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A JOURNAL OF WRITING CENTER SCHOLARSHIP

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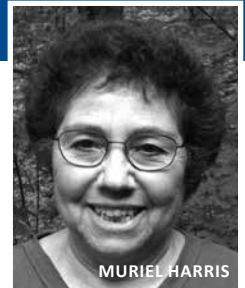
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Editor's Note

Muriel Harris

This issue of *WLN* begins with an article that responds to the perennial question of how to help tutors improve their tutoring practices. The training method Alex Funt and Sarah Miller Esposito employ involves videotaping tutors as they meet with writers and then having the tutors review their tapes afterwards. Funt and Esposito explain the process and also emphasize the professional development that occurs as the tutors watch those tapes and reflect on what they see and hear.



For those with reading and analytic skills interested in research, Bonnie Devet recommends Interpretative Phenomenological Analysis (IPA) as a research tool. In addition to explaining the theory and methodology of IPA, Devet notes that it is a “doable method” that draws on skills those in writing centers already have.

This issue also contains several Tutors’ Columns that have waited too long before reaching publication. That tends to happen because we normally have limited space for only one Tutors’ Column per issue. Kristi Girdharry offers her account of how important mindful reading is for students as preparation for writing their papers. Girdharry details one student’s progress as she worked with him to improve his reading habits. Heidi Nobles draws on her experience as a commercial editor to distinguish two types of editors—the copy editor and the substantive editor—and how their roles differ. The distinction provides a useful framework to help tutors examine their roles, especially when working with students who seek the services of a copy editor while tutors see their role as that of substantive editor. Finally, Alexandra Bottelsen, describes her study of student perceptions of their writing center and the extent to which those perceptions match the staff’s efforts to brand themselves. Spoiler alert: the tutors were gratified to find that perceptions on their campus matched the center’s self-image.

In the “stay tuned” mode, *WLN* Associate Editor Elizabeth Kleinfeld is working on a plan to form remote writing groups for writing center folks. Look for announcements in *WLN* issues, on the usual listservs, and the *WLN* blog in the spring.

Video Recording in the Writing Center

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In his recent book, *Around the Texts of Writing Center Work: An Inquiry-Based Approach to Tutor Education*, R. Mark Hall discusses video recording tutors as a professional development exercise. Hall experimented with video recording to address tutors' interest in gaining more control over the observation process and more insight from observations and debriefings. While Hall notes it is premature to draw any conclusions from limited experience, he argues that video recording "seems to open new possibilities for examining and reflecting on tutoring practices, building on an already well-established culture of observation and inquiry-based learning" (41). Writing centers have used footage of scripted and acted tutorials for training purposes for decades. Tim Catalano reviews this history and follows Shelly Samuels in preferring to record real sessions and review them using a questionnaire (Catalano 8-9; Samuels 5). Peter Carino similarly outlines a self-evaluation process for reviewing video- or audio-recorded sessions (13). Tracy Santa has more recently recommended video for capturing visible signs of active listening (8). While tutors' experiences with video recording are frequently discussed, there have been few attempts to systematically gain their perspective, even as the experience of being recorded has changed since the era of the camcorder.

Increasingly accessible and familiar forms of video-recording technology like tablets and phones present new opportunities for observation, reflection, and training. Video recording allows writing center staff and coaches to observe sessions without having to schedule observations at a particular time and place, to strain to hear through cubicle walls and adjacent conversations, or to rely on memory and hastily jotted notes to provide feedback. In our center, video recording enables our writing center coaches to gain perspective on their work with students by reflecting on session videos individually, during staff meetings, or in meetings with supervisors. We also compile footage into training videos that

provide coaching models and discussion material for current and future staff. In this article, we seek to add to the conversation about video recording in writing centers by sharing our writing coaches' reflections on our recording process. We will also describe the procedure we used to systematically record 117 sessions in 2016-17 and 121 in 2017-18. Our research and experience support the idea that video observation, if implemented deliberately and self-critically, offers a productive professional development and self-reflection opportunity for writing coaches and a flexible complement to in-person observation.

By surveying our coaching staff about their attitudes toward regularly recording their sessions, we learned that while some coaches were initially nervous about video recording, they felt increasingly comfortable as it became a regular part of their practice. They saw it as an opportunity to get an objective perspective on their sessions, develop self-awareness, find reassurance in their successes, track their growth over time, and notice and improve upon communication dynamics. A majority preferred video observation to in-person observation and indicated that they would continue the practice of video recording if the decision were left to them.

OUR VIDEO-RECORDING PROCESS

While our center has experimented with video observation in various forms since the early 2000s, since 2016 we have systematically ramped up our efforts. In 2017, we required coaches to record a minimum of any two sessions per month for a goal of eight recordings per semester. We typically begin recording in mid- to late-September. This gives our newly-trained coaches a chance to acclimate, while still introducing recording early enough in the school year that it is normalized as routine. To initiate coaches into video recording, we give an overview of our process and goals in a dedicated staff meeting. We assure the coaches that the staff will not be watching all of their videos; that the main benefits are self-observation, reflection, and growth; and that any video observation from administrative staff is in the spirit of supportive, constructive feedback. We also attempt to invest the coaches in the idea that they are serving our writing center, future coaches, and, by extension, students by collecting footage that can be used for training and improvement. Returning coaches who have gone through the process often testify to these points and help alleviate any apprehension that new coaches may have about the process.

After describing the purpose of video observations and the fate of the recorded footage, we next walk coaches through the process step by step. From the coach's and the student's perspectives, the process is simple. To avoid intimidating first-time visitors to the writing center, we ask coaches to approach only returning students about being recorded. When a student who is a candidate for recording arrives, the coach asks for permission to record the session, indicating that the video footage will be used only for internal training purposes. If the student agrees to be recorded, the coach leads the student to a designated recording cubicle that is outfitted with our primary recording device—an iPad clamped to the cubicle wall and equipped with a USB microphone. Here the coach presents a permission slip for the student to sign. Then the coach checks that the iPad is angled to capture the space where they will be seated before hitting "record." Rather than using the iPad's built-in camera app, the coach uses an app, MoviePro, that has been configured to produce lower-resolution videos with more manageable file sizes. When the student has left, the coach ends the recording and marks its date on a Google Sheet. Designated graduate assistants transfer the videos to a secure university network drive. When coaches are not working with students during their regularly scheduled hours, we ask them to access this video vault to watch their previously recorded sessions.

