



4

Helping Writers throughout the Writing Process

Like the writing process, tutoring is dynamic. The interaction between tutor and writer as questions, answers, and ideas flow back and forth largely determines the content and direction of any tutoring session. Face-to-face and synchronous online sessions develop as the writer and the tutor work together in real time; the dynamics of online asynchronous tutoring are somewhat different but no less fruitful. In asynchronous sessions, tutors can refer to previous sessions, online resources, and institutional resources while using a variety of technological strategies, like audio and video, to exchange ideas and help writers.

In Chapter 2, we reviewed the basic principles of the writing process—remember Tom, Keisha, Maria, Chu, and Miguel? Each writer was working his or her way through the writing process, sorting through ideas, getting them down on paper, and fine-tuning their presentation. This chapter provides some specific guidelines and strategies for working with writers at particular stages in the writing process.

What works with one writer, however, may not be as successful with another; therefore, you need to be ready with a variety of approaches and to be flexible about using them. As you become more proficient at tutoring, you will develop your own style and be able to add your own suggestions to those given here.

Prewriting

FINDING AND EXPLORING A TOPIC

Tutors can help writers discover what it is they want to say by using a variety of techniques. Brainstorming (listing), freewriting, and clustering (branching) are discussed here, but you may want to check writing handbooks and textbooks to learn about other techniques.

SITUATION	Student is unsure about where or how to begin.
WHAT TO DO	Discuss. Brainstorm. Freewrite. Collect, list, and select.
HOW TO RESPOND	Ask questions. Reflect or mirror. Offer suggestions. Offer support.

Brainstorming (listing). Brainstorming involves focusing on a topic and tossing out, thinking through, and refining ideas to find ways to approach it. As writers list and play with ideas on a particular topic, ask questions to prod and encourage them to think more and reach further.

For example, tutor-in-training Andrea comes into the writing center for help in getting started on the "How I Write" assignment in Exercise 2E. Her tutor suggests that Andrea brainstorm a list of anything and everything that comes to mind when she thinks about writing. Andrea comes up with the following:

- wear comfortable clothes
- get my desk completely clear
- keep rereading the assignment description
- PROCRASTINATE
- write out some ideas on paper, put them on my computer, and move them around
- call my dad and read the paper to him
- write—rewrite—rewrite—rewrite
- make sure I have a strong (funny if possible) introduction
- put my hair in a ponytail
- try not to use a form of "to be" in the first sentence
- recall Ms. Coakley—my English teacher sophomore year

Following is Andrea's list reproduced again. The questions in parentheses are suggested questions that her tutor might ask to prompt her to think and generate more ideas.

- wear comfortable clothes (Such as? Why?)
- get my desk completely clear (Why?)
- keep rereading the assignment description (When? To get started? As you write? Why? How does reading it over and over help you?)
- PROCRASTINATE (Why did you put this word in caps? How do you procrastinate? What do you do? Why do you procrastinate?)



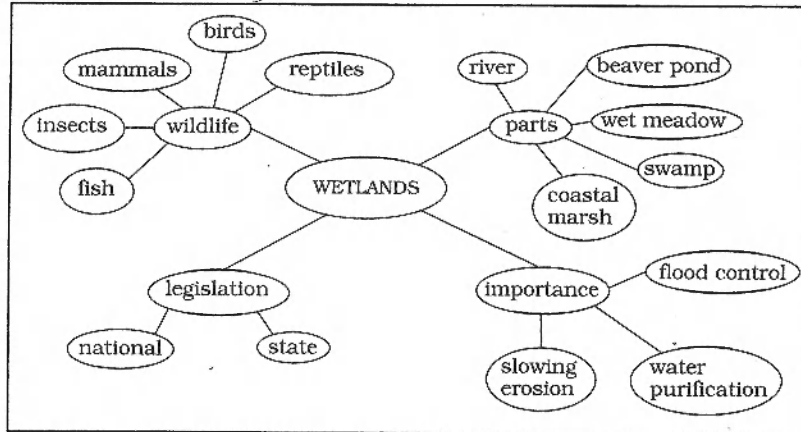
Shoe-New Business Macnelly. Distributed by King Features Syndicate.

