

Introduction

ON LOCATION IN CLASSROOM-BASED WRITING TUTORING

Candace Spigelman and Laurie Grobman

In filmmaking parlance, actors work “on location” when they move from the sound stages, where the bulk of movies are filmed, to sites where geography and social life more closely represent the director’s intentions. The clear connection between the notions of “on location” and “on the scene” suggests the film crew’s submergence in the local environment, community, or culture. When one is working “on location,” exigencies are less readily choreographed; variables, such as climate, local inhabitants, or political conditions, cannot always be controlled. Our title, *On Location*, marks the movement, or relocation, of tutoring to the classroom, a setting beyond or outside of traditional language and literacy support. On-location tutoring occurs in the thick of writing instruction and writing activity, and on-location tutors operate within complex, hierarchical, contested classroom spaces. Tutoring “on location” means carrying on one’s back strategies and principles for sharing and building knowledge among peers in sites that—in myriad ways—threaten, contradict, demand, and support such projects.

In contrast to the more familiar *curriculum-based peer tutoring* model, *classroom-based writing tutoring* describes tutoring arrangements clearly integral to writing instruction—writing support offered directly to students *during* class. Classroom-based writing tutors facilitate peer writing groups, present programs, conference during classroom workshops, help teachers to design and carry out assignments, and much more. Their instructional sites range from developmental writing classes to first-year composition to writing across the curriculum classes to “content” classes where writing is assigned. Because on-location tutoring extends to a vast array of classroom contexts, its theories and practices have relevance for the many educators across the university who, in their varied and significant roles, advance writing instruction and strive to make writing central to students’ academic work. We therefore offer this volume to faculty in composition and across the disciplines, writing center administrators and

personnel, writing across the curriculum (WAC) administrators, graduate teaching assistants, and undergraduate tutors who seek continued discussion and assessment of classroom-based tutoring efforts.

In *On Location*, we argue that if classroom-based writing tutoring is to be staged and executed effectively, it must be understood by all stakeholders as a distinct form of writing support. Classroom-based writing tutoring is no less than an amalgamated instructional method, operating in its own specific space and time rather than as an extension of a single strand of tutoring principles. In the introductory discussion that follows, we borrow from genre theory and, in particular, from the concept of genre hybridity to conceptualize the distinctiveness of this tutorial form. While we acknowledge genre theory as, first and foremost, about texts and textual conditions, current research into the nature and application of genre for writing theory and for composition pedagogy succeeds in stretching (and sometimes breaking) existing textual boundaries.

We expand the concept of genre, taking quite literally what has been understood metaphorically in the notion of genre as *location*. Thus, Charles Bazerman describes genres as “environments for learning. They are locations within which meaning is constructed” (1997, 19). Anis Bawarshi contends that “genres do not just help us define and organize kinds of texts; they also help us define and organize kinds of situations and social actions, situations and actions that the genres, through their use, rhetorically make possible” (2003, 17–18) and further: “Genres function in the social practices that they help generate and organize, in the unfolding of material, everyday exchanges of language practices, activities, and relations by and between individuals in specific settings” (23). Locating and materializing genre in this way offers useful applications for discussions of teaching and tutoring in general and for classroom-based writing tutoring in particular.

It is our hope that *On Location* will signal a new phase in scholarly research on classroom-based writing tutoring. While earlier scholarship has focused on logistical and administrative issues and processes, emphasizing, among other points, the worthiness of such programs and how to set them up, this volume asks harder questions, which challenge, interrogate, and even critique classroom-based writing tutoring practices and principles. It poses new theories and offers alternative vantage points through which to reconsider long-standing theoretical controversies. At the same time, we are cognizant of newcomers’ questions regarding logistical and administrative issues, especially as configurations of class-

room-based writing tutoring multiply. In our concluding chapter, we suggest strategies for successfully implementing this important instructional practice, and we propose future sites of theoretical and practical inquiry.

This introductory chapter begins by tracing the intersecting instructional models that produced the hybrid genre we call *classroom-based writing tutoring*. To encourage our colleagues in their various roles to consider on-location tutoring, we discuss its value and importance for varied constituencies: from students to tutors to faculty to administrators. To acknowledge practical and theoretical difficulties arising from generic blending and blurring, we describe central conflicts for educators currently using or seeking to implement this form of writing support. Finally, we map the literal and conceptual territory that occupies our contributors.