To aid their reflection and our production of training compilations, we created an online survey form that coaches use to analyze their videos. The form asks coaches for the timestamps of moments that they regard as good training models. The form lists suggested categories such as "Brainstorming," "Asking effective questions," and "Consulting a resource." The form also includes reflection questions about what the coaches felt went well, where they saw a need for improvement, and how they would rate the session relative to their other sessions. The timestamps narrow down what may be worth watching in our many hours of video footage, and the reflections help us continue to mentor and support our coaching team. Through this process, a total of 78 videos were analyzed in 2016-17, and 70 were analyzed in 2017-18. The typical coach spent between five and ten hours per semester watching and processing these videos.

SURVEY

Methods: While we felt that the video recording process was helpful, we wanted to more formally gauge that impression. After obtaining IRB approval, we surveyed our staff of sixteen coaches

in February 2018, by which time new coaches had accumulated months of experience with video recording. The survey asked questions about coaches' likes and dislikes about the process, their attitudes toward video recording, and their preference for video or in-person observation. Thirteen of the sixteen coaches responded to the anonymous survey. Using a descriptive approach, we independently coded their responses, looking for trends in what coaches valued and disliked or wanted to improve about the process. We then negotiated our individual codes and decided on vocabulary that reflected both of our observations.

Results: The coaches felt more positively about the recording process than we expected. When asked to rate their attitude about recording sessions on a scale of 1 to 10, with 10 being the most positive, the average rating was 7.38. Eight of the thirteen coaches preferred video observation over face-to-face observation, and six coaches specifically mentioned feeling more comfortable as they grew accustomed to video recording their sessions. When asked if they would continue recording if it was up to them, nine of the thirteen answered "Yes," four answered "Maybe," and none answered "No." One coach's explanation of the answer "Yes" captured the predominant view: "I believe videotaping, though possibly uncomfortable at first, ultimately creates a strong, concrete means of self-reflection in order to improve one's coaching. Being able to see a recording multiple times allows a coach to look at every detail and see what works and what does not work." We identified six themes in the benefits they described.

BENEFITS OF VIDEO RECORDING

Objectivity: The coaches appreciated that the videos allowed them to revisit their sessions with some distance. "Sometimes I remember things differently or in a skewed way," one coach said, adding, "The videos help me see what actually happened, tune into different things than I did in the session, and assess my coaching from a more removed perspective." Another coach added that video recording was "the only way that a coach can really go back, see what exactly transpired during a session, and reflect on it." Another coach liked having a "concrete way" of looking at how questions and strategies were communicated and of watching the student's reactions to gauge what was effective and ineffective. One coach reevaluated their sessions after watching the videos: "The dissonance between these impressions can be very instructive in that I tend to see more clearly where I need improvement or where I was actually more effective than I

might have thought.” Video offered a more objective supplement to memory that helped coaches self-assess their work with students.

Self-awareness: For some of the coaches, the process of recording videos made them more attuned to their habits and practices in a way they felt was helpful. One coach explained: “I also think that recording myself has made me more self-aware. I find myself being meta-coach after recording my sessions, and while that wears off after a while (and I find myself relaxing a bit more), I think that those small adjustments I make in my coaching after recording my sessions remain with me.” Another coach expanded on the idea that videos were a “helpful source of self-awareness:” adding, “I’m better at managing my posture and body language during the sessions that I know others will see than I am when I’m more relaxed and in the mindset of privacy (notwithstanding the fact that I’m aware sessions are never formally ‘private’).” Knowing that the videos have afterlives and that others might watch later helped this coach self-manage.

Reassurance: While self-awareness turned to self-consciousness for some of the coaches, the videos were also a source of affirmation. One coach observed: “One thing that I’ve appreciated is the ability to see that I’m often helping the student more than I think I am. The voice of my inner critic can be loud, and I always wonder if I did enough when a student leaves. Watching sessions enables me to see that students are generally satisfied.” In another coach’s words: “I felt that watching them also allowed me to see what I was doing right that, perhaps, in the moment, I thought that I was botching in some way.” These coaches gained a renewed sense of confidence from watching their videos.

Growth: Because they recorded and watched videos at regular intervals, many of the coaches appreciated being able to see their growth over time. Many comments in this area reflected the tradeoff between growing pains and progress. “While some may dread it,” one coach said, “the overall benefits you receive from viewing do inform real adjustments that one can make to improve their performance.” Another added, “although I really didn’t love watching my own videos, I’ve certainly seen at least one way that I wanted to improve, which I wouldn’t have noticed had I not had a chance to review the session.” While the coaches did not generally review their videos with enthusiasm, they almost all found opportunities for growth and progress in what they watched.

Communication dynamics: Video reflection also provided a helpful means of examining non-verbal communication and its role in a session. One coach's comment captured two recurring themes of pace and body language: "I like keeping track of the time, so I can see how much time I spend talking or how much time I give a pause. It's also been helpful to watch my facial expressions and consider how students might interpret them." Another coach identified a particular habit to change: "It's minor, but the main thing I noticed was how much I touch my hair! I know how important body language is (particularly in these situations), so it was helpful to see that. I've since made an effort to remedy this habit." By watching their videos, coaches noticed the non-verbal dynamics that shape their interactions with students. As one coach put it, there were "things that can [be] revealed through video recording that I think cannot really be revealed through any other method of observation."

Training models: While self-reflection and improvement were the most common benefits that coaches cited, a few also felt invested in our goal of using the footage to improve our training. One coach explained: "I like the whole process, and I see the importance of recording our sessions as the footage could help train future coaches, which then has an impact on the student body we serve." This coach saw value in our effort to provide the exemplary, non-theoretical models of coaching that trainee coaches have often requested.

THE VIDEO RECORDING EXPERIENCE

Coaches did criticize aspects of our process of recording and reviewing videos. Three of the sixteen coaches noted that it can be awkward to ask for written permission to record at the start of the session. There were also some easily addressed complaints about logistical issues such as draining the battery, aiming the camera successfully, or wanting to record when another coach was using the equipment. Some coaches felt it was tedious and isolating to watch as many as sixteen of their own videos in a year, and a few found recording two videos per month excessive. Proponents of in-person observation cited the value of immediate feedback compared to the delay made possible by recording, and three coaches hoped for more external feedback opportunities from staff and peers.

While most coaches acknowledged some degree of anxiety as another cost of video recording, two coaches felt especially self-aware. One coach was concerned about a potential observer effect: "I worry that students or I might act differently with the

knowledge that we're being recorded, which in turn obviously impacts the vibe of the session and our ability to truly assess what a 'normal' session is like." Another coach felt that the permanence of video recording added another layer of anxiety: "A video is long-lasting and can be played for people who don't know me. There is more distance with a video, and I worry that it is easier to be critical and judgmental in that context." This coach felt more comfortable being observed by colleagues and wondered how sympathetically unknown future coaches would look upon sessions recorded in a long-lost context.