- write out some ideas on paper, put them on my computer, and move them around (What do you mean by “move them around”? What do you do after that? Do you work only on the computer after that?)
- call my dad and read the paper to him (Why? How does that help?)
- write—rewrite—rewrite—rewrite (What do you mean by “write”? Why did you write “rewrite” three times?)
- make sure I have a strong (funny if possible) introduction (Why? How do you do that?)
- put my hair in a ponytail (Why? How does this relate to wearing “comfortable clothes”?)
- try not to use a form of “to be” in the first sentence (Why? How does this relate to having “a strong introduction”?)
- recall Ms. Coakley—my English teacher sophomore year (How did she affect your writing? What did you learn from her that affects your writing today?)

As writers' ideas evolve, paraphrase or mirror what you hear them saying in order to clarify, check, and sum up lines of thought. Pose questions that guide them toward considering the audience, such as “What does your audience know about...?” or “How can you make that clear to your audience?” You might also play devil's advocate and suggest an opposing viewpoint to writers. Responding to you will force them to examine their own ideas more thoroughly.

Freewriting. Ask writers to put pen to paper (or fingers to keyboard) and simply let ideas on the topic flow for ten minutes. Tell them to write words, phrases, sentences, or questions but to ignore punctuation and spelling. If they get stuck, tell them to rewrite the last few words over and over until the ideas begin to flow again.

Freewriting at the computer can be a quick and convenient way to get started. Allow the writer time to type in a list of ideas or thoughts on a topic. As you and the writer talk about the list and relationships among ideas emerge, these thoughts can be rearranged on the screen using cut and paste commands. Occasionally, people find it easier to freewrite on a screen

Clustering Diagram

that remains blank (often the case with those who have writer's block); you can adjust the monitor's brightness (or turn it off) to accomplish this.

Take, for example, Zachary, who comes into the writing center with only a topic: tarot cards. His tutor sits him down at a computer, asks him to freewrite, and leaves him for five minutes. Zach comes up with the following paragraph.

What do I know about tarot cards? You can tell your fortune with them. How accurate are they? I had this lady read mine at the Renaissance Festival last month. She was pretty accurate. I'm not sure how many there are. How do you learn to read them? Did anyone ever do any scientific investigation of them? Results? Where did they come from/start? Tarot cards. Tarot cards. The word "tarot" sounds unusual, maybe foreign. Do people all over the world use them? Sometimes in crossword puzzles—the word. What's on the cards? Pictures. Of what?

Zach and his tutor review together what Zach has written, looking for key words, phrases, or questions that seem promising. They focus on those and discuss or brainstorm. Zach's paragraph offers a wealth of details to explore further. The tutor might ask questions that will help Zach uncover more possibilities in key words and phrases like "accurate," "learn to read them," "foreign [word]," and "scientific investigation." Zach's reference to having tarot cards read at the Renaissance Festival might lead to questions about where others go to have tarot cards read.

Clustering (branching or webbing). Clustering not only helps writers explore their subject but also suggests how they might organize their ideas. With the writer, make a diagram with the central topic in the middle. Then, as you talk or chat with the writer about aspects of the topic, ask how each relates to the central topic and draw branches that show the relationships.

Effective with pen and paper, clustering also works especially well in online synchronous forums with drawing capabilities. In fact, using drawing tools, color, and highlight functions can help make these exercises more vivid for the writer.

The diagram on page 44 shows how one writer explored the topic of wetlands with a tutor. They began with the central topic—wetlands—in the middle. As they discussed aspects of the topic, the tutor asked questions about why and how each aspect related to the central topic. Eventually, the writer ended up with four issues related to wetlands: parts, wildlife, importance, and legislation—each of which had several sub-issues.

Other suggestions for finding and exploring a topic

With most writers, asking probing questions and discussing the answers can be enough to help them explore and generate ideas about a topic. For those who find coming up with ideas more difficult, a different perspective or way of looking at a topic can be useful. Asking writers to engage in one of the following exercises will not generate a paper, but at the least, it will offer some avenues to investigate.

