University's colleges and academic programs on the website:  
<http://www.depaul.edu/academics/index.asp> .

1. The College of Commerce (<http://commerce.depaul.edu/>) is located in DePaul's Loop campus and includes courses in Accounting, Marketing, Management, Finance and Economics. The College of Commerce also includes the Kellstadt Graduate School of Business (MBA Program). Students in this college must understand how to write effectively and concisely in business environments. Assignments often include corporate reviews, memos, resumes, proposals, and case studies.
2. The College of Communication (<http://communication.depaul.edu/>) is DePaul's newest college, and writers from this college ask our feedback on writing in journalism, advertising, public relations, media, organizational communication, and applications for the College's many internship programs. The College is headquartered at the Loop campus. Many Communication courses carry credit in more than one program.
3. The College of Computing and Digital Media (<http://www.cdm.depaul.edu/Pages/default2.aspx>) is headquartered on DePaul's Loop campus and offers an extensive array of courses online. CDM students bring assignments such as website and software analyses, Wikipedia entries, and gaming storyboards for tutors to review.
4. The School of Education (<http://education.depaul.edu/>) is located on the Lincoln Park campus and offers undergraduate and graduate courses in teaching and education administration. Students from the School of Ed. bring assignments such as field notes, teaching portfolios, and lesson plans to the UCWbL.
5. The College of Law (<http://www.law.depaul.edu/>) students visit our Loop office with legal writing and case study assignments. It's particularly important when working with Law students, who may have be dealing with sensitive information, that all tutorials are confidential, unless the writer has given express permission to give information to a third party. Since College of Law students must keep many of their assignments confidential, the UCWbL has agreed to keep tutoring sessions confidential as well. We see many students who request help with their admission essay for their law school applications. FYI: The Political Science Department offers Pre-Law Study resources to DePaul students ([http://condor.depaul.edu/~psc/academic/Pre\\_Law\\_Study.htm](http://condor.depaul.edu/~psc/academic/Pre_Law_Study.htm)) including an

online handbook on applying to law school

([http://condor.depaul.edu/~psc/general\\_info/Going2LawSchl\\_52407.pdf](http://condor.depaul.edu/~psc/general_info/Going2LawSchl_52407.pdf)).

6. The College of Liberal Arts and Sciences (<http://condor.depaul.edu/~dpulas/>) offers undergraduate and graduate courses in the Loop and Lincoln Park campuses. It provides students with core liberal studies courses as well as courses for those who have a major or minor in one of the many LA&S disciplines. Students continue to develop a variety of writing skills specific to their discipline and often come to us for help with research papers, essays, and presentations.

7. The School of Music (<http://music.depaul.edu/>) is located on DePaul's Lincoln Park campus. Students from this School usually visit us when they take writing-intensive music history and theory courses. We often get visitors from the Music Research course as well.

8. The School for New Learning (<http://www.snl.depaul.edu/>) is dedicated to the needs of adult students 25 years and older. The hallmarks of SNL's undergraduate and graduate programs are learning from experience, competence in the development of problem-solving knowledge, and individualized learning. Many SNL writers seek our help with their Independent Learning Pursuit (ILP), Foundations class assignment, Research Seminar projects, and the Advanced Project. SNL's courses are offered at the Loop, the suburban campuses, and online, and SNL writers are among the most frequent users of our online services. Learn about SNL's Writing Guide: <http://snl.depaul.edu/writing/index.html>.

9. The Theatre School (<http://theatreschool.depaul.edu/>) is located on DePaul's Lincoln Park campus. Theatre students have an intense program and schedules, so they sometimes come to the Writing Center to manage their assignments. They also come for help with script writing and theatre review.

10. The School of Public Service (<http://las.depaul.edu/sps/>), the largest graduate program in LA&S, was established in 1970 and became its own school in the summer of 2007. Faculty members teach leaders of nonprofit and government organizations critical thinking and policy analysis as well as practical management skills valued in the public and nonprofit sectors.

#### C. WRITERS WHO ARE DEPAUL EMPLOYEES

Because the Writing Center is available free of charge to all members of the DePaul community, we also work with DePaul employees. Some employees also are students from the University's undergraduate or graduate programs; others are taking classes in DePaul's Continuing and Professional Education program. The Continuing and Professional Education Program ([https://www.learning.depaul.edu/standard/content\\_areas/continuity\\_pages/default.asp](https://www.learning.depaul.edu/standard/content_areas/continuity_pages/default.asp)) offers professionals and other individuals additional career certification, seminars, and workshops beyond or in addition to their existing education. Though there are not always writing assignments for the seminars and workshops, the UCWbL occasionally has a visitor from the program. Other employees seek our help and feedback not with academic assignments but with work-related or personal projects such as manuals, instructions, reports, or résumés. Finally, faculty occasionally seek us out for feedback on a project they are preparing for publication or other work.

Faculty who ask us for help with writing they are preparing for their courses should be referred to Matthew Pearson, Assistant Director for Faculty Services.

#### D. WRITERS WHO ARE DEPAUL ALUMNI

We welcome the opportunity to work with DePaul graduates. Occasionally we are contacted by alumni seeking help with work-related or personal writing. Alumni seeking help with application documents also can be referred to DePaul's Career Center. If you have questions about working with alumni, ask the directorship for advice and guidance.

#### E. WRITERS NOT AFFILIATED WITH DEPAUL

We must restrict our services to current and past members of the DePaul community. However, our Quick Questions service (<http://condor.depaul.edu/~writing/html/sched/qq.html>) is open to any writer.

When we receive inquiries from writers not affiliated with DePaul about tutoring, editing, or proofreading assistance, we are happy to pass along these requests to our staff members. UCWbL employees may then contact these writers independently and work with them outside of scheduled UCWbL hours and the UCWbL offices. The Directors can offer any UCWbL peer writing tutor advice and information about independent arrangements

## 4 Working at the UCWbL

Your appointment as a member of the UCWbL staff means that you are also an employee of DePaul University. Your employment at the UCWbL comes with expectations and requirements derived both from the University and the needs and mission of our program. This chapter begins with our Center's overarching responsibilities and a Bill of Rights, followed by a more detailed explanation of our policies and procedures.

### A. UCWBL STAFF RESPONSIBILITIES

#### Peer Writing Tutors's Responsibilities to Our Writers

- Tutors work the hours they have been assigned. If they must miss work due to illness or an emergency, they must notify the Center as soon as possible.
- Tutors make up the hours for which they are paid. Repeated lateness and/or absences may be grounds for dismissal or other disciplinary actions.
- Tutors arrive on time for work, meetings, and other obligations and must always contact the office if an emergency will delay or prevent their attendance.
- Tutors treat everyone with respect and operate from a helpful frame of reference. Responding to any visitor's inquiry with a "I have no idea" is unacceptable. Do your best to find the answer.
- Tutors become active members of the UCWbL community. They will work smoothly and productively with fellow staff on day-to-day operations and help the Director and Assistant Directors identify ways to strengthen the program. They are encouraged to use joint UCWbL-faculty meetings to get to know the faculty and to coordinate consulting and other activities.
- Tutors help faculty help their students. Some instructors refer students to the UCWbL "for help with grammar." Tutors may see serious global problems in these writers' writing. Tutors may address these global issues, but if an instructor asks you to help a student with a specific aspect of a draft, you are responsible for doing your best to honor that request.
- Tutors help writers understand our mission and methods.
- Tutors help writers leave with a clear sense of the "next step" in their writing, whether it be a plan of action for finishing their current project, or a longer-term understanding of their writing processes.
- Tutors never engage in negative conversation with anyone about any student, writer, professor, or staff member, other University employee. If a problem develops that you cannot resolve, or if you are not sure how to handle a sensitive situation, tell the Director or Assistant Directors before approaching any other member of the faculty or University employee.
- Tutors keep confidential conversations and information confidential.

#### Visitors' Responsibilities to the UCWbL

- Visitors will abide by University codes of conduct and academic integrity policy.
- Visitors will call or email the office if they expect to be late. If they must cancel their appointment, they should do so through WCOOnline. If they do not have access to WCOOnline, they should call the office where they have scheduled their appointment (LPC: 773.325.4272, Loop: 312.362.6726).
- Writers who miss more than 3 appointments in a quarter without notifying us will have their WCOOnline access restricted and must use the Writing Center on a drop-in basis only.

UCWbL policies encourage open, honest, and courteous discussions. The UCWbL reserves the right to dismiss any person, Writing Center Tutor, or visitor who treats our staff or visitors in a disrespectful manner.

#### The UCWbL Bill of Rights

1. Peer writing tutors will be treated with professionalism and respect.
2. Tutors may contact the Directors about any issue.
3. Tutors will be notified if they will receive any disciplinary action and if they might be dismissed.
4. Tutors have the right to privacy. The UCWbL will not give out staff or personal email, phone number, or any other contact information to visitors. Writers wishing to send peer writing tutors a message must go through the UCWbL's official channels.
5. Writing Center Tutors will receive a 25-minute break when they work five hours or more, as outlined in the University's Employee Handbook.
6. Writers will receive a courteous reception and the best possible assistance and feedback on their projects.
7. Writers will be notified if their peer writing tutor is unable to meet with them and will be offered a substitute tutor or an alternate meeting.
8. Writers' appointments will be confidential, although writers may request a copy of their tutoring log either for themselves or for a professor.
9. Writers have the right to privacy. No UCWbL sessions or other business will ever be filmed, photographed, recorded, or otherwise reproduced without the explicit permission of the UCWbL Director and all participants filmed, videotaped, or recorded.

#### Confidentiality

All UCWbL staff members are encouraged to discuss issues that arise in our program. Occasionally, it will be necessary to discuss an individual when that person's history or behavior in the Center's offices warrants it. In fact, all staff must let the Directors know of serious problems. Otherwise, it is UCWbL policy that each member of its staff must respect the privacy of those who visit the Center. The program's integrity rests to a great extent on its reputation for respecting the feelings, the intelligence, and the privacy of the University's writers.

The same policy applies to faculty. Tutors who are concerned about a faculty member's teaching effectiveness or fairness should discuss their concerns with the Director —never with their writers, and never with each other. This policy also applies to the UCWbL staff. If you have any concerns about another peer writing tutor, discuss them privately with the Director.

#### B. "CITIZENSHIP" REQUIREMENTS AND SUPPORT

As a University employee, you are responsible for working your assigned shifts, for meeting the UCWbL responsibilities asked of you, and for abiding by the University's regulations for student and staff employees. Many of those responsibilities are based on federal and state regulations, and though some of them might seem cumbersome, they generally are designed to protect you, as well as to protect the writers who seek our help.

The Directors, Lauri, Liz, and Matthew, will explain the details to you, but as you begin your first term or return to the Center after time away, you should familiarize yourself with the regulations and materials listed in this section of the Handbook.

The "Attendance and Absentee Policy" section provides details on nonattendance and tardiness protocols and guidelines for handling emergencies. If you are unable to meet the obligations of the stipend, you must notify the Director immediately.

#### University Policy and Procedures

Everyone on staff must be familiar with and follow the following DePaul-wide regulations and procedures:

Know the University's Codes of Conduct, as outlined by the following:

- Compliance Office [http://compliance.depaul.edu/\\_downloads/Code\\_of\\_Conduct.pdf](http://compliance.depaul.edu/_downloads/Code_of_Conduct.pdf)

- University Policy and Procedures Office <http://policies.depaul.edu>
- Student Handbooks

<http://sr.depaul.edu/catalog/catalogfiles/Current/Undergraduate%20Student%20Handbook/ch1.html>

<http://sr.depaul.edu/catalog/catalogfiles/Current/Graduate%20Student%20Handbook/ch1.html>

Complete the annual University Compliance training when instructed to do so by the Directors

<http://compliance.depaul.edu/training/index.asp>

- Every year, near the end of Autumn Quarter, the Compliance Office emails an online examination that you are required to complete as a university employee.
- We will remind you of your obligation when the time comes, but once you have received notice, please respond to the Compliance Office promptly and completely.

Abide by all Payroll requirements.

- Enter all payable time on your Campus Connection timesheet as directed by the Center Director and Assistant Directors.
- Time reported for time not worked and outstanding stipend hours are considered fraud and are therefore grounds for dismissal and even, possibly, prosecution.

#### Hiring

The hiring season for new Writing Center Tutors and Writing Fellows occurs every Spring Quarter for the following academic year. Because working as a Writing Center Tutor or Writing Fellow is high stakes and requires a high level of proficiency in writing and the tutoring of writing, the UCWbL directorship carefully selects new peer writing tutors. To be hired, DePaul undergraduate and graduate students complete a rigorous application process that includes a writing-based application and an interview.

Students who are selected to be Writing Center Tutors or Writing Fellows must enroll in WRD 395/582: Writing Center Theory and Pedagogy or WRD 396: Writing Fellows Theory and Practice during the first quarter of employment. Writing Center Tutors and Writing Fellows will begin work concurrently with WRD 395/582 or WRD 396. To continue working at the UCWbL beyond that first quarter, all new hires must complete either WRD 395/582 or WRD 396 with a B or higher.

#### Progressive Discipline and Termination

Beyond successful completion of the Writing Center or Writing Fellows class, all Writing Center Tutors and Writing Fellows are expected to perform their jobs with the utmost professionalism. Because of the rigorous hiring and thorough training processes, most employees at the UCWbL excel in their jobs. The UCWbL directorship's goal is to provide each employee with the mentoring, support, and on-going feedback necessary to succeed as peer writing tutors. However, there are explicit standards and expectations for successful job performance and if employees fail to meet those criteria, they do risk disciplinary procedures and possible termination.

The UCWbL follows the progressive discipline process outlined by DePaul's Student Employment Office for all student employees, Graduate Assistants, and Part-Time Professional Staff to address most workplace challenges. However, if an employee commits an egregious offense in violation of DePaul or UCWbL policies, the UCWbL reserves the right to terminate that employee immediately.

The guidelines for progressive discipline and termination as outlined on the website of the Office of Student Employment are as follows (reprinted here from

<https://studentemployment.depaul.edu/managers/relations/discipline>):

Grounds for Progressive Discipline and Dismissal

The following acts and behaviors will result in UCWbL employees entering into the progressive discipline process:

- Chronic absences and/or tardiness
- Chronic negligence of employee responsibilities
- Failure to complete UCWbL Portfolio
- Abusive behavior
- Defamation
- Fraud
- Taping or other recording of UCWbL activities without explicit permission
- Serious ethical offenses as outlined in the DePaul Employee Handbook as well as here.
- Public discussion of confidential matters, especially when such discussion would identify a particular writer.

#### Rehiring

While UCWbL employees receive feedback on their performance throughout the year, Spring Quarter serves as the main staff evaluation season when rehiring decisions are made for the following school year.

Rehiring is based on each employee's job performance throughout the year and his or her UCWbL portfolio, which documents professional development as an UCWbL employee. Each Spring Quarter, all Writing Center Tutors and Writing Fellows are required to complete a professional development portfolio and conference with the directorship about his or her performance. For more information about the portfolio, please see Chapter Seven.

If an employee at the UCWbL has performed his or her role satisfactorily, the directorship will invite him or her to return the following academic year. The Directors will discuss with each UCWbL employee positions for the following year (e.g., Writing Fellow, Writing Center Tutor, Head Fellow, Director Assistant, Program Coordinator, Team Leader, etc.).

If an employee has unsatisfactorily completed a Performance Improvement Plan or fails to complete the portfolio process, he or she will not be invited back for the following academic year and will forfeit the opportunity for letters of recommendation and other forms of mentoring and support.

#### Voluntary Termination

If an employee decides to stop employment at the UCWbL voluntarily, whether because of graduation, other job prospects, or personal reasons, he or she is strongly encouraged to complete the UCWbL portfolio process during his or her last quarter of employment. The UCWbL is committed to mentoring and providing support for all UCWbL employees during and after their transition from the UCWbL into new opportunities. The directorship also values your feedback during the exit interview about ideas you have for the UCWbL. Part of professionalism, however, is being an excellent employee through the last day of employment. If an UCWbL employee does not complete the portfolio process, then he or she loses the opportunity for letters of recommendation and other forms of mentoring and support.

#### C. GETTING PAID

Before you can begin work in the UCWbL, you will need to complete a number of federal hiring forms, either in the Office of Student Employment in the Career Center if you're a student employee or in the Human Resources Department if you're a non-student employee. Only after these forms are complete can you be entered into the University's payroll system. You cannot legally work before these forms have been submitted. You should also regularly make sure that your demographic information is up to date on Campus Connection.

- DePaul pays its employees via direct deposit on Fridays on a biweekly schedule that will, for most of you, run from weeks 2 through 10 each quarter.
- The first day of each pay period is a Monday, and the last day of each period is the second Sunday after that Monday.
- If you have any hours to report on your Campus Connection timesheet for the current pay period, the UCWbL requires that you report them before the end of the current pay period.
- Paychecks are then distributed on the first Friday after the end of the pay period.

