













Tutor Handbook
2013-2014 Edition



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Welcome

Welcome! *The Digital Studio Tutor Handbook* will introduce you to the mission and tutoring approaches of the Digital Studio and is designed to provide you with a set of basic concepts and tools to help you excel as a new tutor.

The Mission

The FSU Digital Studio, founded in 2008, provides rhetorical and technical support to students working individually or in groups on a variety of digital projects, such as designing a web site, developing an electronic portfolio for a class, creating a blog, selecting images for a visual essay, or writing a script for a podcast. Tutors who staff the Digital Studio help students brainstorm multimodal essay ideas, provide feedback on the content and design of digital projects, and facilitate collaboration for group projects and presentations.

The Studio

The Digital Studio adheres to many of the same principles and procedures of the Writing Center. However, unlike the Writing Center, where students are usually paired with a tutor for a one-on-one session centered around crafting alphabetic text, the Digital Studio is intentionally positioned in the “studio” model, creating opportunities for collaboration among students with or without tutor involvement for many different kinds of projects in many different modes.



How Does the Digital Studio Approach Writing?

Increasingly rapid changes in technologies means that composing involves a combination of modalities, such as print, still images, video, and sound. As basic tools for communicating expand to include modes beyond print alone, “writing” comes to mean more than scratching words with pen and paper. Writers need to be able to think about the physical design of text, about the appropriateness and thematic content of visual images, about the integration of sound with a reading experience, and about the medium that is most appropriate for a particular message, purpose, and audience.

So What Does this Mean for Tutors in the Digital Studio?

Since “writing” is conceived as “multimodal” in the Digital Studio, and the texts that students will create in the Digital Studio employ multiple modes and multiple platforms, tutors should aim to develop these skills in order to improve their tutoring practice in the Digital Studio:

- An evolving knowledge of a range of the new digital genres, tools, and platforms; since there’s always new tools being developed, this knowledge should continually be expanding;
- Fluency in the operation of the hardware and software students will frequently use;
- Development of information literacy skills in order to independently seek out resources to assist students;
- Awareness of design principles of web pages and other digital genres;
- Understanding of theory about the relationship between print and other modalities.

Multimodal Composing



Tutors in the Digital Studio should work to develop a skill set that centers around technology; however, no matter what technology you use, there are rhetorical concepts that should ground your tutoring session and direct your practice as a tutor.