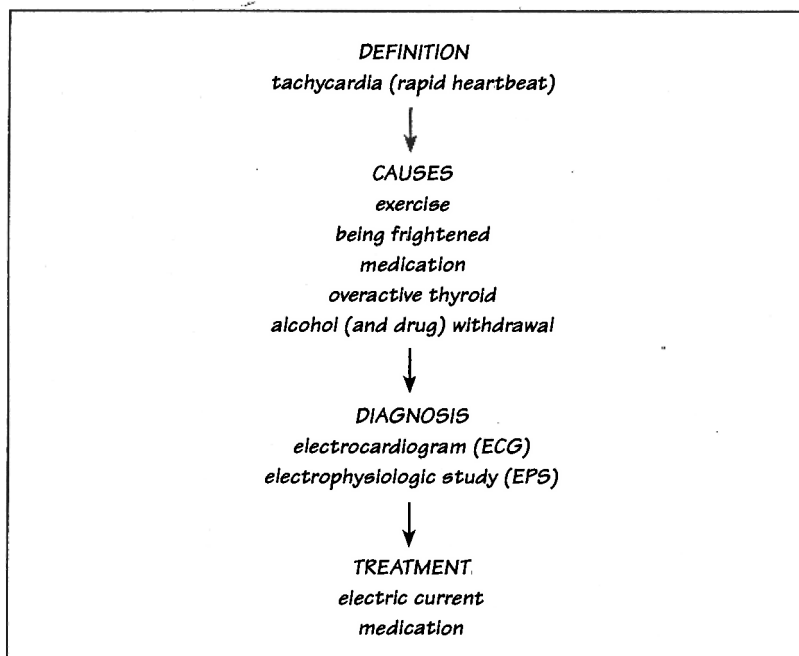
1. Imagine a scene that relates to the topic, and describe it. Try the same thing with a sound or smell.
2. Imagine yourself as someone else—your older brother, your mother, your boss. How would that person look at the topic? What would he or she say about it?
3. Write about the topic in an e-mail to someone with whom you feel comfortable.
4. If you could write this paper without constraints, what would you write about, and how would you go about it?

PLANNING TO WRITE

Once writers have generated sufficient ideas to get started, you can help them to organize those ideas and to plan to write. A note of caution: Some writers want to begin organizing a paper when they have only a few sketchy ideas, but continuing down this trail usually leads to a weak paper. You can help writers avoid this pitfall by making sure that they have clearly identified their audience, their goal or purpose in relation to that audience, and what they hope to accomplish in the paper. If the writer has his or her assignment description, review the purpose and scope of the assignment, as well as the instructor's expectations. There are several ways you can help writers organize and plan.

1. Ask if they know the conventions of and formats for the kind of paper that they are working on. What does a cover letter accompanying a résumé typically include? What are the options for organizing a comparison and contrast paper or a definition paper? What should be

Informal Outline



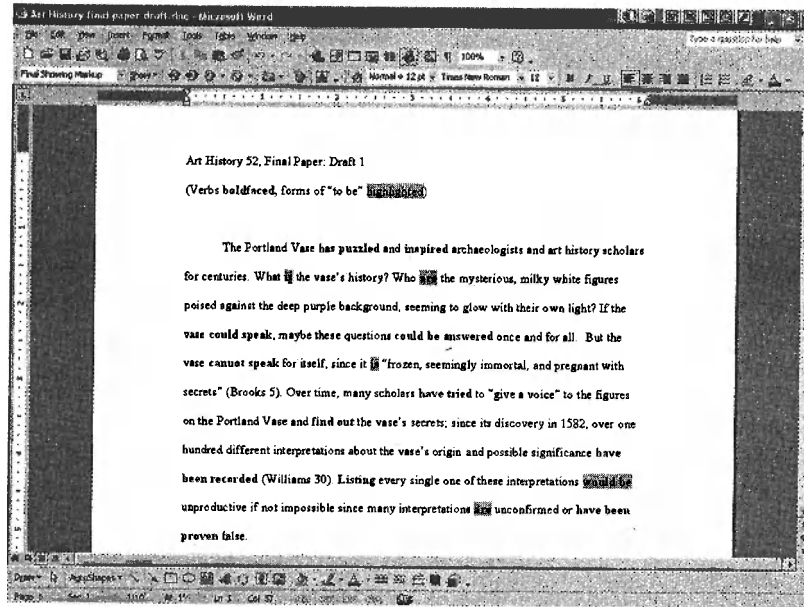
included in a lab report? If students are unsure, explain. If you also are unsure, check a handbook or guide to writing.