#### Example of pay period timeline

#### Payroll and Time-Reporting Policies Overview

- If you are a student and work in another department at DePaul, you are fully responsible for abiding by University and Federal regulations that limit your working hours to no more than 25 hours per week or 20 hours per week if you are an international student.
- You must notify the Directors, the Business Manager, and the Office Managers of any other on-campus job and monitor your total work hours every week.
- When you enter any payroll hours on your Campus Connection timesheet, make absolutely sure that you are entering them on the correct timesheet. Remember, if you record hours that you do not work, this is considered fraud.
- Whether or not you're on a stipend, all staff members work a consistent number of hours each week throughout the term, at about the same time each week.
- Any time that any staff member will be working in a way that does not exactly match your regularly scheduled work assignment—working extra hours for a special project, working fewer hours than usual, missing a shift, leaving a shift early, beginning a shift late, working “make up hours,” etc.—you must email the UCWbL at [wcenter@depaul.edu](mailto:wcenter@depaul.edu) and copy the Business Manager, Paul Blom, at [pblom@depaul.edu](mailto:pblom@depaul.edu).
- The one exception to this rule is your attendance at major staff meetings, at which you will sign the sign-in sheet that serves as our record of your attendance.

#### Student Staff Members

During the regular academic year, all student staff members will be paid by stipends that are arranged at the beginning of each academic term and that will pay your salary for your weekly work assignment, which will range from 5 to 20 hours per week depending on your role at the UCWbL. This means that you will not have to report your regularly scheduled work assignments but will get paid for those hours automatically.

You must work every single hour for which you are paid. If you fail to work all of the hours that your stipend covers, you can be charged with fraud by the University.

#### Non-Student Staff Members

Non-student staff members will have a set number of hours they are expected to work each week, and these hours must be reported on your Campus Connection timesheet, available at

#### For Employees

- > Employee Self Service
- > Time Reporting
- > My Timesheet.

For more information on reporting hours on Campus Connection, see Payroll and Time-Reporting: Campus Connection and Appendix A.

#### Reporting Additional Hours

Both student and non-student employees are expected to work a consistent number of weekly hours each term. Hours in addition to your regular work assignments will come in two forms:

1. attending major staff meetings, or
2. working additional hours with the approval of the directorship.

You will be paid for working any additional hours by means of payable hours that you enter on your Campus Connection timesheet, available at

For Employees

- > Employee Self Service
  - > Time Reporting
    - > My Timesheet.

For more information on reporting hours on Campus Connection, see Payroll and Time-Reporting: Campus Connection and Appendix A.

#### Additional Hours 1: Meetings and All-Staff Functions

Major staff meetings could include In-Service meetings and the UCWbL All-Staff meetings at the beginning of the autumn and winter quarters. Staff members who attend such events are responsible for signing the sign-in sheet at those meetings and for reporting those extra hours on Campus Connection within twenty-four hours of the event. Here's a summary of the process:

1. You attend a meeting or other all-staff function
2. You sign the sign-in sheet
3. You report hours on Campus Connection (with comments) immediately after the event

#### Additional Hours 2: Special Projects

In addition to attending staff meetings outside of your usual work assignments, you may also be given the opportunity to earn additional hours handling extra responsibilities approved by the directorship. You must request and receive a Director's approval ahead of time via email correspondence so we have an official record of the fact that you will be working extra hours with directorial permission. All such correspondence must be copied to [wcenter@depaul.edu](mailto:wcenter@depaul.edu) and copied to the Business Manager, Paul Blom, at [pblom@depaul.edu](mailto:pblom@depaul.edu) for the purpose of record keeping and payroll auditing. You must report these hours on your employee timesheet on Campus Connection within twenty-four hours of your work on the task or project. Here's a summary of the process:

1. A Director requests that you work extra hours for a special project OR you request permission from a Director to work extra hours for a special project.
2. You make sure that all arrangements are recorded via email correspondence.
3. You copy all such correspondence to [wcenter@depaul.edu](mailto:wcenter@depaul.edu) and to [pblom@depaul.edu](mailto:pblom@depaul.edu).
4. You work the extra hours.
5. You report extra hours (with comments) on Campus Connection as you work them.

#### Payroll and Time-Reporting Using Campus Connection

All employees will, at some point, need to report some kind of hours on their Campus Connection timesheets.

- Non-student staff members report all hours they work on their Campus Connection timesheets.
- Student staff members report all extra hours worked beyond their regular work assignments—e.g., attendance at all-staff functions or extra hours worked for special projects—on their Campus Connection timesheets.
- SCWG Leaders report all Saturday hours worked on WCOonline.

If you're working hours that have to be reported on your Campus Connection timesheet, report them immediately after you've worked them. For instance:

- A non-student employee working a five-hour shift reports those five hours at the end of the shift.
- A Writing Fellow attending an in-service reports the time spent at the in-service immediately after the meeting.
- A Writing Center Tutor working extra hours for a project reports any extra hours worked immediately after working the extra hours.

Reporting your hours immediately avoids mix-ups or paycheck delays.

Any hours you plan to report on your Campus Connection timesheet for the current pay period must be reported before the end of that pay period. Each employee is responsible for ensuring that his or her timesheet hours are reported in a timely and accurate fashion.

To report timesheet hours on Campus Connection, go to <http://campusconnect.depaul.edu> and log in.

1. Click on "For Employees."
  2. Beneath "For Employees," click on "Employee Self Service."
  3. In the content area of the page, click on "Time Reporting."
  4. Click on "My Timesheet."
  5. Open the appropriate timesheet from the list that appears.
  6. Enter the appropriate hours under the corresponding dates and click "Submit."
  7. In the "Reported Hours" list, click on the speech bubble beside each set of hours.
  8. Enter comments in the "Comment" box and click "Save." See Appendix A for more details on entering comments.
  9. You should report all hours immediately after you work those hours.
  10. On payday, review your paycheck for errors or inaccuracies and report any problems to the Business Manager. See Appendix B for more information on confirming your paycheck on payday.
- You can access Campus Connection from any computer that has Internet access by going to <http://campusconnect.depaul.edu>.

#### D. EMAIL, NETWORK DRIVES, & THE UCWBL BLACKBOARD SITE

##### Email

You will be assigned a DePaul staff email account (your user ID @depaul.edu).

This is DIFFERENT from a @mail.depaul.edu email.

DePaul uses Microsoft Outlook; to access your DePaul staff email, go to <https://outlook.depaul.edu>, and log in with your Campus Connection user name and ID.

Check your DePaul staff email often.

- The UCWbL's email is [wcenter@depaul.edu](mailto:wcenter@depaul.edu).
- A great deal of staff-related business is conducted by email, so the Directors assume that you will check your DePaul staff email regularly.
- When you send email as an UCWbL employee, remember that you are an ambassador for the UCWbL in everything you write.
- Use your DePaul staff email to receive messages from and send messages to fellow UCWbL staff.

If you have questions or concerns about email, let the Directors or Office Managers know right away.

See Chapters Five and Six for Writing Center Tutor- and Writing Fellow-specific email policies and requirements. See Appendix C for more information on checking your Outlook Email.

### Network Drives

You also will be granted limited access to two of the University's networks: you will be given a folder on the University's "U" drive (think of "you"), where you may store your own materials, and you will be granted access to the UCWbL's folder on the University's "W" drive (think "workgroup"), which functions as a virtual hard drive for our Center.

Our W: drive folder contains our most important records, forms, and other materials. You can access the W: drive through Campus Connection, at

For Employees

>File and Print

>Group Folder

>LAS

>Writing

Further information about our W: drive will be provided later in this handbook and throughout the year.

The University has policies regulating the use of its email and networks, which are in place to safeguard personal information as well as network security (for example: <http://policies.depaul.edu/policy/policy.aspx?pid=116>). If you have questions about the University's network drives or about the folders you have access to, contact the Assistant Directors. Always contact the Assistant Directors if you have any questions or concerns about our network folders.

### The UCWbL Blackboard Site

DePaul uses Blackboard as its course management system, and the UCWbL has a Blackboard site (<https://oll.depaul.edu>). We use our Blackboard site to post important announcements, share important resources and training materials, and use the Discussion Board and other features to undertake a variety of staff development and professional development activities such as research projects, Knowledge-Area work, In-Service follow-up, etc. Everyone on staff will be enrolled in our Blackboard site, so check Blackboard regularly.

### E. COMPUTERS, TELEPHONES, RECORDERS, COPIERS, & BOOKS

The UCWbL has a number of resources that we are happy to share with all peer writing tutors. Due to the limits of funding and space, however, we must restrict their use. Writing Fellows and Writing Center Tutors can access these materials at our Loop and Lincoln Park offices.

#### Computers

The Writing Center has computers available for peer writing tutors to use for UCWbL-related work, including tutoring sessions. Writers are welcome to use these computers during regular office hours only as part of their tutoring conferences. The Writing Center should not be used as a computer lab, however. The University's Technology Department (Information Services) maintains a number of computer labs for writers and staff. Their locations and hours are posted throughout all campuses. Additional policies concerning the use of UCWbL computers are included below.

- Priority use of Writing Center computers goes to those with UCWbL work-related tasks.
- All work must be saved on a removable disk, such as a USB memory device or a tutor's individual U: drive. Work may NOT be saved on the UCWbL computer's hard drive, except for important program documents stored on either the reception desk computer or the computers dedicated to Internet research.

- Use the Internet and open attachments very carefully. We run regular virus scans, but problems do arise from time to time. Report any technology problems IMMEDIATELY to an Office Manager.

#### Telephones

An enormous amount of UCWbL business takes place over the phone. Although both offices have voice mail, people must be able to reach us directly whenever possible. The Writing Center telephone lines must be kept open and available for UCWbL BUSINESS ONLY.

#### Recorders

The LPC and Loop Writing Centers have video and digital voice recorders for use by peer writing tutors for various work-related projects. They must first be checked out at the front desk prior to removal from the office.

#### Copiers

The LPC and Loop Writing Centers each have a copy card that is available for peer writing tutors to check out from the Office Manager or receptionist at the front desk. The cards must remain available for all UCWbL staff to use, so please only check them out immediately before you are going to make copies and return it immediately afterward. This card may only be used for work-related copying.

#### Books

Both Writing Center offices are stocked with useful books. Everyone is encouraged to study and use these resources—in the Writing Centers, or outside of the Centers, for example, at a Suburban Campus Writing Group or a Writing Fellows Conference. Peer writing tutors may photocopy materials from these books for a writer's use. All use of materials and sources prepared by others must follow fair use guidelines. Consult the Academic Integrity website (<http://academicintegrity.depaul.edu/>) as well as the Directors for guidelines on fair use.

# 5 Your Work as a Writing Center Tutor

## A. PROCEDURES

### Scheduling

All Writing Center staff members have regular work shifts that run from the second through the last week of classes every quarter. Each quarter, you will be asked to give the Office Managers a schedule of your available time for the coming term. They will schedule work shift assignments by the middle of the first week of classes. You will be responsible for finding out your assignment before the second week when the centers open for business. The following list in the box below outlines the procedure for the scheduling of your work shifts.

All new Writing Center Tutors must work 5 hours per week in the Writing Center to fulfill their practicum requirement for WRD 395/582 Writing Center Theory and Pedagogy. All returning staff must work 10 hours per week.

The Directorship reserves the right to ask you to work an early or late shift or a Saturday shift in accordance with your staff schedule form.

All staff should expect to work at least one quarterly shift at each campus office over the course of the academic year. We will of course work with you to make that possible.

Before each quarter, you will be sent a Staff Schedule Form by email. The form allows you to give your availability for schedules, times, campus(es), etc. Fill out the form completely and return it as an email attachment to [wcenter@depaul.edu](mailto:wcenter@depaul.edu).

In addition to your schedule form, be sure to let the GA Office Coordinators know about your areas of expertise. These areas of expertise—such as English, history, science, ESL, journalism, and resumes—will be linked to WCOOnline to help writers make informed choices when scheduling appointments.

Contact the Office Managers immediately if your availability changes.

Look for an email or stop by or call the office near the end of the first week of class to find out your work shift assignment. Remember, your UCWbL work shift begins the second week of the quarter and ends with the end of classes.

Note that our exam week schedule differs from our regular hours and services. Regular work shifts end on the last day of class. Look for the Exam Week work shift sign-up schedule during week 8 or 9 to sign up for a shift during finals.

The last day to change your schedule is the first day of UCWbL regular operations. Following that date, any scheduling changes or absences, anticipated or unanticipated, will be documented.

**THREE SCHEDULING CHANGES** of any kind will require a meeting with one of the Directors.

### WCOOnline

Most of your working life in the Writing Center will be reflected in WCOOnline, our online appointment book. Writers schedule appointments using our online scheduler WCOOnline, which is accessible from the Appointments page of our website and directly at <http://rich15.com/depaul>. WCOOnline has separate schedules for each office as well as for our Saturday suburban campus writing group locations. Staff work shifts, writer appointments, outreach activities, and online work are recorded there. Appointments can be scheduled, modified, and cancelled in real time.

First-time users to WCOOnline are prompted to register and provide some demographic information. Returning users must re-register at the beginning of every new academic year. When writers schedule appointments, they are prompted to provide information about their assignment, course, and the nature of the help they seek. WCOOnline offers several calendar views, including Lincoln Park and Loop office hours, and IM/webcam calendars. Writers who seek a particular “type” of peer writing tutor, such as a graduate writer or History major, can access the staff

information pages of our website. When the calendar for appointments is entirely booked, writers can sign up for a waiting list.

As a Writing Center Tutor, you will be given a certain amount of administrative access in order to view your writer's demographic information and to fill out tutoring logs. The Office Managers will schedule Feedback-by-Email work as well as other tasks, within or outside of the office, on WCOOnline, which might show up as "blacked-out" time (though viewable on your end when you hover your mouse over the slot), so it is imperative that you look at WCOOnline throughout your work shift. Because WCOOnline is accessible 24/7, you can view your schedule in advance from home. When you report for work, check WCOOnline immediately to see what appointments you will have that day.

### Writing Center Outposts

Each quarter, several of you will be scheduled to work at our Lincoln Park Library Outpost or Loop Adult Student Center Outpost. The outposts are staffed by Writing Center Tutors who are available to meet with all DePaul students, faculty, staff, and alumni to discuss any type of writing project. Writers do not need to make appointments in advance for the Outposts—they operate on a first-come first-served basis. The Lincoln Park Library Outpost operates Tuesday-Thursday 12-5pm and the Loop Student Center Outpost operates Tuesday and Thursday from 4-6pm. Both Outposts open one week after our regular offices. See Appendix D for more information on Outposts.

### Your Work Shift

Your work for the Writing Center will consist of two types of "tasks":

1. Your work with writers, in one-to-one conferences, in groups, and/or in workshops
2. Professional/Staff Development tasks, which show up as Blackout Time on WCOOnline (but viewable when you hover the mouse over the slot)

Every quarter, you will be assigned a regular work shift based on your availability and the offices' staffing needs. You will work alongside other tutors. During your work shifts, you will either be working in one-to-one tutorials, with writers who have set up appointments in advance—including those who have requested online help—or you will be available and "on call" to help people who request immediate help with their papers. While you are "on call" for drop-in writers who request help right away, you also will be working on projects related to your work in the Writing Center.

A checklist for every shift:

- \* Check our online scheduler WCOOnline to view and track your appointments and other work.
- \* Open each appointment – your conference might not be face-to-face but online.
- \* Check WCOOnline throughout the day! Writers can add or change their appointment up to the last minute. Be absolutely certain you have reviewed Appendix E.
- \* To prepare for your work with each writer during your shift, check WCOOnline for (a.) details about the writer's assignment, course, and goals for the conference (b.) the writer's demographic information (year in school, major, etc).
- \* When you know in advance that a writer seeks help with something you're not familiar with, prepare for the conference using UCWbL's resource books, credible online references, or ask another Writing Center Tutor for help.
- \* Complete your tutor logs at the end of every appointment, while your memory is still fresh.
- \* Check the Writing Center Blackboard site , especially the "Announcement" page and the "Discussion Board."
- \* Check your Outlook email.

If you have any questions or foresee challenges completing these tasks during each work shift, please let us know.

If you have time leftover after attending to tasks between appointments, you may check your own email, etc., but remember that priority use of computers must be given to those with work-related tasks.

### Professionalism

Our first priority is our work with writers. Our behavior conveys that our Center and its employees take this priority seriously. We always show that we respect the writers who seek our help, the faculty, our programs, and each other. The following policies flow from this commitment.