CLASSROOM-BASED WRITING TUTORING AS GENERIC HYBRID

Anis Bawarshi's definition of genre allows us to conceive of classroom-based writing tutoring and other forms of writing support as genres of instructional practice, each with its own conventions, paradigms, and heuristics (2003). In his recent book, *Genre and the Invention of the Writer*, Bawarshi characterizes genres as "*sites* within which individuals acquire, negotiate, and enact everyday language practices and relations" (31; emphasis added). According to Bawarshi, generic force is dynamic and constitutive: he identifies genres "not only as *analogical* to social institutions but as *actual* social institutions, constituting not just literary activity but social activity, not just literary textual relations but all textual relations, so that genres . . . also constitute the social conditions in which the activities of all social participants are enacted" (31–32; emphasis in original). Understanding genres as social practices helps us to notice their regularized (seemingly inherent) agendas and limits. As Bawarshi points out, "A genre conceptually frames what its users generally imagine as possible within a given situation, predisposing them to act in certain ways by rhetorically framing how they come to know and respond to certain situations" (22). In other words, each genre produces its own conceptualizing frameworks, "horizons," or particular ways of understanding the world.¹

"The very nature . . . of contemporary genre theory," Wendy Bishop and Hans Ostrom explain in their introduction to *Genre and Writing*, "is to blur, dissolve, or at least cross boundaries; it is to violate decorum and trouble hierarchies" (1997b, xii). Crossing the boundaries of discourse

and practice, we build on Bawarshi's explanation of the material and ideological aspects of genres to characterize classroom-based writing tutoring as a specific instructional genre. Blurring and dissolving boundaries lead us to recent examinations of genre hybridity to appreciate that classroom-based writing tutoring emerges as a combination of particular attributes, perspectives, ideologies, and conventions of several initiatives—writing centers, WAC programs, supplemental instruction, and writing group pedagogy—that gained authority in the 1980s as student-centered learning, writing in the disciplines, and academic support services became regularized features of higher education.² Fundamental to all of these programs is a revaluing of collaborative learning, with its dual emphases on peership and the social construction of knowledge. At the same time, each tutorial or collaborative initiative maintains its own perspective and conceptual orientation.

The potential of genre hybridity has been recognized at the discursive level (with blends of academic and personal discourse), at the textual level (with blends of fiction and nonfiction, autobiography and history, prose and poetry), at the rhetorical level (with blends of literary and critical analysis). According to Patricia Bizzell, a hybrid does not privilege or subsume competing forms; rather, it “borrows from [contributing discourses] . . . and is greater than the sum of its parts, accomplishing intellectual work that could not be done in either of the parent discourses alone” (1999, 13). In Bizzell's view, exploiting varied generic conventions—including informal language, subjectivity, emotional expression, consensus building, cultural and personal references—enables new ways of thinking and richer modes of scholarship (11–17). Encouraging hybrid or experimental forms of discourse in first-year writing, Bizzell argues, may better prepare students for writing in multiple contexts (8). In literary studies, Laura L. Behling's (2003) term *generic hybridism* is especially useful for our thinking, not about texts, but rather about textual processes. Describing multicultural works as blurred genres, Behling emphasizes generic interplay among a text's multiple origins.³

As we understand these and other hybridity theorists, the hybrid entity manifests two significant features: it emerges as something new that results from combining various features of its parent entities, but it also enacts the play of differences among those parent features.⁴ From this perspective, writing centers, WAC programs, supplemental instruction, and writing group pedagogy each contribute important theoretical

perspectives and practical strategies that together form the animated amalgam that is classroom-based writing tutoring.

Writing center tutoring is perhaps the most obvious “parent” of classroom-based writing tutoring, as many of the contributors’ chapters attest. Undergirded by principles of democracy, student-centeredness, and peer interaction, writing center theory, research, and practice contribute these instructional and institutional values to classroom locations in which writing tutoring takes place.⁵ What’s more, writing centers can readily train tutors to work effectively with teachers and can intervene to ensure that students, tutors, and teachers achieve their instructional goals. Introducing writing center values to classrooms, and thus into the larger institution, helps to promote communication and build positive relationships among writing center practitioners, administrators, and scholars. Although on-location writing tutoring is a natural “next step” to one-to-one peer tutoring arrangements, it also modifies or altogether reverses some writing center principles, such as the tutor’s autonomy from a classroom instructor. Relationships with faculty and tutors’ immersion in classroom practices and assignments are among classroom-based writing tutoring’s most powerful features.⁷