2. Help writers explore options by mapping out how the paper might be organized. Rather than make a formal outline, which can be too rigid and confining for many writers, suggest that the writer generate a more informal diagram, such as a list or flow chart similar to the one above. Writers can easily see the general shape of the paper but will feel more open to shuffling parts around if necessary.
3. Ask the writer to start drafting the thesis and topic sentences. It might be helpful to see the main ideas worked out in full sentences. These sentences can be a jumping-off point when the writer goes to compose on his or her own. Be sure to let the writer know that these sentences may be revised as she or he continues working on the paper.

WORKING WITH A TEXT AT A COMPUTER

1. To make writers more aware of their writing patterns, use the highlight, underline, or bold commands. For example, ask writers who overuse forms of the verb *to be* to highlight all verbs in a portion of the text.

Working with a Text at a Computer



You can then explain how to rephrase or combine sentences in order to achieve more vigor and variety.

2. As you discuss the concept of providing support for ideas, have writers highlight the main idea or topic sentence in each paragraph. They can then see if each remaining sentence in the paragraph supports that idea.
3. Using the Return or Enter key, writers can break a portion of their text down into sentences. This separation allows them to concentrate on smaller units and to see problems that sometimes get lost in standard text. In this way, you and the writer can look at matters of style (like sentence length and variety), coherence (like transitions from one sentence to another), and syntax (like fragments, comma splices, run-on sentences, and parallelism). The writer can also isolate whole paragraphs and then look specifically at the sentence order in each paragraph to consider rearranging them.
4. Likewise, the writer can cut and paste the main idea (a key phrase) from each paragraph. After moving these key phrases to the end of the text, the writer can create a kind of outline of the paper. From there, you and the writer can consider such matters as the thesis statement, organization, coherence, and evidence.



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Writing, Revising, and Editing

MAKING GLOBAL REVISIONS

Global revisions refer to the paper's overall development and organization. When helping a writer make global revisions, consider if the paper addresses the topic in a meaningful way and if it has a logical flow.

Development

- Did the writer follow through on points raised in the thesis?
- Did the writer offer enough supporting details and examples?
- Did the writer explain relationships between ideas?

Organization

- Did the writer organize according to a particular scheme or format?
- Did the writer organize according to the needs of a specific audience?

By first asking questions and talking with the writer about his or her paper's audience, topic, content, and structure, you get useful information and also give the writer the opportunity to indicate troublesome areas. As you then read through the paper together, you can compare what he or she has told you with what is actually on the page.

SITUATION	Writer has a draft. Writer has time to revise.
WHAT TO DO	Find out where the writer feels the draft needs improvement. Point out where the draft needs improvement. Offer suggestions.
HOW TO RESPOND	Question. Reflect or mirror. Offer suggestions and opinions.

One of you should read the paper aloud. Asking writers to read aloud engages them more in the tutoring session; however, explain that you will interrupt whenever you have a question or comment. Occasionally, you may prefer to read, reacting and commenting as you go. In any case, do not simply let writers sit there and watch you read silently, for that will only increase any discomfort that they may be feeling.

As writers talk about their ideas or read aloud, ask questions or make comments in order to help them clarify their thinking and offer suggestions for improvement. Be an active listener, and reflect what you hear after the writer has spoken. For example, you might respond with a statement like "What I'm hearing you say is that your audience is composed of other computer science majors, and you're trying to convince them that..." At this stage, focus on the larger issues of content and organization. Not only are they more important than matters of style or mechanics but you might also end up spending much of the tutoring session on a section that is ultimately deleted.