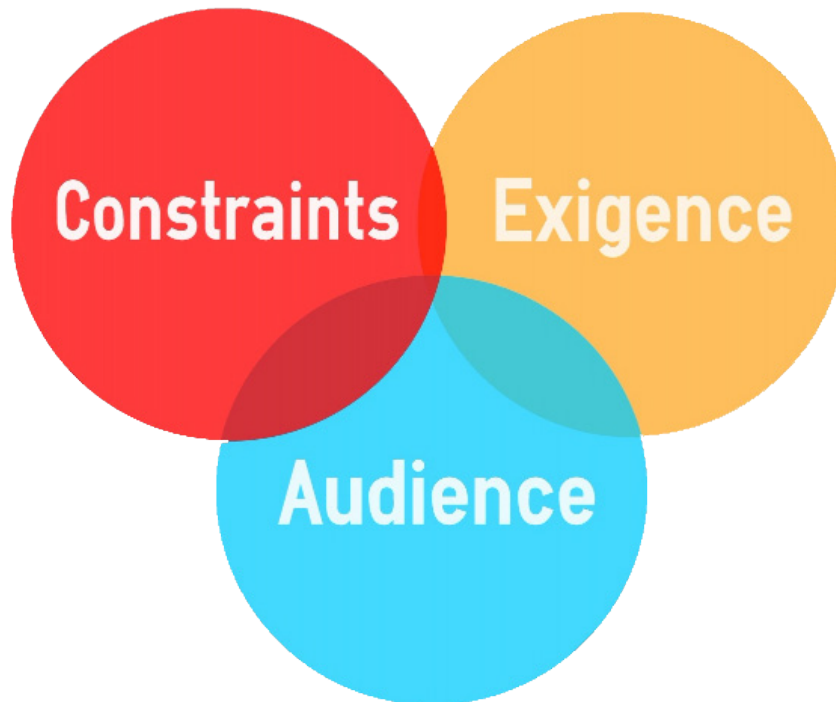


Rhetorical Situation

Lloyd Bitzer's concept of the "rhetorical situation" constitutes a framework that is applicable to every text that is created by students in the Studio. Bitzer envisions a "rhetorical situation" as made of three parts: exigence, audience, and constraints. Bitzer defines "exigence" as "an imperfection marked by urgency, it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be." In particular, Bitzer emphasizes that an exigence is capable of "positive modification" by discourse. In the Digital Studio, a tutor should focus on establishing the exigence for composing the text early on with your tutee. Second, Bitzer sees "constraints" as comprised of "persons, events, objects, and relations" that have "the power to constrain decision and action needed to modify the exigence." In the context of the Digital Studio, these constraints include the many digital and analog tools available to students, including language, tone, image, genre, colors, fonts, software, hardware, etc. Third, Bitzer sees an audience as "those persons who are capable of being influenced" by the text. Only after having a grasp on their particular rhetorical situation should students select among their constraints and begin creating their texts.

Before beginning an assignment students should reflect on several key questions:

- What is my exigence/purpose?
- Who is my audience?
- How might this text work beyond the classroom?
- Who might you imagine your audience to be?
- What might they look for or expect from this text?



The Rhetorical Situation

Information Literacy

The American Library Association defines “information literacy” as a set of abilities that enable individuals to “recognize when information is needed and have the ability to locate, evaluate, and use effectively the needed information.” The ALA further argues that “information literacy” also enables individuals to:

- Determine the kind/extent of information needed
- Access the needed information effectively and efficiently
- Evaluate information and its sources critically
- Incorporate selected information into one’s knowledge base
- Use information effectively to accomplish a specific purpose
- Understand the economic, legal, and social issues surrounding the use of information, and access and use information ethically and legally

Aristotle proposes that rhetoric “may be defined as the faculty of observing in any given case the available means of persuasion.” The Digital Studio serves as a place where students can learn more about the means available to them as they work to create more rhetorically effective texts. As we’ve seen, “constraints,” in the sense that Bitzer uses the term, is synonymous with Aristotle’s “available means.”

In the Digital Studio, tutors should strive to develop their own information literacy and to pass it on to their tutees. This means that as a tutor, you should familiarize yourself with the programs that are discussed in this guide, not only learning the features and functions in the program but also gaining an understanding of the kinds of composing situations in which the program would be useful (e.g. Photoshop for certain varieties of image editing, InDesign for certain kinds of document layout, etc.). You should also work to learn about the resources that are available for learning more about these programs and their functions (e.g. effective Googling, locating video tutorials, etc.). You’ll then work to instill this in the students you assist, first by modeling the same strategies you employed to learn the programs, and second by looking for information and resources and evaluating that information -- all while explicitly encouraging tutees to develop these skills on their own, to effectively and independently search for, read, evaluate and utilize information. Your ultimate goal is to enable and empower students to become more effective composers.

Session Procedures



When you're tutoring in the Studio, you not only represent yourself and the Digital Studio, you also represent the English Department and the university as a whole. A student's interactions with you can impact them and their college experience in innumerable ways, for worse or better. You should constantly strive to help students achieve their goals and ensure that they get the most from their time in the Studio. The more positive their experience, the more likely students will return in the future. With this in mind, the guidelines in this section will help you make positive impressions.



Session Procedures

Step One: Stop, Drop, and Greet

- **Stop** — Stop whatever you're doing when a student walks into the Studio. You want students to feel welcome immediately.
- **Drop** — Drop your current work in an overt way. The best way to make a student feel welcome and confident that you will help them is to show them that their work is more important than yours.
- **Greet** — Greet the student warmly. Let the student know that you're happy to see them and happy to help them. If you know the student's name, use it. If you don't, ask!
- **Orient** — Orient the session. Ask the student what they're working on. Ask them if they need individual assistance or if they are just there to work independently. Act accordingly.
- **Schedule** — Schedule an appointment. If the student does not have an appointment, ask them to make one before they get started. Always remember to have the student make an appointment at fsu.mycoline.com!
- **Check In** — Check in often. Ask the student at least every fifteen minutes how the work is going. You'll often have multiple clients working at the same time. A good tutor knows how to go back and forth between clients, asking them what they're doing and letting them work on their own.



Step Two: Rhetorical Situation

When you are working with a student, first focus on finding out information about why the tutee has visited. Ultimately, what you are aiming to do is develop an understanding both of the reason for the student's visit and the makeup of the student's rhetorical situation.

