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A JOURNAL OF WRITING CENTER SCHOLARSHIP

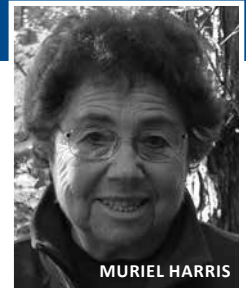# Table of Contents

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Editor's Note
Muriel Harris

MURIEL HARRIS

This issue of *WLN* focuses on challenges that arise at different stages of writing centers' existence. When there's no writing center but faculty expect students to develop adequate writing skills, what can happen? Sarah Haas's answer was to seek out student volunteers to meet one-to-one with students. The article by Haas and her Writing Mentors emphasizes the positive outcomes for a tutoring program when the student mentors help build it and as a result, take pride in their shared ownership of it. The article also suggests how powerful narratives can be to engage readers and to use what the story offers as a springboard to other solutions. Next, Bruce Bowles, a new director in a relatively new writing center, discusses his approach to publicizing his center, a concern common for "early career directors." As Bowles notes, new directors are particularly aware of the need to increase the number of students using the center to ensure institutional support. For Bowles, in-class visits help bring students to his center.

How does an established writing center proceed when asked to take on writing assistance for a new group of students whose writing needs have not yet been identified? Heidi Nobles' response is to do a close analysis of both the types of writing these students will be doing and the students themselves—their expectations, prior knowledge, and attitudes. Nobles' article is a particularly informative model for how to conduct the research needed before developing the programs and tutor training needed to meet with these students. The Tutors' Column in this issue is by Eric James Stephens, a graduate student tutor, sharing what he learned about writing for publication in academic journals. He offers a particularly insightful list of suggestions for all prospective authors.

On page 31 you'll see Karen Johnson and Ted Roggenbuck's announcement of their new digital collection, *How We Teach Writing Tutors*, which is available under the Digital Resources tab of the *WLN: A Journal of Writing Center Scholarship* website. This book is the first Digital Edited Collection in a proposed series to be offered on the *WLN* website as an open-access publication.

Jumping off the Cliff and Learning to Fly on the Way Down: Shared Expertise, Shared Input, and Shared Responsibility as the Building Blocks of a Volunteer Writing Mentor Program

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This reflection-on-practice reports on a small-scale Writing Mentor program started in 2013 at Ghent University in Belgium. Though not a fully-fledged writing center, the Writing Mentor program is based on writing center theory and pedagogy. Students volunteer to support other students with their writing, using the minimalist method (Brooks). When we started, writing centers were all but unknown in our context (De Wachter et al.; Leuriden et al.).

Three years into our program, Thijs, one of the mentors, as part of his master's thesis, undertook an empirical evaluation of the program. His data revealed programmatic success: students were generally satisfied with mentor support, which helped them gain confidence or motivation. A comparison of pre- and post-mentoring texts indicated that sessions with mentors also facilitated students' ability to handle HOC (higher-order concern) issues such as focus and cohesion (Gillioen). We were happy but a bit surprised by these findings. When we started, none of us knew what we were doing; we had proceeded with a "jump off the cliff and learn to fly on the way down" *modus operandi*. When faced with evidence of success, none of us could pinpoint how we managed to keep our small mentor program from splatting at the bottom of the cliff. To explore this question, seven of the charter members undertook a focus group study.

This article is the story the focus group has to tell. Before we go into detail, we should mention that we are writing to two audiences: first, to those who are part of established writing centers—and to whom the idea of a writing center, and how it is run, is obvious:

we would like to thank you for your wisdom and guidance. Publications like *WLN*, where those with experience generously share information, have been instrumental in our learning to fly. We would also like to serve as a reminder that there are still far-flung places where writing centers/writing mentor programs are not yet established as mainstream practice—and put in a plea for your continued wisdom, guidance, and patience for those of us just starting out. Our second audience is those who feel that a writing center or mentor program is a good idea, but have no idea where to start: we offer a message of encouragement. Just start. Jump off the cliff. You won't splat.

We first offer an overview of how we collected and analyzed data, then discuss themes that emerged from analysis. The section headings that follow are direct quotes from focus group discussions, with the name of person quoted appearing in parentheses. These headings capture the essence of each theme, while the sections summarize the thematic data. The casual tone used in the summaries is intended to reflect the collegial atmosphere of our group meetings.