If you are tutoring online, you may not be able to communicate immediately with the writer; however, that should not prevent you from asking questions. Let the writer know your reaction as a reader. Consider modeling your comment like "I think you're trying to refer back to the thesis here, but I'm not sure. Can you make that connection more explicit?" The first statement will alert the reader to the global problem; the question will provide a starting place as the writer attempts to address the problem.

As you go through the paper together, you may be able to identify places where the argument is unsubstantiated, where the writer may need to conduct further research in order to find and incorporate more compelling sources. If you see an idea that is lacking support, consider logging on to the library's home page and helping the writer conduct a database search. (For more about online research, see Chapter 6.)

Other suggestions for global revision

1. Read the paper as a naive reader, and indicate those places where it needs more details or more specific details. For example, if you read a sentence like "Watching the university's production of *Hamlet* was an exciting experience," ask what the writer means by "exciting." What exactly was it about this production that made seeing it exciting? If you read something such as "My grandfather was a kind and generous person," ask for some specific examples or anecdotes that demonstrate his kindness and generosity.
2. Stop at the end of a paragraph or section of the paper to summarize what you have just read and to explain what you anticipate will follow. If what you say does not match the writer's intended message, he or she can see where misinformation, extraneous details, or other cues misdirect the reader.
3. Don't overwhelm the writer with too many suggestions for improvement at one time. First, see if you can identify the major recurring issues that impede the readability of the paper. Then, try to find one or

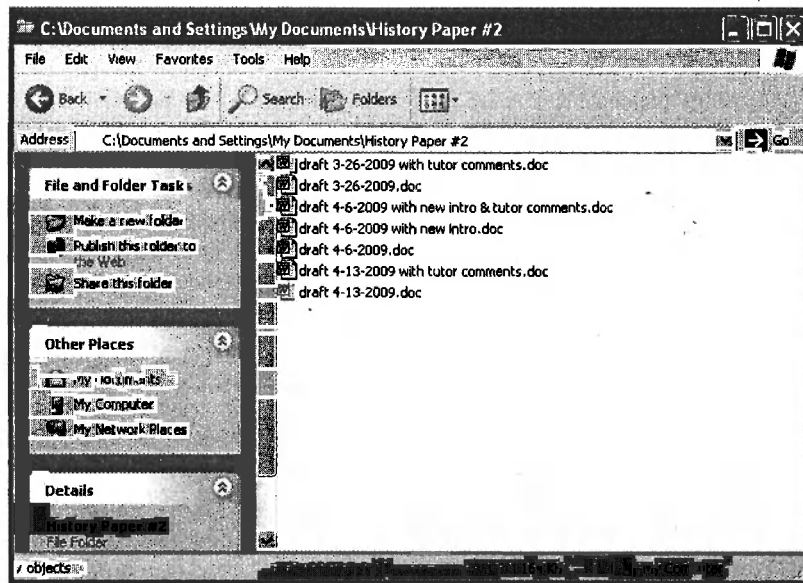
two sections or sentences that represent these issues, and spend some time working with the writer on these smaller pieces of the paper. If the writer seems frustrated, it may be better to select problems that are fairly easy to deal with in order to give him or her a more successful tutoring session. You can indicate that other areas need work and suggest that the writer make another appointment to attend to them.

Revising at the Computer

The computer makes it easy to revise without erasing, scribbling out, or trying to fit new thoughts or ideas in cramped spaces above and below the existing text.

1. Using the Return or Enter key, the writer can double or even triple space to gain room to insert comments, options, or definitions above or below the appropriate place in the text. Or, the writer can insert a revised version of part of the text above or below the original to compare and choose. He or she can also leave large blank spaces in appropriate spots for further development of the text.
2. Most word processing programs have a reviewing or editing function that allows the writer to track changes throughout the text. The writer can also insert comments to help remember the major points that you discuss in the tutoring session. These comments will appear in the margins and are thus easily distinguishable from the rest of the text.