Despite these concerns, the majority of coaches (eight out of thirteen as reported above) expressed a preference for video observation over face-to-face. One coach, arguing that video observation was less of a hindrance to the session dynamics than face-to-face observation, described tradeoffs between the two formats: "I find it much easier to keep my focus on a session instead of the observation when it's just a non-living, non-breathing camera hanging out in the vicinity." Another coach echoed this sense that video observation felt less anxiety-provoking: "I think perhaps the video is a little bit less intrusive, which is why I think I would prefer this method. I would feel a little bit more nervous having someone watch me in-person than through video, and this nervousness might affect the quality of my session." While coaches voiced a range of experiences, all acknowledged a role for video recording at our Writing Center.

CONCLUSION

For our part, we continue to experiment with how to present the process in a way that conveys our goals for video recording, persuades coaches of its benefits, indicates the staff's supportive intentions, and minimizes fears about surveillance. We have already begun to act on our coaches' suggestions for improving the process. In the rare case that a coach has come to us with concerns about a particular video, we have removed it from our collection, but we have now added a checkbox on the online survey form for coaches to flag videos for exclusion from training materials. In response to coaches' requests to record less frequently, we have lowered the minimum requirement to one video per month. Finally, to create more and timelier opportunities for feedback, in April 2018, we instituted a round-robin style peer feedback activity suggested by a coach. As we continue to streamline our process and make video recording more enjoyable and productive for our staff, we encourage other writing centers to experiment with video recording for training and professional development.



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IPA as a Research Tool in the Writing Center

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Writing Center scholars have often called for directors to conduct empirical research. Such work is, indeed, beneficial. As Jackie Grutsch McKinney explains, it contributes to the field of rhetoric/composition, examines writing center practices, helps directors “make better decisions” as well as “strong arguments” to administrators, evaluates the lore handed down from centers to centers, generates academic standing, and just lets directors “enjoy our work more (or again)” (xix-xx). As a director, I have found one research method valuable both for its ease of use and for developing the consultants themselves: Interpretative Phenomenological Analysis (IPA) (Harrington et al.). While carrying out any research may sound intimidating, directors and their consultants should be reassured about employing IPA because it lets researchers tap into their existing strengths of reading and analysis, leading to empirical research that provides insight into writing center work.

IPA’S THEORY AND METHODOLOGY

Since the 1990’s, IPA has been used extensively in health psychology, especially in Europe and the United Kingdom. It is not quantitative but qualitative research. For example, in health care studies, participants, such as male stroke victims who rely on wheelchairs (Larkin and Thompson 106-07), talk about their lives so researchers may determine how participants make sense of their worlds, both personal and social (Smith and Osborn 53). In fact, IPA assumes people’s talk, thinking, and emotions are connected (Smith and Osborn 54), and from this talk arises subjective knowledge (Eatough and Smith 8). Seeing the participant as an “experiential expert” (Eatough and Smith 8), IPA researchers assume the individual’s experience is seminal to making meaning. Accordingly, IPA is a very humanistic process.

While RAD research starts with a hypothesis to be proven, such as how consultants use their writing center experiences in their ca-

reers, IPA does not; it proceeds inductively, locating the meanings consultants assign to their experiences (Reid et al. 20; Larkin and Thompson 103). Also, instead of a random sampling, IPA examines a fairly homogeneous group based on key factors, like consultants working in a center during the same years. Because IPA is attempting to reveal a detailed, in-depth analysis focused on each person's talk, it usually works best with a small sample (Pietkiewicz and Smith 9), such as several consultants from one center.

In face-to-face interviews, a researcher usually begins by asking participants questions and letting them speak, while tape-recording the responses; in this semi-structured process, the researcher asks questions in any order, depending on the perspectives or ideas that arise (Pietkiewicz and Smith 10). Data can also be collected through diaries, letters, focus groups, dialogues, (Pietkiewicz and Smith 10) or, in centers, from online message boards or consultant surveys. Then, the data are transcribed, not using the symbols from conversational analysis, but by writing down exactly what was said before analyzing it (Smith and Osborn 65).

Next, the researcher analyzes the transcripts. In the margins, they note what was said, what is interesting or significant about the participants' responses, or what is important to the participants (Larkin and Thompson 105). These comprise the subject matter or "topics." On the other side of the page, the researcher registers what those events imply, or the "emerging themes." Then, they look for clusters among the themes, pointing to larger ideas called "superordinate concepts" (Smith and Osborn 70). For example, a consultant describes how her work helped her as a student:

After spending hours in the writing center, assisting students and sometimes receiving help for my own writing from my fellow consultants, I began to develop stronger writing skills: my grammar improved, I was able to write and edit my own papers more easily and quickly, and I began to see notable improvement in my classes. I went from an above-average student to a student who thrives on excelling in each and every class at college.

Based on what the researcher reads in the excerpt, they create categories, such as here, the topics seem to be "writing," "grammar," and "better grades." The emerging themes, then, are "improved writing" and "self-confidence"; these themes may be clustered under the superordinate concepts of "knowledge about the writing process" and "self-efficacy." Each researcher determines the topics, themes, superordinate concepts for their participants. The IPA researcher analyzes one interview at a time (Smith and Osborn 75); then, the researchers get together to coordinate their readings of the interviews. It is also always best if the results

can be validated, with participants' responses being encoded by a second group of readers.

IPA does overlap with the better known Grounded Theory (GT) approach to qualitative research. As psychologist Jonathan Smith explains, "Qualitative research forms a fuzzy set—there are overlaps and distinctions between IPA and GT" (email). IPA and GT "ground" the research in real-world data, letting a hypothesis bubble up from the readings. Both also use coding to examine individuals' lived experiences. However, IPA describes the experience for one participant at a time before moving on to the next ("Frequently"), while GT researchers may carry over what they have collected to the next analysis, often letting the findings cross-fertilize.

It might even be argued IPA is more empathetic than GT because of IPA's hermeneutics applied to the responses. In IPA, researchers look for the "whole to parts, parts to whole, and [the]context for both parts and whole" (Eatough and Smith 12). To mine the responses for such meaning (Eatough and Smith 13), IPA researchers ask, "What is the person trying to achieve here?" (Smith and Osborn 53), "What matters to the participant?" and what meanings do these concerns have for the participant? (Larkin and Thompson 106). The IPA researcher, then, compares how the "nuggets" (Eatough and Smith 13) discovered fit with others or with the whole of the participants' talk. Because many consultants are trained in the humanities, the IPA process can be compared to interpreting literature. Readers of Hamlet's famous "To be or not to be" soliloquy look for topics and what these topics reveal about Hamlet's view of life (themes). After analyzing one participant, IPA researchers talk to additional participants, eventually looking for themes and superordinate concepts across the cases (Larkin and Thompson 107).