- Be certain you are in the front of the office five minutes before every scheduled face-to-face tutorial so that you may greet your appointment by name when he or she arrives. This applies even if you are returning from your break. After each tutorial, ask the writer to fill out a satisfaction survey and, if appropriate, help her or him sign up for a follow-up appointment. When she or he is finished, accompany the writer to the door.
- Conversations among staff should never be louder than consultations; non-working staff members should make sure that their presence is not an impediment to consulting. Keep your voice down when you're not in a tutorial.
- Your colleagues are often the best resources at your disposal. If you've confronted a challenging tutorial, use your conversations with other tutors not as a venue for your frustrations but as a chance to discuss and further refine your individual strategies and practices.
- Staff members who work long shifts may schedule a 25 minute break (coordinate the details with the OMs). If you spend your break in the Writing Center office, however, please situate yourself away from ongoing tutoring conferences, and make sure that your break activities do not disrupt or interfere in any way with tutoring conferences.
- No eating is permitted while conducting tutorials. Staff members may eat their lunch or snack, but must do so away from the tutoring stations.
- All electronic devices must be silenced except in the case of emergency in the Writing Center offices.
- Reserve personal calls for before or after your work shift or, if you must, conduct a personal call between appointments. If you need to make a personal call, please tell the OMs or Receptionists. Keep your call as short as possible, and step outside the office to make your call.
- You may not wear headphones at any point during your shift unless you are conducting an online tutorial or giving Feedback by Email.
- Like any place of employment, the Writing Center expects that while you are on the clock you are doing your job.
- We realize that there will—at certain times throughout the quarter—be stretches of time between appointments when the Office Managers and Directors do not have any specific tasks for you to complete.
- We do allow staff to use this time to attend to some personal tasks while in the Writing Center, such as preparing for your classes or checking your Facebook page.
- If you do engage in personal tasks while working a Writing Center shift, you must be both easily interruptible and ready to stop what you're doing in order to return to any Writing Center responsibilities you are tasked with.
- You may not use your time between appointments to leave the office to visit your professor, for example.

- Do NOT use your DePaul staff email to correspond with the writers you work with in the UCWbL. Instead, you must use the UCWbL's email.
- Make arrangements with the OMs or Receptionists to have them—not you—send your UCWbL-related messages (such as Feedback by Email, Quick Question replies, Follow-up emails, and so forth).

All staff should make productive use of time between appointments. The next section includes a checklist of tasks that you should complete during your time between appointments. Only after those tasks have been completed may you attend to personal tasks during your work shifts.

### Your Work Between Appointments

In general, you can expect your work shifts to include both tutoring and non-tutoring times. You are responsible for participating in Writing Center work (such as working on a Knowledge Area, planning an In-Service, or preparing for a University-wide workshop) during the non-tutoring portions of your work shift. In addition, when you don't have an appointment scheduled, you will be "on call" to meet with walk-in writers and to take care of other Writing Center business. Remember, while you are at the Writing Center, you will be working on Writing Center tasks. Below is a list of important activities to accomplish in between appointments.

- Look up your next appointment. Read over the writer's registration information and any past tutor logs to get a sense of what he or she has worked on. Also make sure you know if your appointment is in person or online. Use this time to prepare.
- If you are not familiar with the type of writing the writer is working on (an SNL ILP, for example) or with the citation format he or she has to follow (such as ASA or CSE), use your time between appointments to get up to speed!
- Send follow-up emails to writers that you've met with in the past week (see the section on "Follow-up Emails" for details).
- Work on your Professional Development activities: Knowledge Area, In-Service, University-wide Presentation, etc.
- Work on your UCWbL Portfolio. See Chapter Seven for details on your portfolio.
- Study our online and print resources. You should be able to locate resources for writers who ask for assistance with all kinds of writing projects, even a type of writing you have not done yourself.
- Study our website (<http://www.depaul.edu/writing>). Many writers ask about online writing resources, and quite a few of your appointments will include some work at a computer. You should be thoroughly familiar with our site's contents and links. We don't have everything, so please suggest new content!

### Security

Everyone must maintain an awareness of security. Your safety, and the safety of our visitors, is paramount. We have expensive equipment in our offices, and DePaul has its share of crime.

Each quarter, the Assistant Director sends an Access List to the University's Office of Public Safety. This list grants everyone on staff access to our offices. Graduate Assistants, Office Managers, and certain other staff will be assigned a key to our offices, but if they are delayed arriving in time to open the office, you should call Public Safety, identify yourself as a Writing Center Tutor, and ask for an officer to unlock the office for you.

As a DePaul employee, you should have a DePaul ID card and carry it with you at all times.

### Security Policies

- If the office is locked when you arrive for work (on the rare occasion when an OM or Receptionist is delayed), call Public Safety and ask to be let in. Be prepared to show the Security Guard your DePaul ID.

LPC: 773.325.7777

Loop: 312.362.8400.

- NEVER leave the office unattended, especially after hours, and NEVER leave the front reception desk unattended.
- Keep your belongings with you at all times. See to it that your writers keep their things with them when they meet with you.
- Anyone who wishes to work after regular business hours must ask permission of the Director and/or Assistant Director for the Writing Center. Security will open locked offices for authorized personnel only. No one is allowed to use the UCWbL offices after business hours unless special arrangements have been made with the Director. If granted, we will ask you to let Public Safety know where you will be working so that they will be able to locate you if needed (See Public Safety's Safety Tips at: [http://publicsafety.depaul.edu/services/safety\\_tips.asp](http://publicsafety.depaul.edu/services/safety_tips.asp)).
- The last person in the office is responsible for making sure everything has been shut off and that the offices are locked. If you are unable to lock the doors behind you, ask Security for assistance.
- No UCWbL staff member is ever to meet appointments alone in any Writing Center location. In an emergency, we close the offices.
- ALWAYS inform the Director and the Assistant Director for the Writing Center of any security problems.

#### Absence and Tardy Policies

You are expected to meet all attendance requirements, to arrive at work on time, and to work your full shift. The 24/7 availability of our online appointment book WCOOnline, which enables writers to schedule appointments at any time, also makes it all the more difficult to deal with last-minute staffing changes. Chronic absenteeism and tardiness are considered grounds for dismissal.

Your work shift is never optional. Once your schedule is on WCOOnline your commitment to that time will be immediately and publicly announced.

The UCWbL of course understands that last minute absences are unavoidable in the cases of urgent illness or family emergency. Non-emergencies like finishing a paper, getting last minute concert tickets, or the season finale of Jersey Shore are not acceptable reasons for absences.

Absences and tardies are considered changes to the schedule, and our policy determines that three of such changes will require a follow-up meeting with the Directors.

#### Absences

You must work every hour for which you are paid. You will be responsible for making up any and all hours that you miss before the end of the quarter. This applies whether you miss all or part of your shift.

When Writing Center Tutors miss any scheduled stipend hours, these missed hours are logged in our database, which generates an ongoing tally of how many hours each tutor must make-up before the end of each quarter. You may receive reminders via email that you owe the UCWbL hours for which you have already been paid by stipend.

There are three ways to make up any missed hours:

1. Work a substitute shift. As other Writing Center Tutors notify us in advance of a planned absence, we will email tutors who owe us hours that a substitution opportunity has arisen. If you would like to work the substitute shift, you need to respond to the email, stating your desire to work the shift. Substitute shift opportunities will be approved on a first-come, first-serve basis, and we will notify you if your request has been granted and you are indeed scheduled for the make-up shift.

2. Attend an inservice outside your regularly scheduled Writing Center shift. Your attendance at an in-service at a time you are not already scheduled to work can count towards the hours you owe. You must indicate your intent to make up time on the in-service's sign-in sheet.
3. Work extra hours finals week. You may also make up your missed shift by working during finals week. When signing up for finals hours you must indicate your intention to use this time to make up for your missed shift.

#### Tardiness

Because it is so important that we maintain professionalism, punctuality is crucial to our work.

- At the request of the Directors, the OMs and Receptionists will track tardies.
- If you are forced to be late for work, contact the office immediately.
- If your delayed arrival prevents you from meeting a writer, faculty, or class, contact those parties immediately or ask the OM for help.
- After 3 tardies—regardless of the reasons for your tardiness—you will be required to meet with the Directors to discuss your continued employment.

#### Absentee/Tardy Checklist

When you know in advance that you will be absent or late...

\* Email the OMs, wcenter, and the Business Manager AT LEAST 48 hours before your anticipated absence (addresses are listed under "Staff Information" on the Blackboard site). OMs need to block your shift out on WCOOnline as soon as possible to prevent writers from scheduling appointments with you when you won't be present!

When your absence is unanticipated...

\* If the office is open, then IMMEDIATELY call the office where your shift was scheduled BEFORE your shift is scheduled to begin. Tell the OM or Receptionist at the desk of your situation so they can remove you from the schedule. Last minute absences are difficult for staff to cover and inconvenience tutees, so the sooner you alert the staff to your situation the better. Send a follow-up email about the absence as soon as you can to update all OMs and the Business Manager.

\* If you have been scheduled to conduct any outreach work—e.g., delivering a presentation or workshop—alert the OM immediately, and ask the OM to contact the parties involved to let them know of your emergency. Follow up with people as applicable and as soon as possible.

\* If the offices are not open, then email the OMs, wcenter, and the Business Manager, and leave a voice message at the office you were scheduled at (see list under "Staff Information" on Blackboard) immediately to alert them of your absence. The sooner an OM is made aware of your pending absence, the sooner s/he can get you off the schedule and attempt to reschedule any appointments you had.

## B. WORKING WITH WRITERS AND WRITING

### Working with Writers Face to Face and Online

#### Preparing for the Tutorial

Before your shift begins, it's a good idea to come at least ten minutes early, especially if you have an appointment the first hour of your shift. You should be completely settled and ready to work when your writers arrive.

Before each appointment begins, always check WCOOnline to review the writer's appointment form and, when applicable, previous tutoring logs to glean any pertinent background information. Arriving a few minutes before your shift begins will ensure you have time to complete these important tasks on a busy day. For example, if the writer indicates on the appointment form that he or she wants help on a topic you are not very familiar or comfortable with (e.g. writing a literature

review), then use that extra time to read more about that topic or to talk about it with a Writing Center Tutor who is familiar so that you are prepared for the tutorial.

WOnline may indicate the writer has made an IM/Webcam appointment. See Appendix F for step by step directions on how to use the Online Tutoring Module.

### Meeting the Writer

When you meet with a writer for the first time, introduce yourself and make sure you know the writer's name, too. Take time to get acquainted. Briefly talk about teachers or courses in common, previous writing experiences, extra-curricular activities of common interest, or anything to help "break the ice." The point is we want writers to feel comfortable and to understand that we are peer tutors.

If this is a writer's first time in the Writing Center for the academic year, explain the role of the Writing Center Tutor while getting to know the writer. It's important that we let the writer know the difference between a peer tutor and a teacher: tutors don't judge or give out grades. Tutors are engaged readers who give feedback from that vantage point. This is a good opportunity to answer any questions about why we use the methods we do, such as reading aloud.

### Shaping the Consultation: Getting Started

- Review the assignment handout. The paper may be flawless but off topic.
- Find out about the paper. Is it a draft? Final version? Rewrite? When is it due?
- Check the course syllabus for grading, rewrite, and deadline-extension policies.
- Consider asking the writer to show you a few other papers to help you place the current composition in a larger context.
- If sources are included, consult the appropriate style and formatting guide.
- Talk to the writer about the class, the assignment, and any notes or helpful materials they may have.

### Setting the Agenda

Next, review with the writer the appointment form he or she filled out. Use the writer's responses to set an agenda for the session. If the writer's comments are unclear or vague, ask questions to help the writer find a focus. This is also a good time to fill in any missing information from the appointment form, such as the instructor's name or the course number.

If applicable, ask to see the assignment or directions and inquire into what steps the writer has taken before meeting with you. What stage of the writing process has the writer reached?

If the writer is unsure about what kind of help he or she wants, encourage the writer to focus on "global" issues first before moving to "local" concerns. The logic behind moving from "global" to "local" is that individual sentences or whole paragraphs may not even remain in a paper once topics like argument and organization are addressed. It would be a waste of time for both the writer and the Writing Center Tutor to address sentence-level problems before knowing the fate of those sentences in the larger paper. Aim for writers to set their own agendas in their meetings with you, and use your tutoring skills to help your writers realize what that agenda is. Work with the writer to decide on one to two specific goals for that session—if you have time for more, then that will feel like a bonus. The writer is always welcome to come back to address other concerns and questions. Never start a session with a negative response to a writer's request or questions. For example, if a writer asks that you proofread the paper, do not tell the writer, "We don't proofread." Instead, suggest that you start by checking to see if there are any "global" concerns in the paper before you move to "local" ones; or, tell the writer you would be happy to help him or her learn how to identify and correct patterns of sentence-level errors.

### Invention: Generating and Focusing Ideas

Some writers come to us for help generating ideas for a paper. Most simply need a little guidance or coaching to get them started with an assignment, but some writers need more than a little help. Some do not understand their assignment. Others feel either that they have nothing to say or that, having written a page or so of text, they have nothing more to say. Or you may discover that the draft a writer has does not seem to follow the guidelines in the assignment. Whatever the situation, we can help writers develop their own ideas and move forward to the next stage of the writing process. Some techniques to try are:

Talk about both the assignment and its context (the class, readings, other assignments, etc.). Find out if there is anything about the assignment or project that makes it a “first” for your writers. For example, is the assignment their first university-level (or graduate-level) essay, their first application letter, their first political science paper using primary sources? If your writer seems especially nervous about the newness of it all, consider talking a little about your own writing projects.

Carefully review the assignment handout and ALL of its requirements. Ask your writers to explain everything about it in their own words.

Draw on the “pre-writing” strategies (such as playing devil’s advocate, free writing, or clustering) that you and your writers have learned, and try some out. Consult our “Planning your Writing” section on our website for specific pre-writing strategies:

<http://condor.depaul.edu/~writing/html/stud/planning.html>.

If writers are struggling to generate ideas, remind your writers that the composing process can be different, not only for every writer, but also for different writing projects. Some writers are surprised when a tried-and-true method fails. Encourage your writers to be open to as many strategies as they can and not to feel that there is only one way to write.

During a brainstorming session, frequently refer back to the assignment handout to make sure that you are headed in the right direction.

#### Works in Progress

Some people come to us for help with a draft or revision. Before you can help them, you will need to learn a few things about the assignment and the work in progress. Some writers are so anxious about their work, however, that they launch immediately into their list of questions before you finish introducing yourself. Others will seem to have nothing to say beyond asking you to “fix the thesis” or telling them whether or not you think the paper is “good.” Use the first few moments of your conferences effectively to articulate a specific and realistic plan of action. Follow these steps as you work through a draft with a writer:

**Summarize:** Start by asking the writer to summarize the paper briefly. What is the paper about? If it is an argumentative paper, ask the writer what the thesis is (without looking at the paper). You can use this summary to test against what is actually written in the paper.

#### Read Aloud (face to face and webcam only)

Ask the writer to read the paper or portion of the paper aloud. Make sure the writer reads slowly and with meaning. Reading aloud keeps the writer involved and often allows the writer to catch errors in grammar, punctuation, or usage. Do not stop the writer until he or she has finished reading the predetermined section. If the writer is uncomfortable with reading aloud, then you should read the draft aloud. If you are working from a paper copy, feel free to make a photocopy so that you each have a draft to look at.

Some writers will want to stop reading after each sentence, paragraph, or error. Encourage the writer to keep reading and mark places they want to return to for further discussion. It’s important to get a sense of the big picture before you dive in and start addressing specifics so that you don’t waste anyone’s time fixing a sentence that may not be relevant to the paragraph/paper.

In an IM appointment, you will not have the luxury of the reading-aloud stage to give you time to absorb the writer's draft. In these sessions, you can inform the writer that you need a few moments to read the draft.

Try to give the writer a task to work on while you read, based on the initial agenda, such as reviewing a web resource or highlighting all "to be" verbs.

#### Revisit the Agenda

After the writer has finished reading aloud, begin by pointing out any strengths. Positive feedback helps writers to build confidence and to enjoy the writing process. Also ask writers their perceptions of their own strengths and weaknesses.

If you think that the agenda you set with the writer at the onset reflects the main problems with the paper, then proceed to give the writer feedback on those areas. However, if after hearing the draft you think the agenda needs to be reprioritized, inform the writer that you think you should address the issues you noticed before moving onto the pre-established agenda. For example, you can recommend, "Before we address transition sentences, I want to make sure I understand your thesis."

Focus on only a couple of problems. Organizational and developmental problems are generally more important in the early stages of the writing process than those of grammar and mechanics. If you notice a pervasive sentence-level error pattern, you might want to discuss one organizational problem and one grammatical problem. When you have decided what to work on, clarify the goals with your writer and set some plans with the writer for achieving them.

Remember that you will have to keep short-term goals (completion of assignments that are due this week) in mind as well as long-term goals (the gradual overcoming of patterns of error). Be careful not to overload the writer. At the same time, however, beware of promising more than you can deliver.

#### Discuss the Draft

As you address the issues on your agenda ask questions to keep the writer involved and thinking. "Reporters' questions" (who, what, when, where, why, and how) are a good way to start. Using questions will keep the writer from becoming overly dependent on the Writing Center Tutor. For example, "Why did you start your paper with this paragraph?" or "How does idea x connect to idea y?"

Paraphrase or ask writers to paraphrase parts of the paper that you find problematic or confusing: "When I read this paragraph, I hear you saying x. Is that what you intend to say?"