Saving Multiple Drafts



Saving Multiple Drafts

Writers go through several drafts as they develop their writing, but they do not always keep each of those drafts. Encourage writers to save multiple, dated versions of their work instead of overwriting a single draft again and again. These earlier drafts provide a tangible record of how far a writer has come since the beginning of the writing process and may be useful if a professor wants a look at past drafts to ensure that the paper is entirely the writer's own work.

Revisiting earlier drafts may also inspire new ways of thinking as a writer struggles with a current draft. Is there a forgotten insight that might be expanded? Could an idea or point that was dropped initially be reintegrated into the current draft? Asking such questions may lead the writer to consider the current draft or some ideas for it in new ways.

MAKING SENTENCE-LEVEL REVISIONS

Sentence-level revisions involve strengthening and varying sentences as well as refining style. Inappropriate or imprecise language, wordiness, and choppiness are common problems in student papers. To help writers recognize these problems and learn to correct them, concentrate on a small section—a paragraph or several sentences. Later, writers can apply what they have learned to the rest of the paper. This approach also reminds writers that they are ultimately responsible for revising their papers.

Online tutors should be careful not just to correct mistakes but also to explain how writers can identify and correct future sentence-level errors. Although the reviewing function in word processing programs can be helpful, avoid editing the paper. Rather, copy and paste a problematic sentence or two into your comments, identify the mistake(s), and provide feedback.

Other suggestions for sentence-level revision

1. To improve the voice of the paper, ask the writer, "Do you talk like this?" Discuss the use of language in the paper, and then help the

SITUATION	Writer has a satisfactory draft. Writer has time and motivation to revise.
WHAT TO DO	Read carefully, preferably aloud. Consider each paragraph, sentence, and word.
HOW TO RESPOND	Help in reading. Point out kinds of problems. Question. Mirror and reflect. Offer opinions and suggestions. Demonstrate techniques for improvement.

writer rework a small section and eliminate, for example, stuffiness or stilted words and phrases. To make tone more appropriate in a formal paper, explain the conventions of formal writing. For example, explain that using contractions is inappropriate in a formal paper, as is the use of *etc.*

2. To eliminate wordiness, go through several sentences word by word with the writer to determine if each word is really necessary. You might also read wordy sentences back to the writer and then read the sentences again, leaving out what you think are excess words. Ask the writer to consider whether the words that you have omitted are necessary.
3. To improve choppy writing, have the writer read the paper aloud. (Often, it is easier for the writer to detect choppiness when reading aloud than when reading silently.) You might want to have the writer revise some problem sentences in the tutoring session.
4. If the writer tends to use several prepositional phrases in a row, read a few sentences aloud. As you read, accent the choppy effect that such phrases produce, and then show the writer how to eliminate at least some of the phrases. For example, changing "Running in the morning on the track on the campus keeps one fit" to "A morning run on the campus track keeps one fit" makes the sentence less choppy and less wordy yet retains the meaning.
5. Ask the writer to check his or her work for overuse of *to be* verb forms (such as *am, is, are, were*). He or she can improve emphasis by replacing these forms with more vigorous verbs and eliminating passive-voice constructions. If you notice that the writer overuses *to be* forms and the passive voice, ask him or her to circle all the verbs in a passage and then look at them and tell you what he or she notices.
6. For any of these sentence-level issues, take one of the writer's sentences, one of your own creation, or one from an exercise and demonstrate how making appropriate changes renders it more effective. Called *modeling*, this technique allows you to create several alternatives and to explain your reasoning for the changes.

EDITING FOR GRAMMAR, PUNCTUATION, AND MECHANICS

Tutors often worry that they must be thoroughly familiar with grammar rules, but that is not true. Good readers usually recognize a problem, though they may not always be able to explain it technically. If you are unsure about a rule or term, check a guide to grammar, punctuation, and mechanics. Another handy and excellent reference that should not be overlooked is another tutor.

When you encounter problems with grammar, punctuation, or mechanics, paint a larger picture for writers. Explain that such errors distract readers

SITUATION	Writer has a satisfactory draft. Writer has time and motivation to revise.
WHAT TO DO	Read carefully, preferably aloud. Consider each paragraph, sentence, and word.
HOW TO RESPOND	Help in reading. Point out kinds of problems. Question. Mirror and reflect. Offer opinions and suggestions. Demonstrate techniques for improvement.

from the paper's content. If readers pause to notice misplaced commas or misspellings, they lose the thread of the paper for a moment and must reorient themselves to continue reading. In the process, the paper's content may become less compelling.