For centers, IPA is a very doable method, especially when directors want to involve consultants in research. After all, consultants are familiar with the close reading IPA demands and with noting themes, as they do when reading scholarly articles for their own research assignments. In fact, one consultant said IPA reminded her of how her composition professors taught her "to comb a scholarly paper and analyze it for its most significant contributions."

HOW IPA WORKS FOR A CENTER RESEARCH QUESTION

To see how IPA works for a research question, consider the IRB-approved survey four consultants¹ and I conducted with our center's

former consultants. Although inspired by Bradley Hughes, Paula Gillespie, and Harvey Kail’s Peer Writing Tutors Alumni Research Project (PWTARP), the consultants and I decided our survey would investigate a topic the PWTARP had not covered: how the consultants’ experiences benefited them while still in college. Following IPA, the consultants and I did not start with any hypothesis about the center’s impact on the graduated consultants. In fact, the survey asked just one simple, direct question, as open-ended as possible to elicit full responses: “In what ways did working in the center help you while you were a student in college?” Unlike long, structured questionnaires, this one question allowed researchers to look for “unanticipated topics” (Smith and Osborn 58). From fifty-four former undergraduate consultants at a mid-sized (10,000 students) liberal arts college, I was able to locate thirty-one of their post-college emails (no easy task since graduated students vanish like a morning mist). These alumni, with varying majors, were trained through monthly meetings stressing non-directive tutoring. Most had tutored at least two years, some even three. Sixty-seven percent (21/31) responded, often with single-spaced, one-to-two-page answers. Because all had graduated between 2014 and 2016, face-to-face interviews were not possible, so consultants used IPA on the written responses.

To model how to identify IPA’s topics and themes, we practiced by examining an excerpt from one alumnus’ comments. Table 1 shows the consultant’s response, including topics (in italics), emerging themes, and superordinate concepts:

TABLE 1: A Researcher’s Analysis of a Consultant’s Comments

Consultant’s Response	Topics	Emerging Themes	Superordinate Concepts
<p>When I first started work, <i>I was living at home with my parents and did not socialize much. I am an introvert by nature and working as a consultant was the first job that took me out of my comfort zone.</i> I am grateful the center gave me the opportunity to overcome my shyness.</p>	<p>Living conditions; Shyness Leaving one’s comfort zone</p>	<p>Personal growth</p>	<p>Acquiring interpersonal skills</p>

After the practice session, current consultants and I independently read the survey’s responses, asking IPA’s hermeneutic question, “What is the graduated [consultant] trying to achieve here?” (Smith and Osborn 53). As we analyzed, each of us filled in a chart with the graduated consultant’s name, topics raised, quotations

as evidence for topics, emerging themes (issues, ideas), and possible superordinate concepts. Each consultant charted seven or eight responses. Next, we coordinated our charts. For instance, when charts contained the themes “building confidence,” “overcoming shyness/making friends,” and “contributing to the academy,” we classified these under the superordinate concept of “self-efficacy.”

Admittedly, IPA often focuses on a small number of respondents. It can also be said the results, while interesting, may seem applicable to only one center. By and large, though, centers are similar across institutions with recurrent situations, especially for their consultants (Griffin et al. 7), and consultants respond to those similarities, resonating with other centers’ experiences. Our IPA work, for instance, reveals three superordinate concepts that likely resonate with other centers’ experiences. With consultants working daily with students’ writing, it is not surprising that 61% (n=13) felt their writing knowledge had improved: being “submerged” in a community of writers (both with clients and with fellow consultants) helped them understand that writing is forged by interacting with other writers. Because of the cornucopia of personalities passing through a center’s doors, another superordinate concept arose: 42% (n=9) improved in their development of interpersonal skills. One alumna specifically reported how her work helped with that perennial college problem of handling roommates, while another stressed she learned how to talk to her professors: “Before I worked in the center, I did not know how to talk about my writing to a professor.” A third superordinate concept also emerged: 66% (n=14) of the former consultants developed self-efficacy, meaning if you think you can do something, you will try to do so. If an athlete believes she can complete a marathon, she does the work necessary to run the race. When a consultant recalled how she was invited to speak to an incoming group of freshmen about writing term papers, she confessed to being nervous: “But I took a step back and I said to myself, ‘I have had experience with clients so I know what I am doing.’ Working in the center builds confidence.”

HOW CONSULTANTS FELT ABOUT CONDUCTING IPA RESEARCH

Because IPA stresses finding topics and themes, it can be especially useful for analyzing written responses. As a consultant noted, “The responders were past writing center employees, so naturally the quality of the writing was very high . . . so that main ideas and topic sentences were easy to find.” Another consultant com-

pared IPA to conducting research for her own term papers: “I do exercises quite like [IPA] whenever I sit down to read dense scholarly work that I might need to utilize for a research assignment.” IPA offers another advantage. Daily, consultants deal with writing center issues, so analyzing the statements was not hard. As a consultant explained, “I am familiar with the subject and purpose of the writing, so it was easy to find the topics and themes.” Consultants also believed conducting IPA led to a greater perspective on their own work. For instance, a consultant identified with her graduated colleague who had described the role empathy plays for successful tutorials:

[A]s this former consultant said, to display “a desperate need to understand our students, recognize their fears, and to humbly admit to the student that we have all shared similar academic struggles” is often all that stands in the way of a student unwilling to learn and a student excited about their potential. So, while I may have noticed I was growing my empathizing powers, I hadn’t necessarily realized this possible “function.”

So, using IPA encouraged a consultant to crystallize her feelings about her writing center work.

CONCLUSION

As with any survey relying on self-reporting, like IPA, it is hard to determine how much the responders truly do what they say they do. It may also be argued IPA runs counter to current theories of language and experience. Social construction stresses that language controls experience, while culture shapes participants as they recount their experiences. Although IPA acknowledges respondents describe their world views only through the language their culture provides, IPA also emphasizes the worth of the individual’s experience, the “expressive ontology” (Eatough and Smith 21), where humans are seen to shape, even create their own worlds, “despite the limitations imposed by material and biological conditions” (Eatough and Smith 22). IPA, indeed, seeks these private perspectives or “personal constructs” (Smith and Osborn 15), as revealed in the participants’ stories. From these stories arise portraits of centers, portraits useful to directors who, like all writing program administrators, must explain their program’s vital purposes to the academy. IPA, with its methodology so familiar to humanities-trained students, can be valuable for such reports.