The theory and practice of *writing across the curriculum* also contribute to the generic hybrid we refer to as on-location tutoring.⁸ In particular, WAC tutors, often referred to as writing fellows or writing associates, play an increasingly important role in WAC pedagogy.⁹ WAC tutors usually respond in writing to drafts of assigned papers and often meet one-to-one with students in writing conferences. On-location writing tutoring adopts from WAC the practice of faculty-tutor interaction, as faculty in the disciplines gain the all-too-rare opportunity to respect and value the ideas and skills of undergraduates. Moreover, classroom-based writing tutoring continues WAC movement efforts to impress upon students, faculty, and administrators the important role writing can play in thinking and learning by way of student-centered, active learning pedagogies. Finally, WAC, like on-location writing tutoring, does not specifically or intentionally target “weaker” students in a particular class but considers writing instruction crucial to all students.

Classroom-based writing tutoring also benefits from *supplemental instruction* (SI), particularly its commitment to all students, providing resources for students as their needs determine.¹⁰ Like on-location writing tutoring, SI acknowledges the importance of peers helping peers. However, on-location tutoring extends the role of the SI leader, whose

sphere of instruction is confined to course material,¹¹ to help students master both the particularities of the course and the more general strategies of writing and critical analysis.

Finally, *peer writing group* theories and benefits extend to classroom-based writing tutoring as well.¹² Like peer writing group members, on-location tutors encourage peer discussion and provide immediate peer feedback. They participate in peer conversations, encourage the collaborative construction of knowledge, and promote revision as crucial to thinking and writing. Like peer writing groups, classroom-based writing tutoring can promote across the disciplines decentered classrooms and more democratic pedagogies.

We have described these multiple “parent” initiatives to on-location tutoring in order to emphasize their specific strengths and achievements as well as to argue that, at their intersection, classroom-based writing tutoring occurs as a hybrid instructional genre, yielding a different conceptual framework. Significantly, although classroom-based writing tutoring incorporates elements of writing center, WAC, SI, and writing group theories, its contributions as a distinct instructional genre derive from its engagement *on the scene* (and, therefore, *as the scene*) of writing. Tutoring on location performs our contemporary understanding of writing itself, reaffirming that textual production is intrinsically collaborative, chaotic, and recursive.

As a hybrid genre that varies, modifies, extends, or rejects characteristics of its “parents,” on-location tutoring involves multiple, and sometimes competing, voices and complex choreographies. Engaging multiple voices and texts, this scene anticipates both consensus and conflict, collaboration and autonomy, agreement and resistance. Like writing itself, this scene of writing rehearses the often uncertain, recursive operations of discourse production, from inventing to composing to reviewing to revising. Like other writing acts, classroom-based tutoring is apt to be chaotic, even messy. Yet within this turbulent, hybrid classroom tutoring space, students, teachers, and tutors can locate themselves as writers.

THE VALUE OF CLASSROOM-BASED WRITING TUTORING

Certainly, most contemporary writing teachers reject the notion that writing is a solitary and autonomous act of discovery, and those involved in writing support attest to the social nature of writing in all their practices. Nevertheless, composition textbooks and teachers who assign writing too often regard both invention and composing as practices “within

the writer” that occur “before and outside the textured midst of things” (Bawarshi 2003, 4). Occurring as it does within the “textured midst of things,” classroom-based writing tutoring *enacts* collaboration: on-location tutors suggest language, ideas, and strategies that student writers may incorporate directly into their drafts; on-location tutors encourage collaborative conversation among writers and responders; and on-location tutors point out useful text sources from which writers may expand their arguments.

Because tutoring on location brings together diverse cultures and perspectives, it creates new opportunities for productive dialogue and relationships among sponsoring units within the university, classroom teachers, undergraduates working to improve their writing, and classroom-based writing tutors. Below we highlight the benefits of classroom-based writing tutoring as suggested throughout this collection.