As you discuss grammatical points, be flexible with your vocabulary. What one writer knows as a "fused" sentence another calls a "run-on." In addition, writers may be unfamiliar with terms like *comma splice* or *independent clause*. When you use technical terms, ask the student if she or he needs a definition of the term or further clarification. If you are tutoring online and use a technical term, consider embedding a link with the definition and explanation of the term.

In *Teaching One-to-One: The Writing Conference*, Muriel Harris suggests turning the process of understanding over to writers by offering enough explanation to start them off and then inviting them to "find and revise all instances of whatever problem was discussed, asking questions as they proceed; to reformulate the principle for themselves in terms that they are comfortable with; to write their own sentences demonstrating the rule; to cite uses of the rule in their own papers if that seems helpful; or to explain how the rule works in their sentence."¹ If serious problems with grammar, punctuation, and mechanics permeate a student's paper, concentrate on a small section—a paragraph or several sentences—to help the writer recognize and learn to correct these errors. Later, the writer can go through the rest of the paper and apply what he or she has learned.

Other suggestions for editing grammar, punctuation, and mechanics

1. Have writers read their papers aloud. In doing so, they often make corrections as they go, for the ear frequently judges more accurately than the eye. In addition, their changes afford you the opportunity to encourage them by pointing out that they really do know how to recognize and correct some of their errors.

¹Muriel Harris. *Teaching One-to-One: The Writing Conference*. Urbana: NCTE, 1986, 120.

2. Point to an error and ask a general question, such as "Do you see a problem here?" You might underline several sentences that reflect the same problem and ask the writer to read them aloud. If the writer cannot see the problem, focus on a single sentence. If he or she still remains uncertain, explain the error and see if he or she can identify it elsewhere.
3. Ask writers to indicate which sentences they feel uncomfortable with and then ask why.

Using a Handbook

A handbook serves as a concise and ready reference or manual on a particular subject. The late Diana Hacker described *The Bedford Handbook* as "small enough to hold in your hand... [and able to] answer most of the questions you are likely to ask as you plan, draft, and revise a piece of writing."² Whether seeking general help on new ways to think about narrowing a topic or more specific advice on a grammatical point or documentation, even the best writers frequently consult a handbook; no one knows all the answers by heart. As you work with writers, do not hesitate to consult a handbook and suggest that they bring their own handbooks to future tutoring sessions. Together, you can tag sections that writers may want to reference again as they continue to revise. Not only can you help them answer their questions accurately, but you will also be modeling the behavior of good writers.

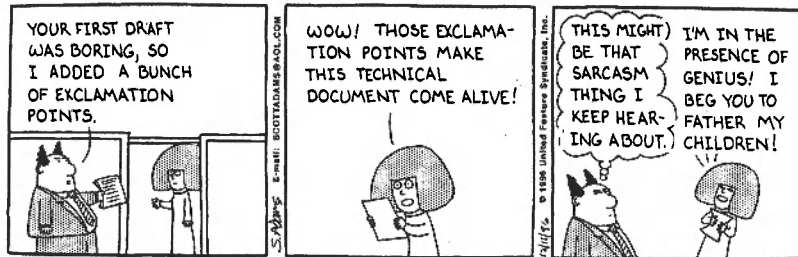
Coping with the Long Paper

Sometimes, writers find the task of writing a longer paper to be somewhat daunting. When they cannot complete the paper in one or two sittings, they can become overwhelmed by the task. As a tutor, you can offer suggestions not only for planning, organizing, and writing but also for coping with the process in general. Chapter 8 offers some additional guidelines for tutoring longer papers.

Some suggestions for coping with the long paper

1. Briefly discuss the writer's writing process with him or her. When is the writer's optimum time for accomplishing a writing task? Early morning, when he or she is fresh? Late at night, so he or she can continue working if inspiration strikes? Help the writer to determine the best time to work and to plan accordingly.