Audience — Most texts that students create are ideally completed for an imagined audience. But our students are well aware of the fact that their teacher is the actual audience for their projects. Bringing up the question of audience can be incredibly useful in helping the student direct their composition toward both the imagined and real audience of their text.

Purpose/Exigence — Students know that every assignment is actually an assessment, whether it's an assessment of their composition skills or of their ability to utilize a new technology. Discuss the purpose of the text with the students: Help them think about all of the parameters they're working within to help them achieve both their own goals and the goals of the assignment.

Constraints/Text — Most students come in wanting to complete a particular assignment. Our job is to help them pause and think about why they're doing this assignment -- and why they are doing it in a given way. Start by discussing the text they're creating and they'll learn a lot more than if you jump right into the process. Our job is to help them think about the text as a text, not just as an assignment. Get them talking and they'll learn to value their ideas about the text as much as yours.

Questions to Pose to Tutees:

- What would you like to work on today?
- What would be the best way I can help you?
- What course is this assignment for? (if applicable)
- How does this assignment fit in with the rest of the course? (if applicable)
- What is this assignment asking you to do?
- What is the assignment prompt? (if applicable)
- What is your instructor expecting from you for this assignment? (if applicable)
- Where are you now in this text?
- What ideas do you have for this text?
- What do you like about this text so far? Why?
- What do you think is less effective about this text? Why?



Constraints

Exigence

Audience

Session Procedures

Step Three: Technology

Technology: the number one explicit reason students come to the Studio. Teaching technology can be tricky. Even if you have worked in and are familiar with the programs in the Studio, students will often come in with questions about tasks that you have never thought about. When students have technical questions, follow these procedures:

Explain — Offer and explain the tool/process that the student could use to accomplish the desired outcome. Explain the logic of the tool/process so that the student gains the same understanding that you have. When you don't have the answer, be honest about it with the student, but assure them that you will find the answer and help them. Then use the resources at your disposal (help files, search engines, online tutorials, etc.), find the answer, and show the student how you found it. You're not just teaching students how to use the programs; you're teaching them how to learn the programs. And the best way to teach is to model.

Model — Modeling is simple: Explain a procedure, complete the procedure as you explain it (ideally on the projection screen so that they can watch you and follow along on their own machine), and allow them to attempt the procedure themselves.

Hand-off — The most important part of teaching technology process is patience. Let the student try and, yes, let the student fail. Just like you didn't learn to ride a bike while your parents held the handlebars, the student can't learn unless you're willing to let them fail and try again.



Projects and Programs



In the Digital Studio, you will come across several different kinds of projects, and it will be up to you and the tutee—after you’ve discussed the elements of audience and exigence—to decide which program fits the project best. As tutors, we are not here simply to teach our tutees how to use the programs. We are here to teach them how to learn use the programs on their own. Allow the tutees the room to explore, investigate, and make mistakes. That is how they will learn. Remember that it’s their project, so make sure that they maintain total creative control.



Projects and Programs

Projects

This section is dedicated to helping you understand the projects that come into the Digital Studio and the programs that lend themselves to these projects. Often, these projects and the programs listed under them will have to be mixed in order to help the student achieve their purpose for the project. You should use downtime in the Digital Studio to familiarize yourself with these programs, their main features and tools, and their problem areas. Having this general knowledge will enable you to assist students with those programs.

Image — Projects that are based off images typically require the students to edit and/or mash up multiple images in order to create their own image. Students will, more than likely, be cutting images, changing their elements, and adding text to the images.

Adobe Photoshop
MS Paint
Gimp

Layout — Projects that support the creation of a layout typically require the students to use a specific theme to create their own “setting” for their project. Students will, more than likely, be using a mixture of still images, personalized text, and subtitles to organize their work to fit the said theme.

Adobe InDesign
MS Publisher
MS Word

Video/Audio — Projects that consist of video and/or audio typically require the students to create, edit, and mash up borrowed internet videos/music with their own personally filmed videos/music. Students will, more than likely, be using a mixture of videos, still images, music, recorded audio, and text to create a coherent video.

Windows Live Movie Maker
AVS4You
iMovie
Audacity

Presentations — Projects that are based on presentation typically require the students to compose a visual presentation based off of or summarizing a previous work. Students will, more than likely, design their presentation around a particular theme using a program that allows for a constant and easy flow of ideas by merging images, video, audio, and text.