First, student writers benefit from the wide range of learning and teaching practices encompassed by classroom-based writing tutoring. These varied instructional approaches expose students to a number of collaborative models and hence meet the needs of many different kinds of learners. Peer group leaders, for example, encourage active response among students in basic writing—students who, because of their inexperience and their labels as basic writers, might be less likely to engage in productive peer feedback. Students in classes ranging from math to psychology benefit from peer tutors’ writing expertise in the classroom and establish tutoring relationships that extend outside the classroom to the writing center environment.

Because on-location tutors bring assistance to the site where the writing is done, students benefit by having immediate answers to their composing dilemmas (even when they don’t know to ask for it). In classroom workshops and in the peer writing groups, writing activity and talk about writing occur on the spot so that students have the immediate experience of the writing context. Successful peers also prompt and support students’ use of writing as a form of inquiry; students across disciplines come to see that writing begins at the earliest—rather than at the latest—stages of research.

Equally significant, classroom-based peer tutoring performs for students the social nature of writing and of knowledge making; it enacts writing as collaboration. Prompted by “knowledgeable peers,” student writers are more likely to invent together and to engage in higher levels of discussion and analysis than they might on their own. Support and stimulation from classroom tutors usually lead to more productive, group-generated revi-

sions of students' essays. Moreover, because of their experience as successful college students, classroom-based writing tutors can help developing writers to appreciate the demands of the genres we call academic discourse. As members of genuine scholarly communities, students gain intellectual independence by engaging meaningful intellectual issues, opportunities to think and write like scholars without the heavy-handed "right" answers of teachers. With knowledgeable peers serving as models and facilitators, student writers gain greater confidence in their own insights.

For the most part, classroom-based writing tutoring also helps to decenter classroom power relations. The presence of tutors helps to dismantle hierarchy: teachers see that students (both peer tutors and enrolled classmates) can also be authorities. Likewise, it emphasizes the importance of active learning, as students talk and write together on site, in contrast to the kinds of passive reception learning styles, Freire's (1970) "banking method" of education, that most students have been conditioned to accept. More democratic teaching models give students at least some voice and therefore some investment in their learning, while new links, forged among disparate populations of students, tutors, and teachers, create supportive, heterogeneous college communities.

While tutors are busily working in classrooms, they too are gaining from their experiences. Like their fellow writing center tutors, classroom-based writing tutors can develop skills that will improve their own writing, including enhanced detecting, diagnosing, and revising strategies, greater audience awareness, and a more profound understanding of grammar and mechanics (M. Harris 1988). Across-the-disciplines tutors are building a repertoire of varied generic conventions while gaining flexibility and creativity in meeting multiple rhetorical situations.

In evaluating his on-location experiences, a tutor from the Penn State Berks Writing Fellows Program wrote: "I found that my writing has improved since the beginning of this program. I had always thought that I was a fairly good writer, but now I consider myself even better. After reading some of my group's papers, I noticed how important developing my arguments was. This helped me for my history class. My first essay was decent, but my argument was developed better in my second essay. I also brushed up on a lot of basics, such as comma placement. My group [the writing group he was facilitating] had comma trouble, so I made sure I knew what I was doing."

Another writing fellow wrote that her activities as a classroom-based peer tutor "contributed to my intellectual development" and helped her

“to critique my own work.” She explained: “I have learned the valuable tool of depending on another writer or peer to help oneself get through obstacles and generate new ideas in writing.”

Classroom-based writing tutors also develop skills beyond writing itself, including knowledge of how people learn and different kinds of strategies that are needed to explain or teach or communicate (M. Harris 1988, 29), which will be useful if they become teachers or if their professional fields require that they oversee the learning of others. With increased insight into how writers react to comments, positively or negatively, tutors learn to develop effective ways to respond to others’ writing. In their relationships with students and teachers, they also discover how communication breaks down or is interpretive. At the same time, they are developing a sense of their own autonomy in addition to leadership skills for guiding individuals and groups to recognize a problem, to diagnose its causes, and to offer good recommendations.