Offer at least two options for addressing any problem. Encouraging and allowing the writer to decide what is best for her or his paper keeps the writer in an active role. For example, "To fix this run-on sentence, you can split it into two sentences, use a coordinating conjunction, or use a semi-colon/colon. What is your preference?"

Model problem-solving for the writer. Show the writer how you use reference books, sources on the Writing Center webpage, or other writers to answer questions about writing, such as formatting, commas, word choice, etc.

#### Making the Most of Online Conferences

Since you and the writer are both online and using a hypertext-enabled interface, instant messenger conversations allow you to easily send a writer links to online resources—definitions, citation pages, explanations of rules, etc. Don't hesitate to let a good web site explain something for you.

Additionally, you and the writer can use tools such as highlighting and boldfacing while working with the document to focus your discussion.

## Final Steps for Face to Face and Online Appointments

### Closing the Tutorial

When the time limit (25 or 50 minutes) draws near or if you have finished discussing the pre-established agenda, start to wrap up with the writer.

Ask the writer if you have covered his or her main concerns and if he or she has any other questions. If the writer raises concerns or questions that can be addressed briefly, then answer them. If the writer asks a question that would require another tutoring session, then encourage the writer to start the next visit with that question.

Review with the writer what was covered in the session and what his or her “next step” will be. Encourage writers to take notes. Note-taking will help the writer retain the information and strategies he or she acquired during the session.

Confirm whether or not the writer would like a verification form or a Tutor Log forwarded to someone. If the writer requests a Tutor Log, double-check that the writer has entered an email address in the appropriate field on the Appointment Form.

Ask the writer to complete a survey assessing the quality of the tutorial. Before letting the writer go, walk them to where the surveys are placed (at the front desk) so that the writer is not left unaccompanied in the office.

Thank the writer for coming in and wish him or her luck on the paper or project.

Do not assign or anticipate grades!

### After a Tutorial Ends

Before you begin work with the next writer, you need to take some time to fill out a tutor log about the session that just ended. The extra 5 or 10 minutes built in at the end of a tutorial are so you can complete your Tutor Log immediately after the session while it is still fresh in your head.

Tutor logs have multiple audiences: other tutors (for tutoring and research), outside readers (if the writer has requested such), and the directorship. Therefore, it is crucial that you complete each tutor log thoughtfully and coherently. Follow these steps as you complete a tutor log.

Check the topic boxes you covered in the session. These issues may be different than what the writer originally checked in the appointment form. You can explain any discrepancies in your notes.

Give a detailed narrative about what specifically was covered in relation to the checked items. All Writing Center tutor logs must begin with “This was a Writing Center appointment.” Make sure to include the next step you recommended for the writer (e.g. to talk to the professor about his or her position on using first person, to return to the Writing Center after revising the thesis, or to continue creating strong transition sentences like the ones you worked on in the first few paragraphs). Including the “next step” will help other tutors pick up from where you left off if the writer returns with the same paper. These comments should be descriptive rather than evaluative.

Remember that the writer and writer’s professor may see his or her tutor log. Don't write anything in it that you would not want either to read.

### A Special Note on Grammar and Mechanics

Sentence-level problems have many causes: an inadequate understanding of sentence structure; unsuccessful proofreading and editing; a lingering confusion with an idea that shows up in the form of a confused or vague sentence. Whatever their cause, sentence-level errors stand out; they inhibit understanding, and they damage the document’s overall effectiveness. In many cases, we are the only people to whom our writers can turn for one-on-one help with grammar.

Make sure that YOU can explain sentence structure, verb usage, punctuation, and rules for modifiers—and can use *The St. Martin’s Handbook* comfortably. NEVER feel reluctant to admit that

you do not know, cannot remember, or are otherwise unsure of a rule of grammar, spelling, or mechanics. ‘Fess up! Then together, you and your writer can look up the rule. Your forthrightness and your overall example will do far more good than any claim of omniscience.

When you see many grammar problems in a paper, you should spend some time setting goals for correction and review. Identify a couple of recurring errors to focus the session on, such as fused sentences, articles, or fragments. Use the session to find out why the problem exists and how the writer can correct it. Remember, in helping a writer make corrections, always give the writer choices.

See if writers know why they make particular errors. When you review grammar, try to keep your explanations as simple as possible, and make sure that your writers understand even the basic terminology (“phrase” versus “clause,” for example). Explain any basic rule or pattern that your writers do not understand, but ask them to come up with their own examples (if they can “personalize” their model sentences, they will remember things better). As much as possible, have your writers use their own writing to understand sentence-level issues, which helps them recognize and make confident decisions about sentence-level matters on their own.

#### Quick Reference List for Working with Grammar and Punctuation

Just as you do when you talk with writers about their “writing histories,” talk with your writers about their experiences with grammar, punctuation, and format issues:

- What do they mean when they use the term “grammar”?
- How and when did they learn grammar, punctuation, mechanics, and what documentation formats have they used (if any)?
- What sentence-level comments and feedback have they received from teachers and other readers?
- Do they know what terms such as “phrase,” “clause,” “fragment,” “agreement,” “verb,” “syntax,” “modifier,” and “parallelism” mean?
- How do they go about proofreading or otherwise “checking” their work?
- What (if any) mistakes do they feel they tend to make?
- What do they think are their strong points when it comes to grammar and mechanics?
- Do they allow enough time in their process for revising and editing?
- Engage your writers’ participation as you review their papers. See if they “auto-correct” mistakes when they read their work aloud.
- Explain both the context and the rule. Punctuation and grammar rules usually make more sense to writers when they work with their own writing—if, for no other reason, because they see (or can be shown) the consequences of a mistake in their documents. When you explain a rule, have your writers explain it back to you, give you an example in their own words, and then explain to you an example of the rule employed correctly in their paper.
- Use a handbook or web resource to look things up with your writers. Many writers guess rather than look up a rule because they do not know how to use a handbook.
- Caution your writers about computer grammar checkers! They are not always helpful.

#### Sample Tutor Log

Student:

Joe

Writing Consultant:

Laura

Appt. Date:

02/06/2010

Scheduled Start:

4:00pm

Scheduled End:

4:30pm

Actual Length:

30 minutes

Instructor:

Weiner, Deborah

Course:

Topics Discussed:

- : Narrowing a topic
- : Forming a thesis statement
- : Writing introductions and conclusions
- : Developing my ideas/paragraphs
- : Citing sources and using quotations
- : Revising my paper
- : Cover letter/resume/application form
- : Analyzing
- : Summarizing
- : Studying for exams
- : Taking better notes
- : Managing my time
- : MLA style
- : APA style
- : Grammar

Summary

This was a face-to-face Writing Center appointment. Joe came in with a draft of his paper on youth culture. He had a draft with his instructor's comments. He pointed out that his instructor wants him to define a specific youth culture more explicitly and to create more focus to his discussion about that culture. Joe decided to focus on the youth culture's influence on the modern green movement and how it reflects 1970s youth culture values.

I had Joe talk me through his paper so he could emphasize the main points he wanted to make. I also asked him questions about his teacher's comments and how to determine where he should prioritize his revisions. We looked at the paragraph he already had on the green movement and identified the sub-topics within it. When Joe read that paragraph, I listed all the topics he mentions in it and then he selected which ones he was interested expanding.

We also discussed how he might bring in specific examples from his own life because that was one of the requirements of the assignment. Joe left with a new focus and a new outline for his paper. He plans to revise his draft based on that outline.

If the writer has requested a verification form or that a Tutor Log be forwarded to someone, inform the receptionist

## Providing Feedback to Writers via Email

Our Feedback-by-Email (FBE) service offers support to writers who are unable to visit us in person or online in real time. In some ways, your online conversations and feedback to writers will resemble your face-to-face work: you will introduce yourself and find out information about the assignment requirements, the work-in-progress, and the nature of the writer's needs. You will read the paper carefully, and more often than not, you will respond to global features and then point out local patterns of error and address citation questions. You'll end by summing up your advice and inviting writers to return.

Work proceeds quite differently in an online environment, obviously, and you will need to be aware of and sensitive to the ways that your messages will appear onscreen. The challenges of online tutoring are many, and they include finding ways to craft thought-provoking feedback rather than teacher-like notes or a dauntingly-long list of comments, and to encourage the writer to participate in the discussion. Email is not the best format suitable to a discussion of grammar or mechanics, but you can—and should—alert the writer if you see recurring sentence-level errors. Below are some general guidelines that are followed by more detailed advice.

Take special care writing your opening messages to writers online. These “first-contact” moments will set the tone for your messages, and you'll want to begin establishing an atmosphere that encourages dialogue with your first words. Introduce yourself and tell your writers how you have crafted your feedback, tell them that you'll be asking some questions, and invite them to reply.

Whenever you offer feedback to writers electronically, do your best to be specific and insightful but also concise and kind. Remember that we might never meet these writers in person, so the tone of your writing will be crucial. For the most part, you will be working from the perspective of an interested reader who is not in the writer's class. As a result, you can let a writer know where his or her paper might need more detail or a fuller explanation from that perspective, especially if you sense by the writing that the writer has not thought about the document's intended audience.

In your remarks, regularly refer to the assignment and the feedback the writer requested. Our email submission forms include fields asking writers to describe their assignment and the kinds of help they seek. Those descriptions can reveal how well the writer appears to understand their assignment's requirements and can help you set priorities in your feedback and suggestions. Your response to their descriptions will show your writers that we work carefully with that information.

Read through the writer's document before you write feedback, and take some time to think about and craft what you will say. Chances are, you'll focus on such global issues as organization and coherence, but also point out patterns of local error. Avoid overwhelming your writers with a long list of issues, however. Instead, point out the most prominent (or damaging) problems and advise them to read their work aloud, to write back if they have more questions, and/or schedule a face-to-face appointment with you, if possible. You also can refer writers to online resources to help them with grammar and citation questions and insert hyperlinks into your posts.

Write clearly and completely, but balance declarative statements with questions, and try to sound friendly. Craft some good questions that can help writers think more fully about a problem area in their paper. Avoid humor, figures of speech, and other devices that don't “travel” well, but do consider adopting a conversational style, for example, “Hmm, Alice . . . I'm not quite sure what you mean here. In the last paragraph, you described the field as growing, but the details you've put into this paragraph suggest that the picture isn't so rosy. Do you see what I mean?” Here are some useful phrases:

- “I have found it helpful to...”
- “You might want to try...”
- “Here are some options...”

- “I think...”
- “Maybe...”
- “As your reader...”

If it would be appropriate, relevant, and helpful, feel free to refer to your own struggles. A message like the following can lend a personal touch that is very important: “I’ve had to write these case studies, as well, Joe, and I had trouble with transitions, too. A strategy that helped me was to . . . .” Remember, many of these writers balance heavy work, school, and family responsibilities, and they can feel very isolated. Learning that you’ve struggled, too, can help them feel less alone.

Balance constructive criticism with praise. Just as you do in person, point out the paper’s strengths to your writers.

Write a comprehensive closing message. At the end of your feedback, sum up your assessments and suggestions. This will help your writers remember the key points of your feedback. Be sure to repeat your encouragement and to invite the writer to reply. If the writer sent you an earlier version of the paper, refer to it as you close.

See Appendix G for further instructions on sending FBEs.

## B. QUICK QUESTIONS

You will know that you have been assigned a Quick Question because you will have an appointment under “001 Quick Question” in WOnline. If you have any questions about providing feedback or following these instructions, please ask an OM or Receptionist.

- Open the Quick Question and read it carefully.

Open the Quick Question from the ASSIGNED QUICK QUESTIONS folder on the W: drive. Look at the question the OM/Receptionist has copied into the paper from the original email. REMEMBER to continue saving the file as you craft your response. The document will already be saved under the correct name (Writer’s Last Name, First Name; Your Name; Date, Time as in “Doe, Jane; Liz; 04-08-09, 10 am.”).

- Respond to the question.

Remember to include a salutation with the writer’s name, thank him or her for the question, provide further resources if they need more information, encourage them to contact us or make an appointment if they have other concerns, and close by thanking the writer once more and giving a farewell with your name. Once you are finished, read and reread your response to check for local and global errors.

- Notify the receptionist.

When you are finished responding and have saved and closed the file, notify the receptionist. They will then send the file back to the writer.

You do not have to complete a tutor log for a Quick Question.

## C. FOLLOW-UP EMAILS

We send follow-up emails to writers to check in with them and to see if we’ve been helpful. Quite a few write back to us with their thanks for our interest and concern, and many of them will request future appointments. One of your tasks between appointments will be to write these emails to your former writers. Although you will address your note to your former writer, you will email your follow-up to the Writing Center email, and the OMs/receptionists will forward your message on to its recipient. Below are the steps:

1. Review your tutoring logs and select one or two people to contact.
2. Retrieve their email addresses from their appointment information.

3. Open your DePaul staff email and address an email to the Writing Center: [wcenter@depaul.edu](mailto:wcenter@depaul.edu). In the first line of your message, copy your former tutee's email address.
4. Write your follow-up email to the writer—again, be sure to copy and paste the writer's email address in the very first line of your message.
5. Write the following phrase in your email's Subject Line: "Greetings and Follow-up from [Your First Name] in the Writing Center."
6. Email the follow-up to the Writing Center, and let the OM or Receptionist know. Once they see your follow-up in the Writing Center email, they will forward your message to the recipient (they will delete any information that identifies your DePaul staff email address).

Your follow-up email must be clear, specific, and well written.

A sample follow-up email

To: [Stu\\_Dent@students.depaul.edu](mailto:Stu_Dent@students.depaul.edu)

From: [wcenter@depaul.edu](mailto:wcenter@depaul.edu)

CC: [wcenter@depaul.edu](mailto:wcenter@depaul.edu)

Subject: Greetings and Follow-up from Nancy at the Writing Center

Hello Stu,

This is Nancy, the tutor who met with you in the Writing Center last week. I'm writing to say hello and to see how your Philosophy paper worked out. I enjoyed reading your draft and talking about the ways that you analyzed the text. Did you have a chance to ask your professor about the questions we brainstormed together? I hope you did and that everything went well.

If you have any more questions, or if you would like to meet with me or anyone else in the Writing Center again, please let us know. Also please feel free to send us any feedback you might have.

Best wishes,

Nancy

Save your outgoing follow-ups and any replies to your individual Network drive (your U: drive) for use in your Writing Center Portfolio.

#### D. ACCEPTABLE FORMS OF ASSISTANCE

In the Writing Center, we encourage writers to take charge of their writing. We understand that writers respond to an array of consulting methods, and that some writers will need more or less help with a writing issue or project than others. It is our policy to encourage tutors to develop an array of strategies for helping writers and to adapt those strategies to an individual's needs when appropriate. Sometimes giving examples, suggesting ideas, or helping a writer practice grammar-related or summary skills will be both appropriate and helpful. At other times, a more hands-off, or "minimalist" approach, will be called for.

On the other hand, thinking about acceptable forms of assistance raises questions about how much assistance can be given to a writer without raising concerns about unethical collaboration or plagiarism. Everyone on staff is responsible for knowing and abiding by the University's Academic Integrity Policy as outlined in the Writer Handbook and on the University's Academic Integrity website (<http://academicintegrity.depaul.edu/>).

Concerns about "assistance levels" often arise when a writer is extremely nervous, is working against a tight deadline, or is unfamiliar with American university writing conventions. Sometimes the pressure will be on for fast or radical changes, and the line between the writer's and the tutor's contributions may become blurred. Some writers who have trouble understanding, summarizing, or paraphrasing texts may have some confusion about acceptable degrees of assistance. Other writers might carry expectations over from their culture of origin. Thus, it is important to carefully

ascertain the writer's assumptions and to clearly—but sensitively—explain what we can and cannot do.

Fortunately, most writers who come to the Writing Center are looking for someone to help them, not do their work for them.

#### E. QUICK TIPS FOR SUCCESSFUL TUTORING SESSIONS

##### Do's & Don'ts

Do greet everyone who enters the Writing Center.

Don't automatically judge a writer.

Do introduce yourself before you begin a session with a writer. Talk with your writers about their reading or writing assignments, their classes, and their professors' expectations. Break the ice to get the session going.

Don't immediately read a draft without first trying to establish the focus of the session. By asking a few well-directed questions first, you might discover that the introduction or conclusion is of primary concern as opposed to the whole paper.

Do approach each writer as an individual with different ways of inventing, drafting, and revising. Help writers discover which writing habits work best for them.

Don't feel obligated to read the entire paper. Especially with longer papers, ask for a verbal outline: what the paper is about, what the writer wants it to do, where he or she wants it to go, etc.

Do ask for handouts, copies of the assignment, and anything else the instructor has given the writer.

Don't evaluate or prescribe solutions. Instead, raise questions, offer choices, and encourage.

Do find out when the assignment is due.

Don't rush to fill silences. Allow the writers to think during the consultations. Rephrase the question if necessary, but show your confidence in their ability to be creative, reasoning individuals.

Excessive interruption will usually guarantee silence, so let them talk!

Do help writers articulate what they want out of the session and to establish priorities.