NOTES

1. Thanks to current consultants for their IPA analyses: Chloe Field, Natasha Liggons, Victoria Rego, and Jake Webb.



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Tutors' Column: "'Enough to Write the Papers': Reading and Reflection in the Writing Tutorial"

Kristi Girdharry
Johnson and Wales University



It is early in the spring semester at my large public institution when a visibly stressed student enters the writing center to talk about a one-page summary/response paper that is covered in red markings. I put my hand over the paper in front of us to shift his focus and ask him some general questions about himself and his interests as a student. Before getting back to the paper, we look through the syllabus, and I note the course description emphasizes critical thinking, writing, and reading.

"What's the reading like for this course?" I ask. "Dave" explains that he tries his best—often reading during his short work breaks—but it takes him a very long time to complete the readings. He is pretty sure he comprehends the readings, but he is unsure about how much he is retaining. "Enough to write the papers," he says nonchalantly with a thick New England accent.

By "papers" he means the short, red-splattered documents he has brought to our tutorial session today. Analyzing his response, I get the sense that this session is not about the writing in front of us. It is about the reading and thinking Dave needs to attend to before typing his papers. Because I am also observing composition courses as part of my graduate teacher training, I'm noticing that students often aren't spending enough time critically reading, but this is the first time I've meaningfully discussed reading in a tutoring session. I suggest some strategies: turning off his phone, timing his reading, and annotating. We run out of time in our session, and I try not to feel guilty about not addressing the writing he brought with him. I help him make an appointment to see me the following week at the same time.

When Dave sits down with me again, he starts our session by telling me he used the suggested reading strategies and they have worked for him. He pulls out a short summary of a reading he wrote before our first session. It has a lot of red on it. I look

over the comments, one of which reads: “I know you’re seeing a tutor this semester, but I’m not sure tutoring will give you the amount of writing help you need to complete this course.” Dave seems unfazed by this comment, so I don’t mention it to him, but it bothers me. Looking at this example of Dave’s writing, maybe I would have thought the same, but I know that his flawed writing is a direct result of his reading. He pulls up the response he has written for this week, and it is much more thorough. Although he has multiple issues, he is already making progress. I see that he is articulating the larger points of the article and copying his own reading notes into his summary. His writing comes across as choppy, but Dave is beginning to engage with the genre more appropriately.

With Dave’s experience, there was an opportunity for the professor to see an example of his writing early in the semester; however, it is not uncommon for some professors to go weeks without getting a writing sample. As tutors, we see certain issues right away, and thus we become triangulated with the student and instructor and have to negotiate these types of teaching moments in a way we hope is not contradictory to the pedagogy of the course. As tutors, we blur the lines of teacher/peer/student, but we always want to have the professors’ goals in mind. In this case, Dave needed to read an article, offer a summary, and write a response in order to showcase his critical thinking skills. While he wanted to zoom through all of this at once, as his tutor I knew we needed to slow down and take it step by step.

When I ask Dave about his reading habits for a Self-Inventory—a chart that we create together to think about the type of work he has to do and how to best manage it all—he reports that it takes him a long time to read course texts. He works forty hours a week at a big department store and reads on his breaks or before bed. Simply creating this inventory prompts Dave to realize there are certain time management strategies that can help when it comes to his reading comprehension. Finding a quiet, comfortable space is an idea he knows will help. While a seemingly small realization, this type of self-reflection is a major breakthrough for Dave during our *writing* session.

When I see Dave the following week, he is excited to show me that he has indeed improved on his writing—fewer red marks! He wants to work on his next response, but he has to finish the reading first. I suggest he finish it during our time together. I’m pleased to see him reading with his pen in hand, underlining

and making small marginal notes. After he finishes, Dave begins writing his response. I feel guilty again that I am not “tutoring” him but just sitting next to him trying not to be awkward. When he finishes, I am genuinely proud of the way he has revised his notes into more formal sentences. Is Dave’s progress due to his interactions with his fabulous writing tutor, or is something else going on here? Something, perhaps, I could bring forward to other sessions?

In her article “Reading Across the Curriculum as the Key to Student Success” Alice Horning writes, “Developing students’ writing skills requires developing their reading skills. If they haven’t read and worked with nonfiction prose models in the genres of their major discipline, it will be much harder for them to produce such prose.” Dave’s instructor, presumably someone with much experience in the discourse community of the class’s discipline, was assessing Dave on the form and content of his summaries, both of which were somewhat new to him. It seems that when exposed to this discourse community through close reading, Dave was able to emulate the prose in a way that made his writing clearer and fit this instructor’s expectations more closely. Although I felt uncomfortable being silent during our tutoring session, I was facilitating a *mindful* reading practice. Ellen C. Carillo describes mindfulness in an academic reading context as “a particular stance on the part of the reader, one that is characterized by intentional awareness of and attention to the present moment, its context, and one’s perspective” (11). With Dave’s schedule and previous reading habits, it would have been very difficult for him to experience such mindfulness, but with proper coaching he was able to make some good strides in our tutoring session.

This is not to say that teaching students to be mindful readers will automatically make them better thinkers and writers. Yes—Dave needed help with reading before writing, but the difficulty of the course material seemingly hindered his ability to respond. As Mariolina Salvatori and Patricia Donahue explain, reading should be thought of as a “transaction between *reader* and *text*, where both play a role in the construction of meaning” (6). Difficult texts come across as a type of authoritative discourse that can stifle the “transaction”: students sometimes feel silenced by words and ideas that are not easy to understand, no matter how mindful they are in those moments. Because we are not content tutors, sometimes the best way to help the student is to talk about asking the instructor for help—whether that’s crafting an email together or even roleplaying what to do during office hours.

Nowadays in my primary role as a writing instructor, I find myself reflecting on students like Dave and how much writing conferences and tutorials can benefit when we make it a point to ask about reading as well. Students often come in focused on the product at hand—particularly if there are grade concerns—and, because there is writing in front of us, we naturally focus on improving it. We know that reading and writing are connected, but how often do we step back and ask students to reflect on their reading practices in the writing tutorial? Whether a peer tutor or full professor, now more than ever with the instant gratification of our digital lives, we need to teach students to slow down as we emphasize the relationships between both reading and writing and reading and revising, as a type of mindful conversation. By encouraging the dialogic nature of mindful reading, I have found that students like Dave can become better prepared for discovering and making meaning through their writing.