1 FOCUS GROUP SET-UP

1.1 "Well ... I wonder how we pulled it off" (Sarah).

When Thijs presented the positive data from his master's project to the Writing Mentor group, we were pleased, but a little puzzled. When we started the program, none of us had much knowledge about what we should do or how to proceed. Sarah, the writing teacher involved, had only theoretical knowledge of writing center pedagogy, and none of the students had ever even heard of writing centers or writing mentors. We had no budget and no allocated rooms. We first met in empty classrooms and later squatted in rooms that had been vacated due to impending renovation. Along with no money and no space, everyone was working on a volunteer basis, so there never seemed to be enough time to do any proper planning. The only real ingredients we had were the knowledge that students needed help with their writing and the desire to help them. We were aware that we were probably doing many things wrong.

To explore what might have gone right, and how, we set up a focus group. Of sixty students who had initially been asked to help start the writing mentor program, thirty had persevered through the first year, twenty had returned to continue for a second year, and fifteen for a third year. Six of those fifteen—Thijs, Stefanie, Frederik, Maxim, Marjolein, and Mickael—were available to meet with Sarah in intensive focus group sessions.

Following the procedures for focus group research outlined by Rosanna Breen, we examined the general questions: 1) how did we get the program started, and 2) how did we keep it going? We met nine times for two to seven hours each time. The first three sessions were focus group discussions where data were collected via audio-recordings and notes; the next three times, we worked together to categorize the collected data; finally, we had a few extended sessions for discussing and drafting our report. Data from the focus group discussions were analyzed thematically. The analysis showed that it was an ad hoc response to a problematic situation that instigated the program, and what kept it going was a shared ownership of the program. Giving rise to the co-ownership was a partnership, constructed of shared expertise, shared input and shared responsibility, held together by trust. Each of these themes will be discussed in turn.

2 WHAT GOT US STARTED

2.1 Situation Impossible: "We want you to write, but we [can't] really help you with it" (Frederik, summarizing the university situation).

Reflection on how our mentoring program got started was centered on the less-than-ideal situation in which students were being expected to write: the mentor program is part of English Proficiency classes that are compulsory for all first-year undergraduate students wishing to earn a degree in English. Fifteen classroom hours were dedicated to the explicit instruction of writing, with one staff member responsible for around 300 students. From this minimal teaching, students were expected to be able to write academic essays and research papers in English. The kind of "knowledge-crafting" writing that students are asked to do in their university careers takes decades to learn (Kellogg 20) and, even then, must be done with "deliberate training" that can only be achieved "through repeated opportunities to write and through timely and relevant feedback" (Kellogg and Raulerson 237). It was thus unrealistic to think that students could learn what they needed to learn under these circumstances. The situation was complicated by the educational background of students, whose secondary education in (English) writing focused on lower order concerns (such as grammar and spelling), rather than on higher order concerns (such as coherence, cohesion, or flow) (Van Steendam et al.).

2.2 Recruiting Students: "I wanna do a thing. You wanna help?" (Frederik, paraphrasing Sarah).

In response to "situation impossible," Sarah, who had read writing

center literature for her Ph.D. studies, but had never been directly involved, thought that even though creating a fully-fledged writing center without any budget would be unrealistic, it might be a good idea to have a group of writing mentors affiliated specifically with the proficiency classes. Writing mentoring, after all, has been successful in the United States and Canada for decades, and it is by now well established that peer-to-peer interaction can be as effective for learning as teacher-student interaction (Topping and Ehly). This, along with research showing that writing mentors can themselves benefit from mentoring (Brandt), as well as helping those they mentor (Cleary), helps explain the growing number of writing centers in European universities as well, where peer mentors are employed to facilitate the writing development of students of all levels (Girgensohn; O'Neill; De Wachter et al.).

Research has also found that when setting up writing centers, the success of the program can "depend primarily on the efforts of the student [mentors]" (Girgensohn 127). People are more likely to invest in such efforts if they are not only 'employed,' but are enlisted as partners in a change process (Fullan). In the current context, with the proposed change having no funding, both students and teacher would be donating their time. Partnership and the established benefits of being mentors, were all that could be offered in compensation. It did not seem like a deal students would clamor over, but it was worth a try.