Don't let your writers get away with a simple "I understand," or "I can't think of anything to say." Ask why! Take the time to show your writers that they have something worthwhile to contribute and that you are interested in their ideas.

Do emphasize that writing assignments are do-able. Consider sharing a few of your own experiences with college work to help convey your support for your writers' efforts and to remind them that all of us have struggled with writing.

Don't write the paper for the writer.

Do find your writers' strengths as well as weaknesses. Pointing out their strengths will help writers gain the confidence to overcome their weaknesses.

Don't criticize an instructor's assignment or approach and don't make promises regarding a grade.

Do focus on global issues first. Many times sentence-level errors will diminish as the writer gains better control over the larger issues, such as argument and organization.

Don't be afraid to ask for help. Acknowledge when you don't know the answer to someone's question. Model effective problem solving by consulting other resources or tutors.

Do encourage the writer to write down his or her ideas, comments from the tutor, and so forth.

Don't be distracted by concerns other than the primary focus of the session.

Do make sure your writers understand the terminology that you use. Don't assume that the two of you have the same definitions, even for familiar terms like "thesis" or "summary."

Don't let a writer make you feel guilty. If a writer is upset by a grade on a paper with which you helped him or her, direct the writer to talk to the instructor. Help the writer understand the margin and end comments.

Do be patient. Defuse angry, frustrated writers by setting a positive and productive tone for the session.

Don't prolong a session when the writer is obviously finished.

Do be firm in keeping the session under your control.

Do encourage the writer to return to the Writing Center.

#### F. FREQUENTLY-ASKED QUESTIONS ABOUT WRITING CENTER TUTORING

While you will experience a wide range of situations in your work with other writers and with your fellow tutors, some questions are timeless.

Q: "What if a writer's first language is not English? As a new Writing Center Tutor, I feel especially anxious about my ability to help ESL writers—help!"

ESL writers are just as diverse as any other group of writers and will require you to adapt to each individual session. The fear of working with ESL writers that some tutors feel is usually based on the assumption that the main problems with ESL writing will be at the sentence-level and that the Writing Center Tutor does not have enough formal knowledge of English grammar rules to help the writer adequately. While many writers, including ESL writers, come to us asking for help with grammar, it is our job to determine if that is the best place to start. ESL writers are just as likely as any other writer to need help with global issues. If you do not know the answer to an ESL writer's questions, grammar-related or otherwise, model good problem-solving by looking up the answer or asking other tutors. The bottom line is that you should approach a session with an ESL writer as you would any other tutorial.

Q: "I'm working on an FBE request, and discover that the essay is so full of sentence-level "issues" that it's hard to follow. Where do I begin?"

Focus on choosing one or two reoccurring grammar concerns. Instead of pointing to each offense in the paper, spend your time explaining the rules well at the top of the email. Provide resources for the writer, reference pages in *The St. Martin's Handbook* or helpful online guides so the writer can practice these rules. Invite the writer to set up an appointment in the UCWbL if she or he wishes to work more on a particular rule.

Q: "I've never worked with SNL writers before and do not understand their assignments— help!"

A School for New Learning writer (<http://www.snل.depaul.edu/>) is a returning adult writer. SNL writers are regularly asked to describe, reflect upon, and analyze their experience. As part of this analysis, they are asked to put their experiences in conversation with the experiences and ideas of others. They are also asked to reflect upon what and how they learn. SNL writers are evaluated based on their ability to show certain competencies through their writing, so make sure you understand what competency they are trying to prove. Consult SNL's Writing Guide: <http://snل.depaul.edu/writing/index.html>

Q: "What if a writer is particularly nervous or even upset about an assignment?"

Listen. Most writers have questions; many feel somewhat anxious; but a few will tell you they feel hopelessly confused or upset. Let them talk. Then go over the assignment carefully and break the remainder of the job into small, specific blocks that can be checked off as completed. If there is a serious problem, urge the writer to see the instructor. Some writers are afraid to talk to their instructors: if necessary, rehearse with the writer what to say.

Q: "What if I'm not familiar with the subject or the type of writing that a writer asks for help with?"

Remember that we act as interested readers of a writer's work, not subject matter experts. Ask the writer to give you as much information as possible about the assignment's audience as well as its other requirements. Be upfront—tell writers you are not an expert in the subject area, but you can use your lack of expertise to help the writer identify points that might need fuller explanations and terms that might need to be defined for the readers.

If you are not familiar with the type of writing or the documentation format that a writer asks you about, use your knowledge of our resources—see “Between Appointments” section above!—to help locate authoritative guidelines for the work. Never guess an answer to a question by assuming that your base of knowledge will apply to a new content area (for example, if you say that a business report should be structured like an essay, you're giving the wrong advice!). Always feel free to ask another Writing Center Tutor for help.

Q: “What if a writer disagrees with me?”

This doesn't happen very often, but sometimes a writer will disagree with you or indicate that what the instructor has said conflicts with what you are saying. In this situation, ask for some more information about the class or the assignment (you might have missed a requirement). Make sure that you and your writers really understand each other. The difficulty may lie in a single misunderstood term. If the question has to do with format, grammar, or mechanics, consult a textbook or a more experienced staff person. If necessary, let the question hang for a few days while the writer double checks with the instructor. Also remember, however, there are many gray areas in academic work and many ways to approach and construct a document. Writers' decisions can turn on a number of factors, from their reader's needs to their personal preferences. Remind the writer that you are responding to their writing as one single reader. The choice to take your advice or not is ultimately theirs.

If you discover that you and a regularly scheduled writer seem to disagree on everything, or if the two of you just don't work well together, do not hesitate to discuss the situation with the supervisory staff. The problem may be that there is simply a personality conflict. It may be necessary for the writer to work with a different Writing Center Tutor.

Q: “What if there is a conflict between the writer and the instructor?”

First, remember that you are hearing only half the story. Be diplomatic and avoid taking sides. Never make a negative remark about an instructor. Instead, encourage the writer to make an appointment with the instructor to work out the difficulties. If there is a serious problem, bring it to the Director's attention. Many times, getting the writer to meet with an instructor will clear up the problem. Second, if the instructor has asked the writer to see us for help with a specific part of the paper, but the writer wants your opinion of the paper's thesis or organization, you must remind the writer of the instructor's request and clearly communicate your desire to honor that request. You can offer the writer a longer or an additional conference.

In the rare event that you feel that you are being dragged into the middle of a real conflict, tell your writer that you cannot mediate a conflict with an instructor. Consult the Director or Assistant Director for the Writing Center and document your concerns in the consulting log.

Q: “What if a writer doesn't understand what I am talking about?”

Once in a while you will find yourself tutoring writers who don't seem to understand what you are saying. Many writers who come to college with academic deficiencies have been told, either directly or indirectly, that they are stupid. They may be defensive, anxious, and reluctant to answer or ask questions. Yet these writers do have abilities, and often you – a peer – are the only one who can help them tap these abilities. When you tutor such a writer, it's a good idea to spend more time than usual getting acquainted. Be realistic with the writer in discussing the amount of time and effort that will be necessary. At the same time, emphasize the writer's strengths and give plenty of encouragement.

Occasionally, a writer will seem to have special problems that lead you to suspect a learning disability. If so, discuss the matter with the Director and Assistant Director. It may be that we will want to contact Productive Learning Strategies (PLuS) (<http://condor.depaul.edu/~plus/>). The program helps writers with special learning disabilities or attention deficit disorders. Another resource is the University Counseling Office (<http://writeraffairs.depaul.edu/ucs/>).

Q: "What if a writer asks me to predict a grade?"

You cannot assign grades. Never tell a writer what grade you think a paper will merit. If you ever are asked to guess a grade, tell the writer that it is neither your job nor UCWbL policy to predict grades. Instead, suggest that the writer go over his or her work with the instructor. You also might ask the writer what grade s/he would assign—and why. The writer's answers may reveal some unanswered – or even unasked – questions about the assignment, as well as his or her sense of strengths and weaknesses. You might describe some strategies for clarifying instructors' expectations and for developing confidence in your writing that have worked for you in the past. Use this opportunity to help the writer analyze the work on his or her own.

Q: "What if I don't know the answer to a question a writer asks?"

Be honest. Ask another Writing Center Tutor for help. There are many talented tutors at the UCWbL with expertise in various areas. Never make up an answer or give an answer you're not fully confident is correct. We do not expect you to know everything, but it is your responsibility to use every opportunity to understand English grammar, to think carefully about different writing contexts and expectations for writers, to strengthen your ability to ask good questions, and to learn about helpful resources where you and writers can find the answers to their questions.

# 6 Your Work as a Writing Fellow

## A. OVERVIEW

The Writing Fellows Program links undergraduate peer writing tutors like you with writing-intensive courses across DePaul University. Like your UCWbL colleagues in the Writing Center, Writing Fellows are peer tutors specially trained to act as sympathetic, interested readers and advisors, and to provide informed, constructive criticism to fellow writers. Writing Fellows work with the same set of writers from a particular course for an entire quarter, responding to two of their papers through written comments on drafts and then in real-time face-to-face or online conferences.

### Writing Fellows Job Description

Fellows' stipend hours are flexible and cover the following core following responsibilities each quarter:

- Commenting on writers' drafts
- Conferencing with writers
- Engaging in training and mentoring
- Attending Coffee and Commenting once per each round of papers
- Meeting with Head Fellows each quarter for mentoring
- Meeting and communicating with course instructor
- Visiting class and communicating with writers
- Preparing portfolios
- Serving as Class Coordinator, when assigned

### Extra Pay

Program requirements when fellows will be paid by the hour are

- Attending Autumn Quarter All-Staff Orientation
- Attending Winter Quarter All-Staff Retreat

Attending in-services (including the Portfolio in-service) is optional and highly encouraged, and time spent in in-services is paid by the hour. Fellows with other campus jobs will have to make sure to accommodate extra hours worked in in-services and make sure they do not work more than 25 hours total (or 20 for international students) on in-service weeks.

### A Sample Quarter in the Life of a Fellow

Though your schedule each quarter will vary depending on the particular course you fellow, here is a fairly typical snapshot of a quarter:

#### Week1

- Receive following assignment.
- Receive assigned Head Fellow.
- Get together with following team to prep for first meeting with course instructor. (Class Coordinator contacts course instructor to set up first meeting.)

#### Week2

- Meet as a team with course instructor.
- Meet with your Head Fellow.

#### Week3

- Receive list of writers you will be following.

- Spend some time practicing for your in-class presentation.
- Your team goes to class, introducing yourselves and the Writing Fellows Program.
- Register writers in WCOonline.
- Attend an in-service(optional).

#### Week 4

- Collect papers.
- Comment on papers.
- Attend Coffee and Commenting workshop at the Writing Center.

#### Week 5

- Return papers and schedule conferences.
- Hold conferences.
- Attend an in-service(optional).

#### Week 6

- Meet with Head Fellow mentor for coffee and check-in (new Fellows in Autumn Quarter only).
- Spend time working on portfolio.
- Meet with course instructor. Debrief Paper #1 and prepare for Paper #2.
- Attend an in-service(optional).

#### Weeks 7

- Spend time working on portfolio.

#### Week 8-9

- Repeat Weeks 4–5

#### Week 10

- Meet with course instructor to debrief Paper #2.

### B. WRITING FELLOWS POLICIES AND PROCEDURES

#### Email

You will be assigned a DePaul staff email account, which will automatically be your userID@depaul.edu.

**\*\*Note: this is DIFFERENT from a @mail.depaul.edu email.\*\***

DePaul uses Microsoft Outlook. To access your DePaul staff email, go to <https://outlook.depaul.edu>, and log in with your Campus Connection user name and ID.

Check your DePaul staff email regularly. A great deal of UCWbL staff-related business is conducted by email, and your instructors and writers will contact you via your staff email.

Use only your DePaul Outlook email account to correspond with instructors and writers you fellow.

#### Head Fellows

Head Fellows are experienced, outstanding Fellows who serve as peer mentors to other Fellows in the program. They work closely with the Writing Fellows Coordinator to build community and facilitate collaboration among Writing Fellows. Your assigned Head Fellow will contact you to introduce themselves. One of the Head Fellows' main responsibilities is to plan and lead Coffee and Commenting, a bi-quarterly commenting workshop for all Writing Fellows. Additionally, all Fellows meet with their assigned Head Fellows near the beginning of each quarter to touch base and field questions about the upcoming quarter. Head Fellows meet with new Writing Fellows

during Autumn Quarter after the first round of fellowing to discuss their commenting and conferencing experiences.

### How You Get Assigned to a Course

During the first week of each quarter, you will receive a list of courses being fellowed that quarter. You will then respond to that email with your top three preferences for which course you would like to fellow. By the end of Week 1, you will know to which course you have been assigned. If more than one Fellow is assigned to your course—which is almost always the case—you'll also find out who your teammates are and which of you has been designated Class Coordinator. Then, around Week 3, you will receive a list of which writers in the course you are fellowing for the quarter.

### Class Coordinators

The Class Coordinator's role is to take the lead in ensuring that his or her team is communicating effectively and professionally with one another and the course instructor, and to oversee his or her team's efforts in fellowing their course. Every Fellow will be Class Coordinator at some time during their tenure, after they have had at least one quarter of fellowing experience.

The icon throughout this chapter signals items that Class Coordinators should pay special attention to, as they will need to make sure that someone on their team takes responsibility for and follows through on that item.

- Class Coordinators are responsible for initiating contact with the course instructor immediately after course assignments are made to set up a first meeting with the instructor and the team of Fellows.
- Class Coordinators are responsible for making sure all team members are informed about meeting times, class visits, and any other effort that requires a team coordination. Of course, each individual Fellow is responsible for taking note of that information and following through!
- Class Coordinators are not the default errand-runners for their teams. Though Class Coordinators must make sure that someone on their teams is assigned to important jobs—such as bringing handouts to class when the Writing Fellows show up to say hello—the Class Coordinator is not expected to do all the work.

### Conferencing Policies: The Limits and Restrictions

Sometimes writers or instructors will request that Fellows provide writers with help above and beyond what's outlined in this handbook. Though we're always glad when writers and instructors appreciate the work that Fellows do, the UCWbL does set some limits on the help Fellows can provide in order to be fair to all the writers the program reaches and to protect the Fellows' time. In general, Fellows are encouraged to redirect all requests for extra help to the Writing Center, explaining to tutees the different ways that the Writing Center can help them with their particular projects.

Fellows may use their own discretion in fielding requests that will take only a few minutes of their time (e.g., If a writer emails to ask about citations, the writer's Fellow can feel free to respond with guidance), but UCWbL specifically prohibits Fellow from holding extra conferences with writers or commenting on papers for other courses, unless approved in advance by the Directorship. Again, we see requests for extra help as an opportunity to give writers access to all the resources that we offer through the Writing Center.

### WCOonline

Your time spent conferencing will be reflected in WCOonline, the UCWbL's online appointment book. WCOonline has a separate schedule for Writing Fellows, and only you and UCWbL Office Managers and reception staff will add, modify, or cancel appointments. In addition, you will use WCOonline to fill out a tutor log for each conferencing appointment, summarizing your conference to help future peer writing tutors work with the writer.

Having Fellows record conferencing times and fill out tutor logs in WCOonline is important for both you as a Fellow and for the Writing Fellows Program as a whole. WCOonline provides the following benefits for tutors:

- WCOonline automatically reminds writers of their conferencing appointment times and locations, which helps prevent missed conferences.
- Fellows' tutor logs are entered into the UCWbL's archive system for future reference for other Fellows, SCWG leaders, and Tutors.
- All Fellow conferences contribute toward the UCWbL's statistics.

#### Registering Your Writers for WCOonline

In order to enter conferencing appointments for your writers, you will have to register your writers for WCOonline at the beginning of each quarter (unless they are already registered—see below for more on that).

When your following team goes to class to say hello, you will pass out registration forms. You'll need to have writers fill out the registration forms during the introduction, and you will collect them before you leave. These forms are also available from the reception area of each Writing Center Office. See Section C3 of this chapter ("What to Bring") for more information on what to bring when you meet the class.

After you leave the class, each Fellow will need to register his or her writers for WCOonline. It is extremely important that your team accomplish this in a timely manner; the registration forms your writers filled out include their student ID numbers, so misplacing them violates confidentiality and could seriously undermine your relationship with your writers.

Once your writers have been registered for WCOonline, you'll be all set to enter conference times and write tutor logs.

You do not need to record time spent commenting on WCOonline. You need only to record your conferences on WCOonline. (See the following section.)

#### Entering Conference Appointments on WCOonline

After writers have signed up for conferences, you, the Fellow, will enter those appointments on the WCOonline Writing Fellows schedule. See "Registering Students in WCOonline" in Section C of this chapter and Appendix E for detailed instructions on how to use WCOonline to make appointments.

- The "user" will be the writer with whom you will be meeting.
- In the Notes section, writes "Paper #1" or "Paper #2" and the location of the conference.
- Because this appointment is in the writer's name, WCOonline will generate an email to the writer with a reminder about the appointment. Writers can open their appointment registration form in WCOonline to verify where and when their conference will be held.
- The UCWbL's policy is that writers cannot make, modify, or cancel their own appointments with Writing Fellows. To modify or cancel an appointment, writers need to contact the Writing Center's front desk or his or her Writing Fellow.
- Fellows can mark conferences as no-call-no-shows on WCOonline if a writer doesn't show up for the conference.