Teachers also benefit because on-location tutoring programs provide important kinds of instructional support and instructional development. Classroom-based tutors may introduce teachers to composing theory, writing center theory, and peer group theory; they may guide instructors to clarify their expectations, offer more consistent instruction, or develop more coherent writing assignments. In “content courses,” when writing tasks are grounded in composition theory, tutors and teachers benefit from current composition knowledge and practices not yet common to many disciplines. (For example, although for decades writing teachers have used peer groups, collaborative writing, and writing to learn exercises, such strategies have only recently found their way into the journals of higher education and journals of teaching in specific disciplines like science.) Moreover, tutors’ advanced understanding of literacy practices has the potential, at least, to foster in faculty and students notions of social change. Thus, classroom-based tutor-teacher collaborations often result in better-informed and innovative teachers and more active kinds of learning. At the same time, many instructors quickly discover that on-location tutors make their job easier: there are extra “hands” or voices in the room, assistants who reduce the teacher-to-student ratio when guidance and feedback are needed. In the end, the advantages of on-location tutoring are realized by students and teachers simultaneously in the form of more consistent writing instruction, increased feedback mechanisms for writers at all levels, and the production of more carefully conceived written documents.

Among institutional supporting units, writing centers can gain as well as give by sponsoring classroom-based tutoring programs. In the past, faculty have typically misunderstood writing center operations, often distrusting tutorial instruction and even discouraging their students from seeking such instructional support (Clark 1999, 155). However, writing centers that provide classroom teachers with trained, knowledgeable personnel establish their credibility and achieve prominence within the institution. Instructors in various disciplines begin to understand what writing centers actually do, feel more linked to the center, and hence recommend its services to students who need assistance. And in the reciprocity of teacher-tutor engagement, writing centers learn more about what teachers are doing and what they want. Classroom-based writing tutors have “insider knowledge” of classroom activities and teacher expectations, and this knowledge enables adaptations during writing center tutoring sessions. Ultimately, faculty support and appreciation of writing center tutoring may be realized in permanent funding dollars that allow centers to continue their good work and outreach.

Finally, as classroom-based writing tutors traverse and bring together institutional structures and programs, including WAC, writing centers, and supplemental instruction, they introduce fertile opportunities for multiple collaborations, innovative learning and teaching, and resulting writing improvement.

DISRUPTIONS AND AMBIGUITIES OF ON-LOCATION TUTORING

The essays in *On Location* illustrate that tutoring in classrooms can augment writing instruction and benefit students, tutors, faculty, and institutions in countless ways. Nonetheless, we realize that principles and theories underlying one-to-one tutoring, WAC theory and practices, SI, and writing group pedagogies may conflict with classroom-based writing tutoring efforts, producing confusion, ambiguity, and less effective instruction. Such uncertainties, we argue, are to be expected. If, as Behling and other genre theorists suggest, generic forms are themselves “unstable” (2003, 420), then the mixing of genres and the resulting hybrid forms may inevitably cause further turmoil.

Referring to literary texts, Behling argues that as genres shift, “our readings of these texts become unfixed, destabilized” (2003, 422). Likewise, our contributors show that, as a generic hybrid, classroom-based writing tutoring will be complicated, complex, and erratic. They reveal that associated theories and practices undergo constant adaptations and

alterations, like the cultural hybrids Stross describes, which “are revised and refashioned as . . . needs dictate” (1999, 263). While Stross refers to “the cultural perceptions of the developers, whether these perceptions be economic or ideological” (263), we have in mind modifications that are educational, pragmatic, and theoretically sound. In the discussion that follows, we bring to light some of the disruptions, conflicts, and complications that we have noted in the ongoing discussions of this hybrid form. In the succeeding chapters, our contributors continue the work of refashioning and revising, modifying and adapting, as pedagogical considerations, theoretical advances, and institutional contexts demand.

First, in clear and definite ways, the physical and ideological isolation of the writing center conflicts with the notion of on-location tutoring, which brings writing tutoring into the classroom and thus into mainstream institutional culture. Most writing center theorists hold that a designated space or place, a “room of one’s own,” is crucial to successful tutoring operations. Peter Carino, for example, celebrates the “communal aspect of the [writing] center as a microculture in which camaraderie replaces the competitive atmosphere of the classroom” (1995, 43).¹⁴ Likewise, according to Muriel Harris, the writing center’s physically distinct location, its bustle and informality, create a relatively safe space for talking about writing (1992b, 157–58). Moreover, in their relations with the university at large, writing centers have traditionally been marginalized sites, peripheral to mainstream academic practices. Indeed, the radical, outsider status of writing centers has been a great attraction for compositionists who view peer tutoring as an opportunity for subverting institutional hierarchies (Kail and Trimbur 1987; Healy 1995; Grimm 1999).