PowerPoint
Windows Live Movie Maker
Prezi.com
VuVox.com
Glogster.com

Website — Projects that lend themselves to websites typically require the students to create a personalized blog, ePortfolio, or website. Students will, more than likely, design their website around a particular theme using specialized areas composed of still images, videos, personalized text, and subtitles to organize their work to fit the said theme.

Wix/Weebly
Blogger/WordPress
Wikispaces
PbWorks
DreamWeaver
NVu
Kompozer

Projects and Programs

Programs

These are our most-often used programs in the Studio. You should familiarize yourself with these programs, educate yourself on their capabilities, and practice using them as frequently as possible. We have tutorial handouts for many of the programs highlighted here.

Adobe InDesign

InDesign is an industry-standard platform used by designers and publishers for advanced document layout. Because the features are catered to professionals in the printing industry, InDesign often seems counterintuitive to beginning users. However, since it is a part of the same Creative Suite (CS) as Photoshop, the programs have a number of similar tools and use similar terminology. InDesign is one of our most-used programs.



Adobe Photoshop

With Photoshop, you do both simple edits and advanced alterations to almost any image. From tasks as simple as cropping an image to ones as advanced as taking a figure from one image and placing it inside another. And like InDesign, Photoshop is one of the most popular programs in the Studio.



Windows Live Movie Maker (PC) and iMovie (Mac)

Windows Live Movie Maker is an easy and effective way to make a short, simple movie or moving photo slideshow. Users can edit video footage and add effects, audio, and transitions to both photos and videos. iMovie is similar to Movie Maker with some minor differences in features. When deciding between Movie Maker and iMovie, we often suggest that the tutee go with whichever operating system he or she is more comfortable with. However, both programs are fairly easy to use and don't necessarily require the tutee to have expertise for a specific operating system. More consideration should be given to which platform offers the right features for the project at hand.



Projects and Programs

Prezi.com

Prezi is an online presentation platform that is usually construed as an alternative to PowerPoint. You can choose from Prezi's many templates or create your own layout from scratch and add text, images, hyperlinks, and videos. Most students love Prezi once they have been introduced to it.



Wix.com and Weebly.com

Wix and Weebly are free, user-friendly, "What You See Is What You Get" ('WYSIWYG') website creators that allow students to create websites without knowledge of HTML or other web programming language.



Appendix: Key Terms



The purpose of this Appendix is to provide additional background on key terms that not only can help you in a session in the Digital Studio but also give you a more robust vocabulary to talk about your own work. Additionally, these terms play a central role for students in the EWM track, students that make up a large percentage of the Studio-using population. You will be in a better position to help these students with a working knowledge of these terms.



Key Terms

Purpose/Exigence

In his essay, “The Rhetorical Situation,” rhetorical theorist Lloyd Bitzer defines “exigence” as “an imperfection marked by urgency, it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be”; in other words, a rhetorical occasion for writing. In the tutoring scenario, the tutor should aim to establish the exigence for the tutee’s arrival in the Digital Studio, specifically, the assignment or piece of writing that your student aims to work on and what he/she aims to accomplish in his/her session. As the session progresses, you should help your tutee develop a sense of what response the assignment seeks and should work together to develop what Bitzer calls “a fitting response” to the prompt.

Audience

The composition theorist Douglas Park writes that “to identify an audience means identifying a situation.” He suggests that the issue of audience is one of “student writers learning to see themselves as social beings in a social situation.” Further, Lloyd Bitzer sees audience as “those persons who are capable of being influenced” by the text. In the tutoring scenario, the tutor should assist the tutee in seeing the imagined audience for the text beyond merely the real instructor for the course (without disregarding what the instructor expects from the assignment), and should, rather, help him/her see how the text operates situationally.

Constraints

Lloyd Bitzer sees “constraints” as comprised of “persons, events, objects, and relations that have the power to constrain power and decision needed to modify the exigence.” This includes the beliefs, attitudes, documents, facts, traditions or motives of the audience. In the context of the Digital Studio, this would also include the various platforms available to students. For example, depending on the exigence(s) that your student identifies, different software might offer different constraints.

Some questions to pose:

- What do you see as the exigence for this project?
- What are some ways that your project might effectively respond to this exigence?
- What might be some possible results/consequences of your project beyond the classroom?

Some questions to pose:

- How might this text work beyond the classroom?
- Who might you imagine your audience to be?
- What might they look for or expect from this text?