#### Keeping Tutor Logs

After your conference with each writer, you will log into WCOonline to complete a tutor log for the conference. See Appendix E for detailed instructions on how to use WCOonline to fill out a tutor log.

- Indicate at the beginning of your notes that this was a Writing Fellows conference.

Logs should be considered fairly "public" writing: The Directorship looks at logs when faculty members have questions, and UCWbL staff may consult your logs for their research projects. Other

tutors will also consult your log to prepare for a subsequent appointment with the writer. You're writing for posterity, in a way, so complete these forms very carefully at the end of each conference. You will also use your logs in your Portfolio to reflect on your tutoring process. See the "Sample Tutor Log" in Section C of this chapter.

#### Archiving Your Comments on the UCWbL's Network Drive

Fellows will save a copy of each set of comments to the Writing Fellows>AQ Comments Archive folder on UCWbL's network drive (the W:\\ drive).

- Name your file according to UCWbL conventions: [Writer [LAST NAME][FIRST NAME];[Fellow FIRST NAME][LAST NAME INITIAL];[MONTH-DAY-YEAR]
- e.g., Coughlin, Liz; LauriD; 5-21-10.doc.
- If you commented electronically, you can upload the comments via Campus Connect.
- Click through Employee Self-Service>File and Print>Group Folder>las>writing>Writing Fellows>AQ Comments Archive.
- If you hand-write comments, visit either Writing Center or one of DePaul's Computer Labs (like 235 SAC or 1420 Lewis Center) to scan your comments to PDF. Be sure you either scan or upload your endnotes as well as your marginal comments. (Ask the reception staff or an OM if you aren't sure how to use UCWbL's scanners).
- Once you've scanned your comments, follow the steps above to name and archive the electronic file on the W:\\ drive.

#### Rescheduling Conferences and Handling Missed Conferences

You will work with your course instructor to create a policy for missed conferences before you meet with writers. In your introductory email to your writers, you should briefly mention the policy that has been set so they aren't surprised by the consequences of their missing a conference. If a writer misses a conference and does not contact you in advance to reschedule, you will mark her or his appointment as "no-call-no-show" in WOnline. Her or his missed appointment will then count toward the three allowed by UCWbL as a whole.

#### "Coffee and Commenting"

Fellows will gather in the Writing Center twice per quarter to drink coffee, eat pastries, get to know co-workers, and help one another provide the best possible feedback on writer drafts. Fellows will bring in copies of three drafts that they have commented on.

Fellows are required to attend one Coffee and Commenting session during each round of commenting (for a total of two sessions per quarter). Sessions will be offered on Fridays, four times per quarter.

If a Fellow cannot attend, he or she must schedule a meeting with his or her Head Fellow to have a one-on-one collaborative commenting session. Failure to meet with a Head Fellow prior to conferencing is grounds for probation.

#### Evaluations

The instructors and the writers you will work with will be asked to evaluate the Writing Fellows Program, as well as your individual performance, at the end of each quarter. In addition, your end-of-year evaluation will be based on your fulfillment of the requirements of the program, such as attending in-services and meeting with commenting mentors, and the quality of your final portfolio. Except in special circumstances, your continued employment is conditional upon your successful completion of your Portfolio Meeting with the Directorship at the end of the academic year.

If you have serious difficulty fulfilling the duties of a Writing Fellow, you should talk to the Writing Fellows Program Director, who would be happy to discuss your options and provide some extra help. Tutors who are simply not meeting their responsibilities may be asked to leave the program.

## The Writing Centers

As a Writing Fellow, you are encouraged to use either Writing Center location for any of your following-related work. At the Writing Center offices, you have access to computers, copiers, scanners, and printers, all of which are at your disposal for your work as a Fellow. Additionally, the Writing Center is a great place to hold your following conferences; by scheduling them at the Writing Center, the receptionist can introduce you to your writer, cutting out the work of trying to find the person you are supposed to be working with.

## Working in Teams

As a Fellow, part of your job will be to communicate effectively and efficiently with your following team—the other Fellows assigned to share the workload in your course. Here are some tips to being a great team member:

- Make sure you are carrying your weight. That is, do not let one team member—even the Class Coordinator—take on all the responsibility. Instead, your team should divvy up the workload as evenly as possible—and you should be ready to jump in wherever needed.
- Communicate! One of the most important aspects of Following is checking email regularly and responding promptly. Because so much of Following involves interpersonal communication, your work will not be effective if nobody can reach you.
- Cultivate a habit of copying your entire team on all of your following-related emails. Even when it seems like overkill, it's important to keep everyone in the loop when decisions about how to interact with the instructor and class are made. Copying your team will prevent situations such as Fellows showing up to class on the wrong day, Fellows being unaware of a change in assignment due dates, and so on. This stuff really happens, but it can be prevented if everyone gets all the emails!
- Be flexible. You and your teammates all have very busy schedules, so you may have to do some rearranging to set up meetings with one another and with your course instructor. Be willing to forego your preferences in order to find time to meet with the instructor and your team.

## C. WORKING WITH WRITERS, THEIR WRITING, AND FACULTY MEMBERS

### Meeting with Your Instructor

#### First Meeting

The Class Coordinator is responsible for emailing your team's course instructor immediately after course assignments are made. Set up a meeting that all team members can attend as soon as feasible—usually during the second week of the quarter.

Your team's first meeting with the course instructor is one of the most important factors in determining how smoothly your quarter of following will go. This meeting is the time when policies are set, logistics talked through, and dates for meetings and paper exchanges determined. You'll also have to chance to learn about how writing fits into the course you are following, what the instructor (and discipline) value in writing, and how you can work most on behalf of your writers. You should come to this meeting prepared to engage and ready to put some dates on your calendar.

The Class Coordinator will bring to the meeting a checklist of items (such as paper due dates) and policies that should be discussed, and the professor will sign off on the checklist at the end of the meeting. Fellows are then responsible for knowing and abiding by the policies they have set.

Your team should review this checklist together before you meet with the professor.

#### Meeting About Each Assignment

Your team should meet with the professor prior to commenting on each assignment to make sure you understand the assignment, the instructor's expectations, and the discipline's writing

conventions. Much of your work as a Fellow is to act as an “interpreter” for writers, demystifying academic writing, so it’s important that you think carefully—and ask questions about—what might be confusing to writers as they draft: What makes a “good” paper in this class? Which elements of the assignment are most important? Ask if the instructor has any copies of papers that he or she thought were successful responses to this particular assignment.

### Additional Meetings

Feel free to ask instructors for an additional meetings during commenting, especially if the papers you are seeing are different than you anticipated (e.g., writers seem to be including more narrative than analysis) or if you’re not sure what the instructor would think about a student’s unusual take on the assignment. You may also ask for a meeting after commenting—especially after the instructor has graded the first round of papers—to see how writers responded to your comments and conferences, and to strategize about how to handle papers the second time around.

### Introducing Yourself to the Class

#### Making a Stellar First Impression

During your first meeting with your instructor, your team will schedule a date and time—usually a week or so before the first paper is due—to come to the class to say hello. This will be the first time that you interact with the writers you’ll be following for the quarter, and because first impressions count, your team should spend time preparing what you will say and how you will say it. In fact, those are the program’s two all-important mandates for your visit to class:

1. PRACTICE!
2. BE ENTHUSIASTIC!

#### Saying Hello: The Basics

Your presentation should take about five minutes, so plan what you will say accordingly. Each Fellow should be responsible for a portion of your time, and you should cover the items below:

- Introductions
- Hand outs
- Program flyer
- WCOonline registration form
- Program basics
- Everyone will have a Fellow, randomly assigned.
- Fellows will comment on [particular papers] and conference with writers for a half-hour.
- Fellows’ role
- Fellow are not TAs or teachers (i.e., can’t give grades or extensions).
- Fellows are generalist tutors.
- Benefits of having a Fellow (e.g., The program helps writers avoid the 4a.m. rush the night before the paper is due; Fellows can explain aspects of the assignment that writers are confused about; etc.)
- Ask if writers have questions about the program or how they will work with Fellows.

#### What to Bring

You’ll mostly need yourselves and an enthusiastic attitude (and probably some notes so you don’t forget the important points to cover), but it’s also important that your team be prepared with the following for your class visit:

- A flyer about the Writing Fellows Program for each person in the course. You can get these from the reception areas of each Writing Center office. The flyer looks like this:

- Sign-up forms for WCOonline for each writer in the course. These forms are available from the reception area of each Writing Center Office. You'll need to have all students fill these out during the introduction and hand them back to you before you leave—even those who say they already have a WCOonline account. Inform the students that they will receive “password” as a temporary password and they should change their passwords the first time they log into WCOonline. The form looks like this:

After you leave the class, each Fellow will need to register his or her writers for WCOonline. It is extremely important that your team accomplishes this with 24 hours of your initial class visit. The registration forms your writers filled out include their student ID numbers, so misplacing them violates confidentiality and could seriously undermine your relationship with your writers. Let students know you'll only create new accounts for those who do not already have them.

### Registering Students in WCOonline

#### Commenting on Drafts

#### The Paper Chase

Having a clear system for collecting and returning papers requires good communication and attention to detail, but putting in the effort early in the quarter will pay huge dividends later on!

A general principle is that instructors should be the ones to keep students accountable for turning papers in. Therefore, instructors will generally be the ones to collect the papers, and Fellows can pick the papers up at the end of class or at some other meeting with the instructor after class. When instructors prefer to have writers hand in electronic copies of their papers, writers will either (a) email their drafts to the instructor, and the instructor will forward them on to you, or (b) email the paper to you directly and copy the instructor. In no case should the Fellow be responsible for chasing after writers who haven't turned in drafts, or reporting to the instructor which writers' drafts were late.

#### Cover Sheets

Having writers fill out cover sheets and turn them in with their drafts will help you decide what to focus on as you respond to their work. Depending on how writers will be turning in their papers (via email or in hard copy), you can choose to email the cover sheet form directly to your writers, hand cover sheets out when you visit the class, or ask the instructor to hand forms out a few days before writers' drafts are due (in the latter case, you should provide the instructor with paper copies, which you can get from the Writing Center). An electronic version of the Writing Fellows cover sheet is available in the 'Resources for Tutors' tab of the UCWbL Web site.

#### Guidelines for Commenting on Drafts

WRD 396 provides a chance both to study different theories about how to comment effectively on drafts and to practice writing comments. Here are some basic principles: opportunities to learn about and practice effective forms of commenting.

- Skim through all the drafts before you begin commenting to get a sense of how writers tackled the assignment and discover questions that you might want to bring up with the course instructor.
- Do your best to understand your writer's argument. This means reading carefully and approaching the drafts asking, “What's working well in this writer's claims or logic?” rather than looking for where the writing falls short. Your job as a Fellow is to assist the writer in route to his or her own paper, not to your idea of what his or her paper ought to be.
- Tackle higher-order concerns before lower-order concerns (e.g., if the writer doesn't have a thesis statement, spend time commenting on that rather than giving them grammar tips.). In general, asking the writer to attend to more than two or three issues in revision will be overwhelming rather than helpful.

- Remember that praise and encouragement will do more for a writer than correction and criticism. Research—and experience—shows that authentic, specific praise improves writing, especially for less-skilled writers. In other words, it's the writers whose pieces are least developed who will grow the most when you take the time to uncover the good stuff in their work—a novel idea, a well-structured paragraph, an aptly-chosen word, or the beginning of a powerful insight—and point it out to them. Your ability as a peer writing tutor, therefore, might be said to be in correlation to your ability to spot and reinforce what writers do well.
- Focus on endnotes rather than marginal notes. Marginal notes have their place, certainly, but they can also get you—and the writer—stuck on details instead of thinking about the big picture. Marginal notes should complement your endnote, providing examples of what you think the writer should focus on, asking clarifying questions, or challenging the writer to consider how a reader will approach a specific part of his or her paper.
- Be specific. Shorthand such as “awkward” (or, even worse, “awk”) isn't very helpful to writers who want to revise, as they are left guessing what you are asking them to change. The most helpful readers point out specific ideas, assumptions, phrases, organization, and so on, that are effective or ineffective, and they tell the writer why.
- Take some notes (for yourself) about things you might bring up in conference with each writer. This will diffuse the pressure you may feel to cover too many topics in your comments, and it will also give you plenty of material to fill your 25-minute conference if the writer doesn't come prepared with questions for you.

**Important Procedural Note:**

- Remember, when you've finished commenting on a draft save a copy to the UCWbL's network drive (the W:\ drive). See “How to Archive Your Comments” in Section B of this chapter for more details.

**Sample Endnotes**

**Sample Endnote 1: Geography Paper**

Dear Susan:

I think you've done a good job of capturing the essence of each researcher's beliefs/conclusions. You've also chosen a very straightforward organization that makes the dialogue component of this assignment very clear. Here are a few suggestions for you to consider as you revise your paper:

1. Assignment and balance: It seems to me that you could devote some more space to Parker and Posey's response to the Redford article. Professor Naughton is really looking for a careful consideration of how each would respond. Is there anything else about the Redford article that is important to note? Can you offer more analysis of Redford's ideas? Would Parker and Posey have mixed reactions to certain ideas of Redford's?

2. Paragraph structure: It's important that each paragraph of your paper be structured as well as the paper itself. I've noted several instances where a paragraph seems to contain a number of ideas that don't come together as one cohesive thought (p.2, par. 3; p.3, par. 1). Despite their grammar school origin, topic sentences are useful in academic papers. You've used them effectively in several instances, which I've noted. For example, the second paragraph on p.4: I know from your topic sentence that this paragraph is about the writer's credibility as a researcher, and I read the rest of the paragraph to find out more about that topic. I encourage you to read through your paper and see if your intra-paragraph organization is as good as your inter-paragraph organization. I've also noted some grammatical issues that are not too prevalent but probably worthy of minute or two's attention during the conference. Please ask me about any comments that you don't understand or need help with.

See you in conference!

## Sample Endnote 2: English Paper

Dear Lisa:

I like your idea about the different types of love in *Wuthering Heights*. Though passionate love is everlasting, it still may be problematic; though contingent love isn't good, an element of contingency is unavoidable; and therefore that that ideal love involves an equilibrium between the two. I like that you thought beyond "passionate love is good; contingent love is bad." It shows a complexity of thought.

From your ideas on love, it will help me, as a reader, to follow your paper if you were to state a clear thesis in your intro. You have the basic idea in your intro paragraph, but it will help me if you state it more clearly. It would also help me if you gave a clearer road map of where you are going—right now you tell me that you will look at the marriages between Catherine and Heathcliff and Cathy and Linton, but your paper talks about more relationships than these two.

Something else that will help me when I read your paper (and I think will also help you to develop your thesis) is to define what type of love each marriage you discuss represents. For example, if Catherine and Heathcliff represent passionate love, then what exactly does "passionate love" mean? I think your paper will be stronger if you explicitly state both which type of love each marriage represents and why it is good or bad.

I like the ideas you have, but sometimes your paper gets hard for me to follow because you put too many ideas into one paragraph. Stating a clear thesis in your intro will help you to take care of this problem. If you start every paragraph with a topic sentence that relates back to your thesis, and then makes sure all the evidence in your paragraph sticks to that topic, your argument will be clearer.

I also think you can strengthen your paper by doing more analysis of quotations. Quotations help when they make some point relevant to your argument, not when they summarize the plot. For each quotation you use, you might want to try asking yourself, "What do I want my reader to get from this quotation? What does it say about the different types of love?"

You have great ideas about types of love in this paper, and I think that working on making your arguments clearer and on doing more analysis of your quotations will make you happier about the way you convey those ideas. I'll see you in our conference, and we can talk about any of this then.

### Conferencing with Writers

#### Important Procedural Note:

You and your writers will schedule conferences in person, and then you'll use WCOOnline to input conference times. You'll also use WCOOnline to create a log of what happened in the conference. A few things to remember:

- After writers have signed up for a conference time, enter it on WCOOnline. "Entering Conference Times" in See Section B of this chapter for more details.
- Once you record your writer's conference time on WCOOnline, the online system will send the writer an email to remind him or her of your appointment.
- After the conference ends, fill out a tutor log for that writer. See Section B5 ("Keeping Tutor Logs") of this chapter for more details.

### Deciding When and Where to Hold Your Conferences

Allot 30 minutes for conferences with each writer. (Some writers won't stay for the full 30 minutes, but it's your job to help them productively use as much of the conference time as possible.) You should offer your writers a variety of conference times to accommodate different class and work schedules. Even if you're a night owl, try to have plenty of daytime availability, as some writers might not be comfortable meeting (or walking home after meeting) at, say, 11 p.m.

Conferences can be held in any public place that is easy for both you and the writer to get to, is comfortable and safe, and has space for you to work. Don't hold conferences in non-public places such as apartments or dorm rooms.