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Tutors' Column: "I Will Not Edit Your Paper. (Will I?): Tutoring and/or Editing in the Writing Center"

Heidi Nobles
Texas Christian University



I am a writer, with an MFA and a bunch of things I've written for companies and a few minor creative publications. I am also an editor. I work for publishers and individuals, applying industry standards to manuscripts to prepare them for publication. I love how texts work and come into being, and I love being part of making texts happen. I am also a writing center tutor. What does that position mean, compared to the other roles I play? We writing center people talk about supporting our clients' writing, about focusing on process over product, on helping writers, not just cleaning up the texts themselves.¹ Probably in part because I teach "the rhetorical situation" over and over to my composition students, that's the place I end up in trying to make sense of my tutorial responsibilities and boundaries: that ubiquitous-to-some-of-us triangle of reader-author-text that tries to show how, in the midst of those points, we communicate or generate meaning.²

As a writer, I know exactly where I belong in the triangle. I am the author. When I'm reading, I know where I belong. On those occasions when I'm being studied—when my students are close reading my appearance and body language on the first days of class, or when a potential client is evaluating me to see if they want to work with me or not—I'm even the text. But as an editor? As a tutor? Where do I belong when I'm not the author, but I'm still involved with the creation of the text?

There are different kinds of editors, but two seem especially relevant here: the substantive editor (hereafter, sub-editor) and the copy editor. The sub-editor often performs developmental editing, helping authors generate and shape their ideas early in the drafting process. Once a manuscript draft is complete, the sub-editor works with the text holistically: rearranging chapters, making any needed cuts, recommending additional material. The copy editor, in contrast, works with a manuscript much later in

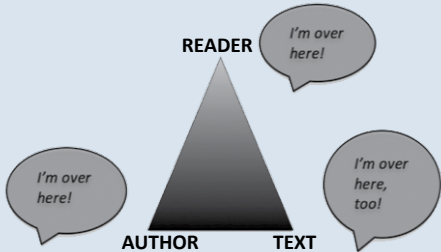
the process, once the overall shape of the work is completed. The copy editor makes revisions at the paragraph-and-sentence levels to ensure accuracy and stylistic consistency.

SUBSTANTIVE EDITING

As a sub-editor, part of my job is to navigate between reader and author. I am not the author, but I can stand beside the author, helping that person think through authorial decisions.

But part of the advantage of my presence is that the author can sort of move me around the triangle—I can stand in as a vicarious audience member (reader), putting myself (as best I can) in the place of various potential readers; I can get close to the text by close reading drafts and giving feedback on shifting meanings; I can come back to the author's corner and try to help with just getting the words out. Between the two of us, we can create a series of dialectic tensions and work through to a draft the author finds satisfying enough.

WHERE'S THE EDITOR?

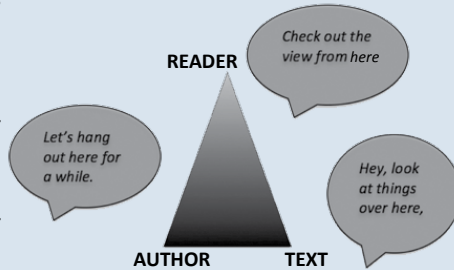


COPY EDITING

When I am the copy editor, working to revise sentence-level issues (often without directly communicating with the author), I am located more alongside the text, serving to tighten and refine words and phrases, to help the text mean on its own as effectively as it can. In straightforward sub-editing or copy editing, though, I have a more hands-on role than I do in tutoring—I have contractual rights and obligations (primarily to the publisher who's hired me) to intervene in the text, to make changes directly, sometimes even to overrule the author's preferences. After all, editing is very product-based. Whether I'm the writer or the sub-editor or the copy editor, I'm part of a team that is working to produce a specific text for a specific purpose—a novel to reach an author's readership, a book proposal to convince a publisher to sign a manuscript in the first place, or a company policy to establish group protocol. Tutoring, though, is part of a trickier situation.

Anyone involved in writing center work knows that students frequently *want* copy editing. They bring in a paper and want it "cleaned up" for their instructors. But their instructors aren't

WRITING TUTOR & CLIENT



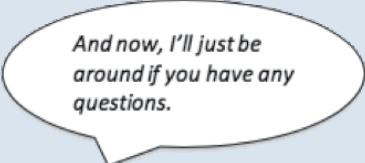
supposed to be grading *us* and what *we* can do; they're supposed to be grading what the *students* can do. Our job as tutors is not to clean up the paper, but to be a resource for the students to use in completing their *own* work. We are teachers, not editors. So where does that put tutors in the rhetorical situation?

I think we're in the same positions as the sub-editor—that is, ALL the positions—but we perform different functions. Visualizing the tutoring role in connection with my editorial roles helps me do my tutoring job more effectively because it helps me to recognize the overlaps and distinctions among these positions. I can see, in part, why I'm feeling so "editorial" in tutoring sessions, even though I know my job is not truly to edit, either as a sub-editor or a copy editor. Where the sub-editor's job is to move around to all those positions and provide explicit, directive input (which authors are then responsible for and either accept or push back against), the tutor's job is to help the writer come along for the trip, to see the work from different angles, and to equip the author to create the text they want as best they can. Student authors are often not yet able to push back in the ways that professional writers can, and so part of my tutoring job is to teach by modeling multiple options and ways of critiquing the possibilities each delivers. Such instruction serves to help student authors become their own advocates, and ideally, their own editors. Equipping student writers means helping them anticipate reader responses and of course, helping them with the big and small mechanics of textual crafting. Considering tutoring alongside editing helps me to see that when I work with writing center clients, I need to help them learn at least a little bit of how to do what I do, so they can improve both whatever paper they've brought in and future writing projects.

I can also see that my job involves balancing the teaching role with the resource role. Most clients come in expecting some sort of editing, but at least in part, they want the editing because they don't know what else to do. As a tutor, I can be directive enough to help writers ask better questions of themselves and their work, to show them options and strategies for proceeding.

I believe this pedagogical dimension is a crucial part of fulfilling my responsibilities as a tutor. But then I also need to learn to step back and be the resource, to let writers take ownership of their own work and ask what they need to ask, without my over-directing them.

As writing center tutors, we move around the triangle, every one of us, but our positions aren't always neatly located at the corners. By recognizing the mobility of our tutorial roles, we can begin to explore more productive ways to empower our client writers not by editing their work, but by teaching them our editorial approaches.



And now, I'll just be around if you have any questions.

NOTES

1. I am thinking here of the directive/nondirective tutoring style debate, represented nicely in *The St. Martin's Sourcebook for Writing Tutors* in articles by Andrea Lunsford, Jeff Brooks, and Steven J. Corbett.

2. This reader-author-text triangle comes from Lloyd Bitzer's 1968 article, which highlighted the social and dynamic nature of communication.