²Diana Hacker. *The Bedford Handbook*, 7th ed. Boston: Bedford/St. Martin's, 2006, xxv.



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2. Help the writer break the larger task of “writing the paper” into a series of smaller, more easily achievable tasks. The list might begin as follows: Determine a broad or tentative topic, research to see what material is available, reassess the topic and narrow it, draft an introduction, roughly outline the rest of the paper, and so on. Then, discuss planning each working session—research or writing—as another list of tasks, ones that can be accomplished within that time. The idea is to plan for achieving a sense of accomplishment and progress. In two hours, for example, it is doubtful that the writer will finish the paper, but he or she can think through and draft an introduction, then sketch out roughly what the rest of the paper might look like. Accomplishing these smaller goals allows the writer to feel some measure of success and progress.
3. Offer specific suggestions to make each writing session successful. For example, many of us procrastinate by doing tasks that enable us to avoid writing. Suggest that writers set a time limit for working—a kind of contract with themselves—and stick to it: “I will work from 7:00 to 10:00 p.m.” The promise of a reward at the end—updating a Facebook page, watching a television show, or eating a bowl of ice cream—increases the incentive to keep working.
4. Suggest that when writers finish working for the day, they take a few moments to plan the subsequent session. Deciding where to begin next gives the following session direction from the outset and enables writers to start work immediately.
5. Remind writers that writing is a process. They should pay attention initially to larger issues of content and organization, leaving concerns about sentence length and variety, spelling, punctuation, and the like for later.

Exercises for Using Writing References

EXERCISE 4A Exploring Prewriting Strategies

There are many strategies to use in prewriting. Check a handbook or writing textbook to learn about other techniques. Then, choose one and explain it to other tutors, showing how they might use it in tutoring. If time allows, demonstrate the technique.

EXERCISE 4B Developing a Handout

Individually or in small groups, develop a handout or online resource that you and other tutors might use with writers. The handout may offer help with a stage of the writing process, discussing, for example, prewriting techniques, or it may explain and offer an exercise for a grammatical point. As you work, keep your audience firmly in mind. Make sure that your explanations are clear and complete and that your vocabulary is appropriate for the writers with whom you work. Do not make the mistake of one tutor, a sports buff, who in an effort to generate interest developed an exercise using sports jargon; writers unfamiliar with some terms found the exercise confusing.

EXERCISE 4C Working with Handbooks and Other References

When you are tutoring, questions will come up that you cannot answer on your own. You may be uncertain about the parts of a proposal, a rule for using semicolons, or documentation according to the American Psychological Association (APA) format. In these cases, you may have to check references as you help writers. Such resources vary from writing center to writing center, but most centers have a collection of writing guides and handbooks, a list of helpful online resources, and a file of explanations and exercises.

To familiarize yourself with the resources available at your writing center, explore them and note at least two places—one text-based and one online—where you could find the following information:

1. accepted formats for business letters
2. an explanation and exercise on subject-verb agreement
3. discussion of thesis statement, with examples
4. strategies for tightening wordy sentences
5. guidelines for evaluating a Web site
6. rules for when to spell out numbers or use figures
7. exercises for correcting comma splices
8. advice on writing and formatting résumés
9. a discussion of subordination for emphasis
10. an explanation of cause and effect as a pattern of development
11. guidelines for putting together a PowerPoint presentation

12. the format for documenting a selection in an anthology using the Modern Language Association (MLA) style
13. the rules for use of *who* and *whom*
14. ways to avoid using sexist language
15. a list of common spelling errors
16. an explanation of passive and active voice
17. the conventions for referring to authors in the text of a literary paper
18. a list of logical fallacies with explanations and examples
19. guidelines for creating an entry in an annotated bibliography
20. information on what to consider with scannable résumés
21. explanations and examples of paraphrasing effectively
22. the correct spelling for the past tense of *cancel* and *travel*
23. information on e-mail etiquette ("netiquette")
24. rules for subject-verb agreement with collective nouns like *committee*, *audience*, and *couple*
25. rules for using abbreviations with proper names