For many compositionists, maintaining this separation gives writing center work its critical edge (Warnock and Warnock, qtd. in Carino 1992, 44; see also Grimm 1999). Common writing center wisdom supports Stephen North’s “idea” that a writing center should be defined by the students who seek assistance; it should not “serve, supplement, back up, complement, reinforce, or otherwise be defined by any external curriculum” (1984, 440). Many writing center theorists hold with Harvey Kail and John Trimbur that in a setting relatively safe from institutional ideology, students can work together to understand themselves and to resist subordinating instructional forces (1987, 5). Inarguably, the autonomy that writing center supporters have battled so hard to attain may be lost amid the realities of tutoring in classrooms.

From an instructional perspective, established tutoring principles and classroom instructors' understanding of writing processes may also conflict. Instructors in the disciplines often hold traditional views of literacy; they may view tutors as editors rather than peer readers or consultants, or they may believe that the tutor's generalist training will not transfer to the specialist knowledge and disciplinary discourse conventions required for their specific writing assignments. Even in composition classrooms, non-intrusive methods advocated for one-to-one tutorials may not be the most effective strategies for in-class tutoring, where students and instructors expect immediate and direct answers to particular questions on specific writing assignments.

From a different angle, although the manifold classroom roles writing tutors can take (including classroom presenters, discussion leaders, workshop troubleshooters, conference consultants, and peer group facilitators) serve to promote an assortment of potentially powerful associations among tutors, students, teachers, and sponsoring constituencies, amid these crossings and connections the classroom-based writing tutor also occupies a space of ambiguity, a *relocation* fraught with potential conflicts among different institutional cultures. Like the writing center tutor, he or she straddles the role of both student and peer, but the classroom-based tutor must also contend with the competing claims of writing center theory and practices, WAC theory and practices, and classroom instructors, who are often untrained or differently trained in writing theory or WAC theory.

Classroom-based writing tutors may also find themselves working within competing systems of power. In some cases, the power and status of the sponsoring unit coordinator or the classroom teacher may restrict the tutor's instructional role and undermine her authority. Program coordinators may inadvertently undermine tutor authority in order to fulfill responsibilities—real or perceived—to other constituencies, such as faculty in the disciplines or college administrators, to ensure program continuation. Also, faculty who are institutionally or departmentally required to use classroom-based tutors may resent (and resist) sharing their classroom space. Moreover, even when instructors attempt to share authority, tutors' role confusion may lead them to reject it.

Across our chapters, then, these issues resonate, framing in their turn a set of oppositions—tutoring autonomy versus institutional immersion, nonintrusive versus directive tutoring approaches, traditional process-oriented strategies versus writing group pragmatics, tutors as peers versus

tutors as specialists, and tutors as students versus tutors as “teachers.” Such theoretical and practical oppositions are neither surprising nor disheartening, for we regard them as the logical products of genre hybridity. Thus, even as we recognize the forms of resistance, contradictions, and conflicts created by crossing locations and entering new territories, we also see evidence of the kind of dialogue bell hooks suggests is the real work of border crossing (although she believes it occurs too infrequently): individuals occupying different locations “sharing ideas with one another, mapping out terrains of commonality, connection, and shared concern with teaching practices” (1994, 130). We see faculty from various disciplines sharing authority with, and thus empowering, undergraduate writing tutors; and we find in tutors in our own projects and those of our contributors a certain strength that has allowed them to overcome the uncertainties of being on location in order to be effective, to varying degrees, in their new classroom roles.

The essays in *On Location* address the issues (both positive and negative) that we have touched on in this introduction. Overall, we have arranged our chapters into three broad sections intended to (1) highlight the alliances and connections on-location tutoring offers, both practically and theoretically, to supporting constituencies of teachers and students; (2) interrogate local strategies and resolve conflicts relating to the classroom scene of tutoring; and (3) address issues relating to institutional power configurations and role definition.¹⁵ We acknowledge that these categories are not hard and fast, nor are they mutually exclusive. As a hybrid genre, classroom-based writing tutoring provokes discussions that invariably overlap and intersect. In their professional lives, our contributors assume many instructional roles—classroom instructor, writing center director, tutor trainer, graduate student. Each of our three main sections conclude with a “Tutor’s Voices” chapter, in which we present an essay written by an undergraduate classroom-based writing tutor.