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Tutors' Column: "Image is Everything: The Data Behind Impressions and Perceptions"

Alexandria Bottelsen
University of Connecticut



ALEXANDRIA BOTTELSEN

On campus, a student's image is everything. For example, most of us define ourselves, in part, by the fact that we are writing center tutors, which means certain things to us and different things to those around us. These defining images, and the perceptions that go with them, also reach beyond individuals. They touch things like on-campus resources, such as the Writing Center. Our Writing Center has spent the last several years working toward creating an ideal "brand" for what we do. The University of Connecticut Writing Center now has a well-developed webpage, a clearly defined logo (displayed on various signs, takeaways, and staff apparel) and a campus-wide web of in-class tutor talks—short summaries of what the Writing Center is all about—delivered by request each year. With all this branding, a fellow undergraduate tutor and I began to ask ourselves: Were our efforts impacting the undergraduate population at UConn? The number of appointments has steadily risen each year, but does that mean we're "liked" or otherwise valued the way we want to be? How does the general undergraduate population really view us?

WHAT DOES OUR BRAND SAY?

To answer these questions, we first analyzed how our writing center is portrayed through images, writing, physical spaces, the internet, and marketing materials. Because of our interdisciplinary backgrounds as tutors, we knew that all these artifacts could influence brand transmission, including the built environment and how individuals interact in a given place (Tuan 1977). Similarly, Tim Cresswell, a spatial theorist, notes that "places are created by people doing things" and that the people in a space can influence how places are perceived in terms of who we are, what our work is, and how we tailor our spaces to convey a certain "brand" for the writing center. To convey our brand and professionalism, we have a distinct, unifying yellow and blue color scheme, marking everything from our furniture and t-shirts to bookmarks and

workshop materials. Although UConn is known for its navy blue color, ours is a lighter, brighter blue, tying us to the community while simultaneously allowing us to stand out. Our space consists of round tables and comfortable seating, highlighting collaboration and warmth. Similarly, our directors work to include as many majors on staff as possible—ranging from biochemistry to music—to help mirror the campus population we serve. Our digital presence embodies what we do in our space via the “about us” section of our webpage, using words such as “dynamic” and “convenient” to align with how our tutors might communicate our values in sessions and tutor talks.

DATA COLLECTION

Ultimately, we knew how we described ourselves: collaborative, welcoming, and academically driven. What we wanted to know, then, was how the undergraduate population described us, and whether or not it was similar. Over the course of several weeks, we administered a digital survey to students across campus. Of our 96 participants, 60 were writers who took the survey upon appointment intake at the center itself. We also posted the survey on a campus-wide listserv, from which we received 36 responses. The survey was meant to capture a quick, gut perception of the writing center. The most significant data came from one question, which asked participants to “list three words you associate with the UConn Writing Center.” Additional demographic information allowed us to differentiate between the opinions of key groups, defined by attributes such as year in school, gender, and English language learner status. We analyzed our data using Excel and word clouds.

CONTENT ANALYSIS

We were pleased when the data from undergraduates echoed how we, as tutors, view the writing center. Both the word “helpful” and “help” dominated the word cloud analysis, occurring a collective 59 times. Other positive words such as “useful,” “productive,” and “friendly” also stood out. Our results showed that writers generally know not only what we do—and to some extent how we do it—but also where our space was. Among these glowing responses were words whose connotations were a little trickier. For example, the words “essay” and “English” appeared widely, both of which potentially clash with our intended brand. While it is a fact that we work on a large portion of English essays, these words potentially pigeon-hole us in ways we have diligently fought. Just as our staff is diverse, we want students to see and use the writing center as a place for a variety of subject areas

and types of writing. In fact, a majority of our yearly professional development activities do not focus on topics for English and often include multidisciplinary topics such as personal statements and scientific lab reports, neither of which appeared in our survey results.

Other words that don't traditionally align with our brand included "grammar" and "editing," both appearing more frequently than we liked. These words can have negative connotations in the field of writing centers. While we do work on grammar and editing—especially with English language learners, who made up 16% of our respondents—we were disheartened to see these words appear as one of the first three things people think about when they consider our resource.









ANALYSIS BY DEMOGRAPHIC

We sliced our data into different demographic subgroups and found word trends arise regardless of demographics. Each group had a similar distribution of positive ("helpful," "friendly"), neutral (words such as "read," "tutors," or "writing" that are simply facts), and disconcerting ("inconvenient," "terrible") words suggesting that while our branding is consistent across all areas, the perception of us doesn't necessarily change—improve or otherwise—as students move through their time at UConn. There was no single group of students, based on gender, year, or language fluency, that held a unique view of us. These consistent perceptions suggest that we are promoting our center to all students, but our results did not provide any specific group to target with future branding efforts.

While the branding our directors spent the last decade creating is ultimately similar to how students actually perceive us, the survey results demonstrated that only two of the words we found from our branding efforts appeared in student responses—"busy" and "academic." So where were they getting their message? In a separate survey section, participants were asked to check the box of all the sources from which they have heard about the writing center, with nine categories available, including "other" (see table). Surprisingly, none of the elements the tutoring staff has control over even reached a 20% response rate, including the website and staff-run social media like Facebook and Twitter. It turns out that, at this point, those of us who work at the writing center have very little direct influence in the branding process. Instead, students acknowledge that they remember hearing about us from course instructors (including the required visits

tied to our First Year Experience course). While it means that we have strong support from the faculty at the university, more interestingly almost half (46.88%) of the respondents reported hearing about the center from friends or peers.

TABLE 1: Where have you heard about the Writing Center

	Percent of Student Responses	
Instructors	81%	
Friends	47%	
WC Staff	20%	
Facebook	4%	
Twitter	0%	
WC Website	19%	
Orientation/Campus Tours	45%	
FYE Class	55%	
Other	6%	

We concluded that the discussion of our center has moved outside of the classroom and is more strongly grounded in the overall culture of the university than we may have first anticipated. Word of mouth, it appears, is the strongest asset we have in defining our brand at this point, and it is self-sustaining, largely without staff input. In addition, 44.79% of respondents noted receiving information about our center from orientation leaders and campus tour guides, further supporting our finding that word of mouth within the undergraduate population is a strong contributor to our overall image.

CONCLUSION

Ultimately, we were excited to see that our center’s self-image is, by and large, held by the overall university community. While our rate of participation is small and our participant pool represents a small segment of the total undergraduate population on our large campus, we were able to gather enough data to draw interesting conclusions. Branding will forever be a part of our job as tutors, especially because the student population is constantly changing and evolving, and—currently at least—writing centers are something most students encounter for the first time in college. That being said, this study gave us the confidence to put intentional branding on the back burner, especially in formal and informal discussions of our practice, in favor of our most important duty—working with students.



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Interested in serving as a reviewer? Contact Karen Gabrielle Johnson (KGJohnson@ship.edu), Ted Roggenbuck (troggenb@bloomu.edu), and Lee Ann Glowzinski (laglowzinski@gmail.com).