Some questions to pose:

- What might be the best platform to effectively respond to this exigence?
- In what ways might these various platforms constrain your aim to modify the exigence?
- How might your audience respond/reject your message via this particular platform?

Key Terms

Text

Traditionally defined as “any instance of spoken or written language,” this definition has been expanded via post-structuralist notions of a destabilized text (see Barthes, Derrida) as well as New Historical focuses on historical contexts in which a text is embedded (see Greenblatt). Recent research on visual rhetoric has stressed the visual image as equivalent to the written word understanding “texts” (see Berger, Finnegan, Foss). Work on “multimodality” considers “texts” to be comprised of many different “modes,” such as texts, images, mediums, and materials working in sync to achieve its rhetorical ends (see Kress, Shipka). Further, scholars have also focused on the materiality of texts (see Benjamin, McGann, Trimbur). In the tutoring scenario in the Digital Studio, where the exigence permits it, you should assist the tutee in considering all the available modes in developing their text, and should help him/her develop an awareness of the rhetorical ends these different modes might achieve. Further, tutors should help the tutee develop a text that represents an appropriate response to the exigence and consider the needs of an audience.

In his *Rhetoric*, Aristotle develops three kinds of rhetorical appeals or “proofs” that may affect an audience: logos, ethos, and pathos.

Logos

Logos, according to Aristotle, specifically aims to appeal to systems of reasoning that an audience finds convincing and persuasive. Although frequently translated simply as “logic” or “reasoning”, it might more accurately be defined as “thought plus action.” Thus, logos ultimately “mobilizes the powers of reasoning” to persuade an audience to act. A composer should aim to uncover the assumptions the audience holds about a subject and develop a persuasive premise based upon these assumptions, and in the tutor session, you should direct your student to consider these questions as they develop their text.

Some questions to pose:

- What argument are you aiming to make?
- What argument might be the most logically persuasive to your audience?
- What platform might be best to present a logical and persuasive argument?

Ethos

Ethos, according to Aristotle, is the authority and credibility of the composer, suggesting that establishing ethos offers another means to persuade an audience. For example, the ethos of an undergraduate might be particularly strong when discussing issues of campus safety, while it might be harder to establish it in other scenarios. In the tutoring session, discussion of ethos can lead to questions of effective grammar, punctuation, and different uses of language, but it can also encourage the tutee to consider

Some questions to pose:

- What ethos are you aiming to present to your audience?
- What ethos would be make you appear most credible to this audience?

Key Terms

how various audiences and communities might have different expectations of what ethos might entail. Further, as texts become more widely circulated digitally and consumed at a remove from the author, it is also important to help students consider how different digital venues have an effect on ethos.

Pathos

Pathos, according to Aristotle, is a proof that appeals to the emotions of the audience; an effective text, should “activate or draw upon the sympathies and emotions” of the audience as a way to persuade them to accept a particular viewpoint.

Some questions to pose:

- To what degree might pathos be effectively used in this situation?
- How appropriate is the use of pathos in this situation?

The Five Rhetorical Canons

Roman rhetoricians codified rhetorical practice into what is known as the five canons of rhetoric: Invention, Arrangement, Style, Memory, and Delivery. Although these five canons are frequently presented in a series, in no way should these be seen as a linear progression; rather, the five canons represent a “network” or “ecology” in which each of the canons are connected to and influenced by the others to a lesser or greater degree. Kathi Yancey envisions the five canons as interacting, and, “through that interaction they contribute to new exigencies for invention, arrangement, representation, and identity. Or: they change what is possible”. Ultimately, each of these five canons represents sites in which you can discuss and assist with the development of a text with a tutee.

Invention

Invention, at its simplest, is about finding something to say. Janice Laurer writes that invention can be seen as “strategic acts that provide the discourses with direction, multiple ideas, subject matter, arguments, insights or probable judgments, and understanding of the rhetorical situation” (2). In the tutoring session, the tutor should assist the tutee in inventing, finding, and developing material for the text at both the local scale and the global scale.

There are multiple brainstorming strategies that the tutor can use to help the tutee develop ideas about the direction they want to take the text. In addition, invention asks writers to consider the situation in which they write, since particular ideas, and styles of conveying ideas, will appeal to different audiences differently.

Some questions to pose:

Local-

- What might be a more effective word here to convey your idea?
- How might you write this sentence to make your meaning clearer here?

Global-

- What is the main idea(s) that you would like to convey here?
- What might be the most effective means to convey these ideas?