Remember that writers will still have to revise their papers after their meetings with you, so try to front-load your conferencing week, reserving some time nearer to the paper due date for writers who, due to scheduling conflicts, can't find a time to meet with you earlier in the week.

#### Conference Sign-ups

We strongly recommend that Fellows visit the class to sign writers up for conferences. It works well to do this on the day that you return the papers to class. Signing writers up in person has quite a few benefits:

- Fellows get an extra chance to interact with the class, talk about their comments on the papers, and answer questions about what to expect in conferences.
- Writers are reminded of what their Fellow looks like (which is very important when trying to connect in a crowded coffee shop!).
- Fellows can resolve scheduling discrepancies on the spot.
- Writers' don't have the option of not signing up (as opposed to when they choose not to respond to Fellows' email sign-ups).

However your team decides to handle conference sign-ups, every Fellow working in a particular course should sign writers up in the same manner and at the same time. This helps keep the program fair and helps avoid confusion amongst writers in the same class (e.g., it can lead to problems if one writer mentions that they have already had their conference, and the other writer has not even been contacted by their Fellow yet).

#### General Guidelines for Conferencing with Writers

You will receive plenty of guidance in WRD 396 about strategies for conferencing, but here are a few basics:

- Take a few minutes to break the ice. Many writers are nervous about sharing their writing, and chatting for a few minutes about the class or common interests can set you up for a much more productive (and fun) conferencing time.
- Before you begin talking about the paper, ask the writer if what he or she would like to work on. If the writer has some ideas, use those to set the agenda for your conferencing time. If not, refer to the writer's cover sheet and your own notes from commenting to suggest a couple of areas to cover during the conference.
- As in commenting, start out your conference by focusing on what worked well in the writer's draft.
- Your comments can be a starting point for conversation, but don't simply reiterate your comments unless the writer asks for clarification or elaboration. Comments generally focus on what's working and what needs revision; conferences tend to feel most productive when they focus on how to make those necessary revisions. Unlike comments, conferences are ideal for working interactively; they're a great chance for writers to actually work on an element of a draft—writing a new thesis statement, reordering paragraphs, adding topic sentences—with you there to give them immediate feedback on the new work.
- Spend the last few minutes of the conference making sure the writer can articulate a clear idea of his or her next steps for revising.

#### Sample Tutor Log

Student:

Joe

Writing Consultant:

Laura

Appt. Date:

02/06/2010

Scheduled Start:

4:00pm

Scheduled End:

4:30pm

Actual Length:

30 minutes

Instructor:

Weiner, Deborah

Course:

Topics Discussed:

: Narrowing a topic

: Forming a thesis statement

: Writing introductions and conclusions

: Developing my ideas/paragraphs

: Citing sources and using quotations

: Revising my paper

: Cover letter/resume/application form

: Analyzing

: Summarizing

: Studying for exams

: Taking better notes

: Managing my time

: MLA style

: APA style

: Grammar

Summary

This was a face-to-face Writing Fellows Conference. Joe came to the conference with a second draft of his paper on youth culture. We discussed my comments about the thesis and citations and made a plan to look over the places he revised the paper to address these areas.

In my comments I had suggested Joe define the concept of "youth culture" more explicitly, perhaps by discussing a specific culture, and focus his discussion to that specific culture. In his revisions, Joe had decided to focus on the youth culture's influence on the modern green movement and how it reflects 1970s youth culture values.

Before we actually looked at his new draft, I asked Joe to verbally tell me his main argument in his revised paper and I jotted down what he said. He still seemed a bit over-general about defining the modern green movement, so I suggested we looked at the paragraphs he wrote on the green movement. Joe read that section aloud, I listed all the topics he mentions in it and then he selected

which ones he was interested in expanding. We noted places where he needed elaboration still to make his paper more focused, as the assignment calls for.

We also discussed how he might bring in specific examples from his own life because that was one of the requirements of the assignment. I asked him to give me some examples from his life and took notes on what he said.

Using these notes and notes from our discussion about the modern green movement, we talked about an outline for where he would elaborate his ideas and where he would incorporate his personal experience.

Before Joe left, we discussed his plan for revision based on his new outline for his paper. I reminded Joe that he could email me if he has a couple of questions as he revises or he can visit the Writing Center if he wants to meet with someone to discuss another draft in detail.

#### D. FREQUENTLY-ASKED QUESTIONS ABOUT FELLOWING

How do I respond when . . . ? What do I do when . . . ?

Q: "A writer doesn't show up for our conference, but emails me a day or so later and says that he or she forgot about it, apologizes, and asks me to reschedule. What should I say?"

A: This question is very difficult and may depend on both the Fellow and the instructor. First of all, you should establish ground rules with your assigned instructor to see what they would like you to do in this situation. But, more likely than not, this will really be up to your discretion. For the sake of both fairness and your own sanity, you should set some guidelines for yourself so you can evaluate your options fairly when this happens. For instance, you may decide that you absolutely will not reschedule any appointments. Or, it is possible that you will only reschedule an appointment if they let you know ahead of time that they will not be able to make it. This decision is really up to you; most Fellows, however, will find that a delicate balance between being forgiving and not being taken advantage of is the best route.

– Katie B.

Q: "Sometimes writers don't recognize me when it comes time for our appointment. Do you have any tips on how to avoid this awkward situation?"

A: First of all, don't feel bad –this happens to everyone! You, like many Fellows before you, may think that a writer will recognize you because you went and introduced yourself to the class. Alas, it is quite likely that your writer was not in class, was in class and not paying attention, or was sort of paying attention but forgot what you looked like altogether. Since this is almost always the case, regardless of how memorable you think you were, here are a few tips to avoid having to awkwardly approach strangers and ask if they have an appointment with you:

First and foremost, don't be afraid to ask someone if they are waiting to meet with a Writing Fellow. After all, it is better to risk feeling silly for a moment than to accidentally stand up your appointment because you were too afraid to ask if they were waiting for someone.

If you have a Facebook account, request that your writers become your friend. It is always helpful to at least have a vague sense of what someone looks like when you are trying to find them.

If possible, schedule your writers to meet with you either in the Writing Center or right outside of the Writing Center. That way, when your writer comes they can be greeted by the receptionist and directed to you, rather than having to find you themselves.

If you are meeting in a crowded place, try to look particularly receptive and available so your appointment will know you are waiting for someone. If you look very busy and are looking down, the writer not only will not see your face, but may think you are just another person sitting in a coffee shop to do their homework.

– Katie B.

A: Another option to help writers find you is to tell them about a distinctive article of clothing you will be wearing, such as a bright yellow hat (like I used) or a certain color scarf or sweater. It is not a fool-proof system, but adds some level of awareness to who they are looking for.

– Kevin L.

Q: “A writer says that my written comments answered all of their questions. How can I give the writer helpful verbal feedback that they can actually use?”

A: This situation is very tricky and is a key part of being a good, productive Writing Fellow – if a writer cannot think of anything else they want to talk about, you should be prepared with some issues you wanted to address.

Take some time before your meeting to read over the writer’s paper and reacquaint yourself with what they were saying. It may be helpful to jot down some notes about areas on which to focus during your tutorial. One activity that may be particularly helpful is hammering out the writer’s thesis sentence and making sure their paper is structured in a way that supports it. Ask the writer questions. Of course there were be the occasional writer who is especially resistant to your efforts, but in general you should be able to be productive in your session.

If you are worried about what to do in your appointment, this may be a particularly useful thing to focus on during Coffee and Commenting. Specifically, you can use that opportunity to get another tutor’s feedback about what to discuss in a tutorial if you feel yourself getting stuck.

– Katie B.

Q: “A writer would rather talk about what they did over the weekend than about their paper. How do I focus our conference time?”

A: If someone is more interested in having general conversation than working on their draft during a conference, usually asking them how they feel about the class is a good way to steer things in the right direction. From there, you can easily segue closer to the assignment by asking if they had any specific troubles with assignment or if anything was particularly unclear. Additionally, it never hurts to hear opinions on the class from multiple writers because it may give insight to some universal concerns about the course material.

– Joe A.

Q: “What kinds of questions should I ask the professor about the assignment?”

A: Probably one of the best starting questions you can ask a professor about an assignment is simply “What are your expectations for this paper?” An assignment is usually written with a purpose or idea the instructor wants the writer to explore. However, not every writing prompt is created equal. In my own experience, I have Fellowed for an assignment that was supposed to be argument based but, unfortunately, this fact was not clear to many of the writers. Ultimately, I received many drafts that were more summaries of lectures and readings than an actual application of what was learned. Asking specific expectations from the professor would have helped remedy this. Even if the assignment is crystal clear, it’s still a question worth asking because different professors put varying emphasis on different aspects of writing (grammar, organization, etc.) and knowing this will allow you to effectively cater to the needs of both the writer and the assignment.

– Joe A.

I try to imagine that I am about to write the paper being assigned in the class in order to keep my questions relevant. For me, at least, this means knowing the purpose of the paper, the mode of writing (if it isn’t clearly specified), the types of evidence that are acceptable, and any structural or stylistic issues that the professor watches very closely. A simple question such as, “Would personal narrative be acceptable in this paper?” will give your commenting more confidence when you receive drafts. Although many of these issues might be covered in the prompt, clarifying any ambiguities with the professor will help you to anticipate difficulties that other writers will have.

Chances are good that your writers will be confused by the same difficult portions of the assignment as you are. Finding answers to these questions now will save you lots of time later.

– Colin S.

#### E. QUICK TIPS FOR SUCCESSFUL FELLOWING

Try...

Approaching each writer as an individual with different ways of inventing, drafting, and revising.

Helping writers discover which writing habits work best for them.

Using your end comments to build on and help the writer prioritize your marginal comments.

Helping writers articulate what they want out of the conference and to establish priorities.

Asking the writer how they might take up your suggestions. Practice revising sentences during the conference, so that the writer can ask for help while he or she revises or you can intervene.

Emphasizing that writing assignments are do-able. Share a few of your own experiences and remind them that all of us have struggled with writing.

Identifying your writers' strengths and weaknesses. Pointing out their strengths will help writers gain the confidence to overcome their weaknesses.

Focusing global issues first. Many times sentence-level errors will diminish as the writer gains better control over the larger issues, such as argument and organization.

Suggesting the writer take notes during the conference—jotting down his or her ideas and comments from the you.

Making sure your writers understand the terminology that you use. Don't assume that the two of you have the same definitions, even for familiar terms like "thesis" or "summary."

Modeling effective problem solving by consulting other resources, other Fellows, Writing Center Tutors, or UCWbL's Directors.

Encouraging the writer to visit the Writing Center.

Try to avoid...

Evaluating or prescribing a single or best solution to a problem in the draft. Instead, raise questions, offer choices, and encourage.

Moving away from a topic when your writers say only, "I understand," or "I can't think of anything else."

Rushing to fill silences. Writers need time to think during the consultations. Rephrase your questions if necessary, but show your confidence in their ability to be creative, reasoning individuals. Excessive interruption will usually guarantee silence, so let them talk!

Writing the paper for the writer.

Being afraid to ask for help. Acknowledge when you don't know the answer to someone's question.

Being distracted by concerns other than the primary focus of the session.

Criticizing the instructor's assignment or approach.

Making promises regarding a grade.

# 7 Your UCWbL Portfolio

## A. THE LEARNING OBJECTIVE

The portfolio process helps peer writing tutors develop a more concrete understanding of their tutoring philosophies and styles and the contexts in which these philosophies and styles develop. In the process of assembling and completing a portfolio, peer writing tutors synthesize theory and practice and engage in collaboration on a number of levels, among themselves and writers, among their fellow peer writing tutors, and within the larger Peer Tutoring and Writing Studies communities. While compiling portfolios throughout the year, peer writing tutors reflect on their own tutoring practices, learn and describe new strategies through staff development opportunities, and contribute to future academic or professional development.

Revised July 2010

## B. THE PORTFOLIO PROCESS—CONTEXT AND OVERVIEW

Each year you work in the University Center for Writing-based Learning, you will be required to complete a portfolio that documents your development as an employee of the UCWbL and as a member of a larger scholarly, professional writing studies community.

Writing studies scholars have long championed the portfolio for evaluation and assessment because portfolios allow for a more holistic and comprehensive look at an individual's performance over time. Portfolios also honor the importance of process to anyone's growth and progress. It is in the process that we challenge ourselves to take risks, to experiment, to reassess, and to revise. And perhaps most importantly, portfolios require the individual to take time for self-reflection. Research shows that people who take time to reflect formally on their habits, patterns, and processes demonstrate more growth and improvement in the long run.

Portfolios—as tools for evaluation, assessment, and reflection—do not require “perfection” or “success” in every element. Your portfolio should document what makes you a good peer writing tutor, but it should also be a space for you to pinpoint areas where you need to learn more or things you could improve on. So, as you complete your portfolios, you will be accountable for “weaker” components of the portfolio and for identifying ways you might address these relative weaknesses.

Your final portfolio will be in an electronic format. You will create and edit your portfolio online at <http://depaul.digication.com/>.

There are computers, scanners, and printers in both the Loop and Lincoln Park Writing Centers where you can work on your portfolios, scan and upload any paper documents, and print out hard copies of your work-in-progress. Throughout the year there will be in-services and other events devoted to working on portfolio components. It is your responsibility to back up files on other drives or as paper copies.

Please use the following checklist as your guide for completing your portfolio. All portfolios must be completed by the end of the second week of Spring Quarter classes.

### Your UCWbL Portfolio Checklist

Your portfolio must include the following items:

- \* Portfolio Cover Letter
- \* Tutoring Philosophy
- \* Professional Development Documentation and Reflection
- \* Reflections on Feedback from Writers
- \* Curriculum Vita or Resume

### Getting Feedback on Your Portfolio

Each Spring Quarter, Lauri, Liz, or Matthew will meet with each of you for a final conference—a rehiring or exit interview—to discuss your portfolios, provide feedback, and plan your next steps. All peer writing tutors will meet with Lauri, Liz, or Matthew for a mid-year meeting in Autumn or Winter Quarter to discuss portfolios in progress.

- New Autumn Quarter peer writing tutors will receive feedback as a part of class.
- Returning Autumn Quarter Fellows and Tutors will conference with Lauri, Liz, or Matthew in the last few weeks of Autumn Quarter.
- New Winter Quarter Writing Center Tutors and returning peer writing tutors starting back Winter Quarter will conference with Lauri, Liz, and Matthew in the last few weeks of Winter Quarter.

#### Yearly Portfolio Process Reflection Meeting

At the end of each Academic Year, the directorship will invite all members of the UCWbL staff to participate in a reflection meeting about the portfolio process. At this meeting, UCWbL staff and the directorship collaborate to define what elements of the portfolio will be revised for the following year.

You are encouraged to use all or part of your UCWbL Portfolio when seeking other educational and employment opportunities. However, when preparing your portfolio for outside or public viewing, please make sure to take appropriate steps to maintain the privacy of the tutors and writers you reference in your portfolio. You can either change all the names or block them out.

#### Your Digication e-Portfolio

You will receive training on how to use Digication, the e-portfolio platform that the UCWbL uses. The following “Quick Start” guide will help you get started using Digication. The “Quick Start” guide is reprinted from <http://support.digication.com/entries/129130-welcome-to-the-digication-help-desk>

### C. PORTFOLIO COMPONENT GUIDELINES

#### Your Cover Letter

(min. 2 pages, single-spaced)

The portfolio cover letter is an opportunity for you to reflect on the component parts of your portfolio individually and holistically. It also allows you to look back at your patterns and practices over the year and to self-assess your growth and progress. Your Portfolio Cover Letter should be addressed to the directorship. Here are some questions to consider as you compose your portfolio cover letter:

- The beginning: What goals did you set out for yourself at the beginning of the year? What were your expectations? In what areas did you already feel confident? Where were you less confident?
- Synchronous tutorial sessions: What were some memorable tutorials, conferences, or IM/Webcam sessions? Why were they memorable? What did you learn from them? Discuss a tutorial or conference that went exceptionally well and/or poorly. Why do you think that was the case? What new techniques did you try throughout the year?
- Asynchronous tutorial sessions: What were some memorable papers you commented on or provided feedback by email? Why were they memorable? What did you learn from them? Discuss a commenting/FBE experience that went exceptionally well and/or poorly. Why do you think that was the case? What new techniques did you try throughout the year?
- Portfolio components: Which components are you especially proud of? Why? Which would you have spent more time on if you could? How would they have been different? What did you learn about yourself as you created and compiled your various portfolio components?

- Employee performance: Beyond your work tutoring, how would you assess your performance as an UCWbL employee? What do you see as your strengths? Are there areas that need improvement? Of which policies and procedures were you most and least mindful? Would you rehire yourself?
- Future goals: What are your specific goals for next year?
- Other comments: Anything else you want your readers to know about your experience this year? You can also use the letter to ask questions about your tutoring and the UCWbL. If you wish, you might also suggest ways in which you hope the program will change in the future.