Interested in contributing news, announcements, or accounts of work in your writing center to the Blog (photos welcomed)? Contact Brian Hotson (brian.hotson@smu.ca).

Interested in guest editing a special issue on a topic of your choice? Contact Muriel Harris (harrism@purdue.edu).

Interested in writing an article or Tutors' Column to submit to *WLN*? Check the guidelines on the website: (wlnjournal.org/submit.php).

SEEKING MORE *WLN* MENTORS

The *WLN* mentor match program seeks more mentors experienced in writing center work and scholarship to assist writers developing articles for *WLN*. Mentors give feedback to writers submitting to *WLN* so that they may develop more fully formed articles for publication. Mentors actively engage in goal-setting with mentees. Mentors also work with writers who may be interested in writing, but aren't sure what to write about or where to begin. In other words, a *WLN* mentor does much the same work as tutors in a writing center. If you would like to serve as a mentor, please contact Chris LeCluyse (clecluyse@westminstercollege.edu) or Karen Keaton Jackson (kkjackson@ncu.edu).

Conference Announcements

CANADIAN WRITING CENTRES ASSOCIATION

May 30-31, 2019

Emily Carr University of Art + Design (Vancouver, BC Canada)

"The Writing Centre Multiverse"

Proposals are due by January 10, 2019. Conference website: cwcaaccr.com/2019-cwca-accr-conference/.

EAST CENTRAL WRITING CENTERS ASSOCIATION

April 4-6, 2019

University of Dayton, Curran Place (Dayton, Ohio)

"Soaring to New Heights: Breakthroughs, Inventions, and Progress in Writing Centers"

Keynote: Michael Mattison

Questions can be directed to the 2019 conference mailbox: ecwca19@udayton.edu. You may also contact Christina Klimo: cklimo1@udayton.edu or Stacie Covington: covingtons1@udayton.edu. Submissions and registration at: ecommons.udayton.edu/ecwca

NORTHERN CALIFORNIA WRITING CENTERS ASSOC.

April 5-6, 2019

San Jose State University (San Jose, CA)

"Mixing It Up: Working with All Our Audiences in the Writing Center"

Keynote: Rebecca Day Babcock

Proposals are due on Monday, Jan. 14, 2019. For information about proposals, formats, and registration, contact Michelle Hager: Michelle.Hager@sjsu.edu; conference website: www.sjsu.edu/ncwca

TWO-YEAR COLLEGE ASSOCIATION AND PACIFIC NORTHWEST WRITING CENTER ASSOC.

April 26-27, 2019

Yakima Valley College (Yakima, WA)

"Community: Nurturing Deep Connections on our Campuses, in our Classrooms, and in our Writing Centers"

For information about the conference, contact Karen Rosenberg: karenros@uw.edu and Misty Anne Winzenried: mawinz@uw.edu; conference website: pnwca.org/joint-conference-2019-cfp.

THE COLORADO AND WYOMING WRITING TUTORS CONFERENCE AND THE ROCKY MOUNTAIN WRITING CENTERS ASSOCIATION

February 15-16, 2019

The University of Colorado Denver, Metropolitan State University of Denver, and Community College of Denver (Denver, CO)

"Tutor Con 2019: Interdisciplinarity, Diversity, and Collaboration"

For conference information, contact Justin Bain: justin.bain@ucdenver.edu; conference website: rmwca.wildapricot.org/Events

SOUTH CENTRAL WRITING CENTERS ASSOCIATION

February 21-23, 2019

University of Mary Hardin-Baylor (Belton, TX)

"Elasticity: Bouncing Ideas from Center to Center"

Keynote: Rebecca Day Babcock

For information about the conference, see the conference website: scwca.net/conferences/2019-2/.

WRITING CENTERS ASSOCIATION OF JAPAN

February 24, 2019

Sophia University (Tokyo, Japan)

"Genre Theory and Praxis across L2 Writing Contexts"

Keynote: Brian Paltridge

Conference information is available on the conference website: sites.google.com/site/wcajapan/upcoming-events

Conference Calendar

February 15-16: Rocky Mountain Writing Centers Association, in Denver, CO
 Contact: Justin Bain: justin.bain@ucdenver.edu; conference website: rmwca.wildapricot.org/Events

February 21-23: South Central Writing Centers Association, in Belton, TX
 Contact: Conference website: scwca.net/conferences/2019-2/.

February 23, 2019: Northeast Ohio Writing Centers Assoc., in Ravenna, OH
 Contact: For proposals, Leah Schell-Barber: LSchell@starkstate.edu; for registration, Angela Messenger: aibarwick@ysu.edu; conference website: neowca.wordpress.com.

February 24, 2019: Writing Centers Association of Japan, in Tokyo, Japan
 Conference website: sites.google.com/site/wcajapan/upcoming-events

March 30-31, 2019: Northeast Writing Centers Association, in Danbury, CT
 Contact: 2019 NEWCA Committee and Michael Turner: newcaconference.org.

April 4-6, 2019: East Central Writing Centers Association, in Dayton, OH
 Contact: Christina Klimo: cklimo1@udayton.edu or Stacie Covington: covingtons1@udayton.edu; conference website: ecommons.udayton.edu/ecwca

April 5-6, 2019: Northern California Writing Centers Assoc., in San Jose, CA
 Contact: Michelle Hager: Michelle.Hager@sjsu.edu; Conference website: www.sjsu.edu/ncwca.

April 26-27, 2019: Pacific Northwest Writing Centers Assoc., in Yakima, WA
 Contact: Karen Rosenberg: karenros@uw.edu and Misty Anne Winzenried: mawinz@uw.edu; conference website: pnwca.org/joint-conference-2019-cfp

May 30-31, 2019: Canadian Writing Centres Assoc., in Vancouver, BC, Canada
 Contact: Conference website: cwcaaccr.com/2019-cwca-accr-conference/

October 16-19, 2019: International Writing Centers Association/National Conference on Peer Tutoring in Writing, in Columbus, OH
 Contact: Michael Mattison: mmattison@wittenberg.edu or Laura Benton: lbenton@cccti.edu

October 23-25, 2019: Latin American Network of Writing Centers, in Guadalajara, Mexico
 Contact: Minerva Ochoa: euridice@iteso.mx; conference website: sites.google.com/site/redlacpe/home.



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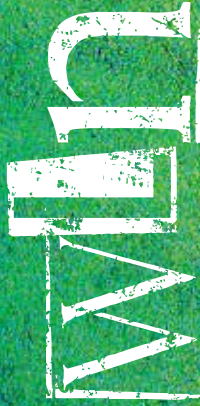
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