Key Terms

Arrangement

Covino and Jolliffe see arrangement simply as “the art of ordering the material in a text” (22). However, the arrangement of a text is more than moving text and images around; it plays a key role in how an argument is both developed and presented in a text and received by an audience. In terms of the visual design of texts (particularly digital texts like we see in the Digital Studio), arrangement assumes a more central role: how the information is presented, how the argument progresses, and how an audience will view and navigate through material.

Style

Another of the five canons of rhetoric, style is traditionally the artful expression of ideas to create a positive impression on an audience in order to persuade them. Paul Butler writes that style involves a series of “choices that writers make about everything from the words we use (diction) and their arrangement in sentences (syntax) to the tone with which we express our point of view. . .and the way we achieve emphasis in a sentence” (1). A central debate surrounding the canon of style questions, however, is to what degree style is mere ornamentation or whether style plays a more substantial role in the creation of ideas. Certainly, style can be connected to pathos since style is often used to appeal emotionally, but it can also be linked to ethos, since particular styles of language create ethos differently for different audiences.

Memory

Memory, as Covino and Jolliffe note, seems to “bear the most residue of the oral culture in which rhetorical theory has its ancient roots” (24). Certainly, memory represented a crucial aspect of delivering oral speeches in front of a physical audience. However, contemporary considerations of this canon take into account the technologies that are involved in the development, storage, and circulation of texts.

With digital texts, managing the data that comprises your text can involve online cloud computing websites, such as FSU’s dropbox system, dropbox.com, Google docs, Google drive (which are all free and easy to use), or hardware such as flash

Some questions to pose:

- How might you arrange elements on your page that makes your argument clear to your audience?
- How might the visual arrangement of materials help bolster or undermine your argument?

Some questions to pose:

- Considering the situation in which you are writing and the audience that you are aiming to appeal to, what might be the most effective employment of style?
- What ethos are you aiming to project in this rhetorical situation?
- Is an emotional style appropriate in this situation?
- What modes best constitute/convey your chosen style?

Some questions to pose:

- What kind of technology do you expect your audience to have available to them to access and read your digital texts?
- How best might you accommodate the technological needs of your audience?

Key Terms

drives or other kinds of external hard drives. Digital media, then, represents an “externalized” means of “memory” in which technology plays a role in “data management.”

Delivery

The fifth canon, delivery, has historically involved the use of the voice and the body while speaking in front of a physical audience. However, like memory, digital technology has encouraged theorists to reflect on what delivery entails today. For example, in the Digital Studio, delivery raises important questions for students in the process of inventing, creating, and implementing texts.

Multimodal/Multimodality

For Gunther Kress, a “mode” is simply a “resource for making meaning” and can include a wide variety of things like “image, writing, layout, music, gesture, speech, moving image, soundtrack and 3D objects” (79). For Kress, these different modes offer different potentials for making meaning and so a composer should carefully consider the affordances of different modes and which modes are best suited for a particular rhetorical situation. “Multimodality,” then, involves bringing different modes--verbal, visual, and aural—together in a single text. In this way, discussions about different modes are related to discussions of “available means.”

Remediation

In their book, *Remediation: Understanding New Media*, Jay David Bolter and Richard Grusin define “remediation” simply as “the representation of one medium in another” or as a “complex kind of borrowing in which one medium is itself incorporated or represented in another medium” (45). Frequently, students, particularly those in FYC or EWM courses will be assigned “remediation” projects. For example, frequently students will be asked to remediate a written assignment into a digital one, like a website, but remediation does not preclude other kinds of mediums, such as video, sound, images, paintings, drawings etc. In the tutoring session, this translates into questions about genre, purpose, audience, and medium, among others.

Some questions to pose:

- What genre would be the most appropriate to this rhetorical situation?
- What might the different affordances of the different possible genres be?
- What platform, then, might be most effective in delivering this genre to an audience?
- What file types might be most appropriate to best deliver this text to the widest possible audience or to your targeted audience?
- What platform might be the most effective at delivering and circulating your text?

Some questions to pose:

- Which modes are available to you in this rhetorical situation?
- Which modes are appropriate to this rhetorical situation?
- In what ways might particular modes highlight / undermine your argument?

Some questions to pose:

- Why have you chosen to remediate this into this particular medium?
- • What are the affordances (what does this medium help you do well) and what are the constraints (what does this medium not allow you to do) of this medium?

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