You may be required to write a cover letter as a part of the Writing Center Theory and Pedagogy or Writing Fellows Theory and Practice course or to apply for a mid-year opportunity within the UCWbL; however, the cover letter you submit as part of final Spring Quarter portfolio must be newly revised and updated to reflect your experiences throughout the year.

### Your Peer Tutoring Philosophy

(min. 2 page, single-spaced)

Your tutoring philosophy should contain your personal definition of what it means to be a peer writing tutor. You should also address some of the major issues involved in peer tutoring and persuasively present how—from examining your practice and observing your colleagues—you have come to understand them as a peer writing tutor. Consider any issues that you find compelling. Examples of what you might cover include:

- how peer writing tutors should navigate the line between ‘peer’ and ‘tutor’;
- types of comments that are most effective (e.g., encouraging comments, direct comments—and what these terms mean...);
- attitudes that tutors must hold (or avoid) to be successful;
- factors or behaviors most important for writers to profit from their interaction with tutors;
- the most important things that tutors should focus on while working with writers;
- the kinds of training tutors need to be able to continue to grow in competence;
- ways in which tutors can assess what a writer most needs from them.

As you write, remember that you are not only giving your take on these issues—you are also supporting your point of view with personal experience and outside scholarship. More specifically, you should provide evidence for your claims in the tutoring philosophy by discussing specific appointments and the tutor logs, paper comments, FBE transcripts, and/or IM/Webcam transcripts that document these interactions with writers. Please cite these documents clearly so that the Directors can easily find what you reference. Explain your criteria for selecting particular experiences and what your selections reveal about you as a tutor. How will you continue/change your practices based on what you have learned through your tutorial documentation?

In addition to your direct experiences as a Writing Fellow or Writing Center Tutor, your tutoring philosophy should include reflection on your own practice informed by observations of how others at the UCWbL work with writers.

Once during each quarter that you work at the UCWbL this year (Autumn and Winter for peer writing tutors who begin in Autumn; only Winter for Writing Center Tutors who begin their work in Winter Quarter), you will observe a tutorial, conference, or comments conducted or written by another Fellow or Writing Center Tutor. You may not observe the same peer writing tutor more than once a year. Be sure to include the date, time, and location of the observation as well as the name of the person you are observing in your tutoring philosophy. You should avoid writing an evaluation of the tutorial; instead, focus on the larger theoretical questions raised in the practices you observed and relate them to your own tutoring theories and practices. Consider the following:

- How does the tutorial or conference you observed engage with the larger scholarly debates on writing center theory and practice?
- What did you see as the goal of the conference or tutorial? How was that goal reached?
- What did the tutor do that you wouldn't you have thought to do?
- How would you have approached the tutorial differently?
- How did the writer seem to respond throughout the tutorial or conference? What insights about the tutoring process did you gain by observing the writer's body language and responses?
- How does this observation affect your overall tutoring philosophy and practices?

Shadowing of experienced tutors as part of WRD 395 or WRD 396 does NOT count as an observation for your portfolio. Your observations of your peers are to initially take place later in your first quarter as a peer writer tutor, so that you have your own experiences working with writers to compare with your observation.

Because Writing Fellows work commenting on writing is so central to following, yet difficult to observe, Fellows may count their experiences at "Coffee and Commenting" meetings as observations of their UCWbL peers.

### Your Professional Development

(2 pages total: 1 page, single-spaced with relevant supporting materials for each of two "one-time" activities; or 2 pages, single-spaced with relevant supporting materials for one "ongoing" activity)

The UCWbL works hard to rigorously train peer writing tutors in WRD 395/582 and WRD 396. We know that our work with writers, though, is too complex and dynamic to expect our staff members to learn everything they need to know in one ten-week quarter. To facilitate ongoing learning—and to share our tutors' expertise—we require that all peer writing tutors continually participate in professional development during your employment at the UCWbL. Professional Development Activities allow for you to further your own development as a peer writing tutor, writer, and scholar as well as to contribute to the on-going training and resource-building for the UCWbL as a whole.

For your portfolio, you are required to either

- Participate in two "one-time" professional development activities; OR
- Participate in one "ongoing" professional development

For each of two "one-time" professional development activities:

Write a minimum one-page, single-spaced summary/response. Summarize the activity (Who? What? Where? When? Why? How?), and then write about your response to that experience (What did you like/not like? What worked/didn't work? How can you connect it to your own tutoring philosophy and practice?). Additionally, include any relevant supporting materials (e.g. agenda, handout, link to webpage, etc.). You are welcome to write about an activity you will be participating in during the Spring Quarter. Instead of writing a summary/response, you should focus more on discussing your goals for the activity and how you plan on achieving those goals.

For one "ongoing" professional development activity:

Write a minimum two-page, single-spaced summary. Summarize the work (Who? What? Where? When? Why? How?), and then write about your response to that work (What did you like/not like? What worked/didn't work? How can you connect it to your own tutoring philosophy and practice?). Additionally, include any relevant supporting materials (e.g. in-service PowerPoint, conference paper, etc.).

Here are some examples of what counts as a Professional Development Activity:

- Plan and lead a UCWbL in-service.
- Attend a University-sponsored event (lecture, conference panel, etc.).

- Read a scholarly article or chapter on a topic related to writing center theory and practice.
- Create or design a resource for the UCWbL website.
- Present a paper at a conference or publish an academic article/creative piece.
- Another idea? Run it by Lauri, Liz or Matthew.

The above list is by no means comprehensive. You are welcome to discuss activities or events not listed here with the approval of the Directors.

You need approval from the Directors if you want a professional development activity to count as “ongoing.”

#### Your Reflections on Feedback from Writers

(min. 1 page, single-spaced)

As an UCWbL tutor, you will receive feedback from writers about your interactions with them. Evaluations provide critical feedback and help chart your growth as a peer writing tutor. Most UCWbL staff, we have found, are committed to and interested in knowing if their work is helping writers.

#### For Writing Fellows...

Each quarter the Writing Fellows program will distribute a brief but fairly comprehensive evaluation to all the writers in the courses we serve. Because the writers we work with are so central to the program—and because they can offer valuable insight into your strengths and weaknesses as a Fellow—you will look over their evaluations of your work and reflect on them. The Writing Fellows Program will distribute evaluations to writers in such a way so that they can be tied directly to each Fellow. We will give you a summary of your evaluations after each quarter.

#### For Writing Center Tutors...

After each tutorial, ask the writer to complete a satisfaction survey. Make sure to write your name at the top of the survey. If more than one tutor shares your first name, please also include the first initial of your last name. Your surveys will be returned to you at the start of following quarter.

#### For All Peer Writing Tutors:

In reflecting on your evaluations and surveys from writers, you should

- look for patterns in their feedback and highlight these. Do writers consistently rate you highly in some aspects of your work, and less so in other areas?;
- discuss how the evaluations serve as evidence for the degree to which you are achieving the goals you set for yourself each year;
- point to any conclusions from the feedback that you particularly agree or disagree with—for example, did writers unfairly or inaccurately rate you lower than you think they should of in your understanding of the course assignments?; and
- address any ways in which your evaluations influence any changes in your philosophy of peer tutoring.

Please include the actual evaluation summary forms or surveys in your portfolio.

The Directors are most interested in how you respond to evaluations. Negative evaluations are most valuable to you and to the UCWbL in terms of how you learn from these evaluations and try and improve your work to address the concerns raised in these assessments. That said, if, over time, repeated evaluations show no development or improvement on the part of a peer writing tutor, this will prompt review by the Directors.

#### Your Curriculum Vita or Resume

Include an updated copy of your c.v. or resume. Select the genre—c.v. or resume—most appropriate for your post-graduation plans. Please consult the Directors or your fellow peer writing tutors if you would like more information about which genre is best for you.

#### D. PORTFOLIO TIMELINE GUIDELINES

UCWbL Staff are welcome to use the computers in the Writing Center locations at any time for work on your portfolios. For Writing Center Tutors, we encourage you to use time between appointments to work on tasks related to your portfolio.

##### Autumn Quarter

All:

- Think about your goals for the year.
- Complete one Peer Observation.
- Complete one Professional Development Activity.
- Create a draft of your Curriculum Vita or Résumé.
- Start drafting your Tutoring Philosophy.

Returning Peer Writing Tutors:

- Conference with Lauri, Liz, or Matthew about your portfolio-in-progress.

##### Winter Quarter

All:

- Complete one Peer Observation.
- Complete one Professional Development Activity.
- Update your Curriculum Vita or Résumé.
- Continue drafting/revising your Tutoring Philosophy
- Identify potential examples of Winter Quarter Tutorial Documentation.
- Compile and upload Autumn Quarter Tutor Evaluations.

New Tutors & Returning Peer Writing Tutors Starting Back Winter Quarter:

- Conference with Lauri, Liz, or Matthew about your portfolio-in-progress.

##### Spring Quarter

(Portfolios are due by the end of the second week of classes)

All:

- Compile Winter Quarter Evaluations.
- Finalize your Curriculum Vita/ Résumé and Tutoring Philosophy.
- Write or update your portfolio Cover Letter.
- Make sure all documents from the appropriate portfolio checklist are in your e-portfolio on Digication.
- Meet with directorship for portfolio review meeting.

## Appendices

### APPENDIX A: REPORTING YOUR HOURS ON CAMPUS CONNECT

**APPENDIX B: CONFIRMING YOUR PAYCHECK ON PAYDAY**

## APPENDIX C: CHECKING YOUR OUTLOOK EMAIL

Checking your Outlook Email through Gmail.

The instructions on the following page, taken from DePaul's Information Services website, give step-by-step instructions for checking your Outlook email ([https://www.is.depaul.edu/\\_downloads/IMAPandPOP3.pdf](https://www.is.depaul.edu/_downloads/IMAPandPOP3.pdf)).

You can only READ messages to your Outlook email via Gmail. To send a message from your Outlook email address, you need to sign in to the Outlook Web Access at <https://outlook.depaul.edu/>

## APPENDIX D: WRITING CENTER

We maintain outposts on the Loop and Lincoln Park campuses. The Loop outpost is in the Adult Student Services department on the 11th floor of the DePaul Center. The LPC outpost is near the reference desk in the John T. Richardson Library.

### Logistics

During the first week of Writing Center operations the Outposts are not open.

- If you are scheduled at the LPC Outpost, you need to report to the Lincoln Park office for your work shift.
- If you are scheduled at the Loop Outpost, you need to report to the Loop office for your work shift.

During this first week, if you have not worked at the Outpost before, please sign into both of the laptops.

- You need to sign in while they are plugged into the network before you will be able to access them wirelessly at the Outposts. These will be at the front desk in the Lincoln Park and Loop offices.
- Because there is no direct Ethernet connectivity available in the Loop outpost, you should familiarize yourself with accessing DePaul's wireless networks. When you are connected to the local access "depaulblue" server, you can visit [wirelesslogon.depaul.edu](http://wirelesslogon.depaul.edu) and follow the instructions posted there for accessing the Internet.

Those of you working the first shift of the Outposts(Tuesday):

- You are the first Outpostians to be working so it's your responsibility to take all the necessary materials from the Lincoln Park or Loop office to the Library or Student Center Outposts.
- Necessary materials include:
  - The two laptop computers and their power cables, and
  - the folder containing verification reports.

We don't pass out surveys Spring quarter so you only need surveys during the Autumn and Winter quarters.

All:

- In the library, these materials are to be stored and locked in the reference library office (immediately behind the reference desk) in the third file cabinet drawer on the right-hand side. After the first shift you will need to retrieve these items from the file cabinet before your shift starts.
- In the Adult Student Center, these materials are to be kept and stored in the storage closet in our Loop offices. You will need to ask the receptionist for the key at the beginning of each shift to retrieve these materials and then bring them back and lock them in the closet at the end of your shift at the Outpost.

### Using WCOonline for Library Outpost Appointments

Although you are not in a Writing Center office while staffing an outpost location, WCOonline is still used for documenting your tutorials.

- During your shifts at the Library Outpost, your appointments will appear on WCOonline as (Outpost,Outpost) in thirty minute blocks. These should be treated exactly like a (Writer, Writer) appointment with a new writer. After every tutorial that you provide at the outpost, register the writer on WCOonline (if they are not already registered), delete the (Outpost, Outpost) appointment, and replace it with the specific writer. Finally, complete a tutor log for the appointment.
- If the appointment does not fall cleanly on the 30-minute timeslot—e.g., you begin at 3:48 PM instead of at 3:30 PM or 4 PM—please round up or down to the nearest half-hour.

- If a writer does not come during a thirty-minute block, simply delete the reservation. However, do NOT delete the reservation before the ENTIRE time slot has passed. Otherwise, a writer may spot the open time slot and make an appointment during that time without realizing you are at the outpost, and he or she may go to the Lincoln Park or Loop office mistakenly.
- Try to keep your appointments to 25 or 50 minutes as you would in either of the main offices. However, you are also free to use your own discretion when working with writers. For example, if you have been working with someone for 50 minutes and there are no other writers waiting, you should feel free to continue working with him or her, but let the writer know that if another writer comes in for help, you will need to end the session.

APPENDIX E: WCONLINE

## APPENDIX F: ONLINE TUTORING MODULE

## APPENDIX G: FEEDBACK BY EMAIL

Below you will find instructions on how to handle feedback-by-email (FBE) papers. As a Writing Center Tutor, you will know that you have been assigned an FBE paper because you will have an appointment under “001 FBE, FBE” in WCOOnline. Because the demand for FBE increases during the end of the quarter—and because FBE is similar to some of the work that Writing Fellows do—the UCWbL may offer Fellows extra hours helping with high FBE demand.

If you have any questions about providing feedback or following these instructions, please ask an Office Manager or Receptionist.

### OPEN THE WRITER’S PAPER AND READ THE COURSE/ASSIGNMENT INFORMATION.

Open the paper from the ASSIGNED PAPERS folder on the W: drive. Look at the information the OM/Receptionist has copied into the paper about the writer’s assignment and due date.

REMEMBER to continue saving the file as you make your comments. The paper will already be saved under the correct name (Writer’s Last Name, First Name; Your Name; Date, Time as in “Doe, Jane; Liz; 04-08-09, 10 am.”).

### COMMENT.

Print out the writer’s paper and prepare your feedback carefully. ALL feedback must be delivered using the Insert Comments function in Microsoft Word. Prepare YOUR comments FIRST—then prepare the final paragraph summary. Make sure that your comments provide an introduction as well as global and summative feedback:

At the top of the first page:

- Insert a comment after the paper title or first line.
- State the necessary disclaimer, but reassure the writer about the helpful intent of our comments.
- Your text should read as follows: “As I wrote in my email, you may use this feedback to help you revise your work, but do not copy any of the language directly into your paper. Do not submit this particular file to your Instructor, as the commentary code might be misinterpreted as plagiarism. Instead, print out this page for your reference, but revise your paper using your original file.”
- Refer explicitly to the Paper Assignment, Deadline, and Help Request. Your references to that information—which we ask writers to provide in the website form—will let the writer know we take that information seriously and it has a direct impact on the quality of the feedback we can provide. If the writer failed to provide this information (which happens when writers email us directly instead of using our form), write back to the writer and ask for it. You may go ahead and provide very general feedback, but along the way, feel free to note where you having more information from the writer would help you provide more focused feedback.

In your comments throughout the text:

- Tell writers that we respond to their work as readers and possible members of their targeted audience. Do not rewrite passages for writers, though do provide examples if necessary. Try to phrase feedback as suggestions or questions, and refer to the paper’s readers and requirements along the way. Note patterns of error. If you see substantial sentence-level errors, suggest a f2f meeting.

At the end of the last page:

- Write up detailed, specific closing comments at the end of the writer’s paper. Provide your overall assessments and suggestions in a summative comment at the end, in the form of a final inserted comment or as a note written on a new last page as needed—though alert the writer to this final new page!
- Beware of statements that a writer might interpret as overly critical or positive.

- Refer to the paper directions and to the writer's help request. Your closing message should sum up your feedback and invite the writer to reply, as well as to visit in person or schedule an IM conversation.

**NOTIFY THE OM/RECEPTIONIST**

When you are finished commenting, and have saved and closed the file, notify the OM or receptionist working. They will then send the file back to the writer.

You do not have to complete a tutor log for an FBE.

## APPENDIX H: OFFICE EMERGENCY EVACUATION PROCEDURES

As an UCWbL employee, you are responsible for being aware of the emergency evacuation procedures in McGaw Hall, LPC at and the Lewis Center, Loop. During an evacuation, the Receptionist will direct all employees and visitors on evacuation protocol. Everyone—staff and visitors—should stay together as they quickly but calmly evacuate.

UCWbL employees and visitors evacuating McGaw Hall should regroup in front of the Concert Hall, which is to your left as you leave McGaw from its main entrance. The Concert Hall's address is 800 W. Belden, and it looks like a chapel.

UCWbL employees and visitors evacuating the Lewis Center should regroup on the sidewalk outside of the Starbuck's that is located in DePaul's 55 E. Jackson Building. This building will be to your right and across the street as you leave the Lewis Center from its main entrance on Jackson.