Based on her impressions from classroom interaction and from students' reflective writing, Sarah identified sixty potential candidates and sent out an email asking if they would be interested in helping set up a program for mentoring writers of English Proficiency essays. When the focus group members reflected on that initial email invitation, the mentors agreed that they had had no idea what it was all about, or what they were in for. Frederik again summarized by saying "That email, to us, was basically Sarah saying 'Hey, I wanna do a thing. You wanna help?' That was pretty much all we understood." Bewilderment notwithstanding, thirty students signed on to help do the thing.

3 WHAT KEPT US GOING

The focus group discussions regarding how we kept the program going pointed unequivocally to partnership. Although the mentors agreed that there were indeed benefits to mentoring, it was the partnership existing among the program members that made this "charity work" worth doing. The focus group identified that this partnership was made of three essential building blocks, and that these blocks were held together by a mortar of trust.

The partnership facilitated a shared ownership of the mentoring program, which, according to the mentors, is essential for sustainability.

3.1 Partnership based on trust: "There was a symbiotic trust ... that [held] together ... some building blocks ... of partnership" (Maxim).

Possibly the most important component of the shared ownership of the program was a mutual trust, present from the outset, between the founding mentors and Sarah. The trust seemed to stem from the fact that *everyone* involved was invested in helping writers become better writers. In asking students to become involved, Sarah reported putting a great deal of trust in the potential mentors' good will and good ideas. She knew that there was no way she could do it on her own, and that even if she had the time, she did not have all the knowledge she needed. The mentors, in turn, trusted that Sarah had students' best interests at heart, and came on board, even though they did not know what "writing mentors" meant. Maxim summarized it as "a symbiotic trust, there already at the beginning, that [held everything] together."

BUILDING BLOCKS OF PARTNERSHIP

3.2 Shared Expertise: "We knew we wouldn't just be minions" (Stefanie).

That the mentors and Sarah were sharing expertise was established early on. Stefanie reflects, "We knew we wouldn't just be [Sarah's] minions. We were going to be bringing our own expertise [to the table]. She knows lots of things we didn't know, but we knew things she didn't know, too." A writing teacher may have more theoretical knowledge about writing centers and mentors and be more of an authority on academic writing and writer development, but mentors are authorities on being students in their context. Mentors know much better than their teachers what they had had for previous writing instruction, and they have a much better understanding of students' prevailing attitudes towards writing, writing-in-English, and peer learning—and thus insight into what might help facilitate a useful mentoring program. In our partnership, our shared expertise and knowledge was augmented by the complementary skills that each person contributed.

3.3 Shared Input: "We each came with our own superpowers" (Marjolein).

Along with knowledge, each person brought with them their own talents and skills, perspectives, and ideas, all of which contributed

to any success we can claim. In Marjolein's words, "we each came with our own superpowers and put them into the program." Some students excelled in analyzing text, which proved important for understanding how to mentor. Others had above-average empathy or insights that offered new perspectives. Some excelled at organizational or reflective skills; some added impressive lack of ego or willingness to learn. Some members were simply good at not feeling sorry for themselves and passed that attitude on to mentees. With all the different input coming from different places, a shared responsibility for the success of the program developed.

3.4 Shared Responsibility: "[We] just did stuff" (Thijs).

Everyone started to feel that there was a shared responsibility for program success. People saw from different perspectives what needed to be done and took action. As Thijs put it, "[we] just did stuff." Someone with good organization skills took over the administrative side of the program; soon after the start of the program, a "PR" group formed, and a Facebook page was made. One mentor took on the pastoral care and team-building aspects of the group. Others sketched metaphors and diagrams to try to help students understand argumentation and quality in writing. With everyone working together, feeling responsible for the success of the program, and contributing different knowledge and talents, we all started to develop a strong sense of shared ownership.

3.5 Shared ownership: "It's our program ... [which is] important for… making it all work" (Mickael).

The conclusion of the focus group was that the partnership ultimately constructed a shared ownership of the mentoring program that seems to be important for keeping everyone willing to continue working on a volunteer basis. As Mickael summarized, "this means that it's our program: we aren't just doing [someone else's program]. And that's important for keeping us here, and [keeping the program working]."

4 CONCLUSION: WE ARE STILL LEARNING TO FLY, BUT WE HAVEN'T HIT THE GROUND YET

Even though some things seem to be working well, our situation is still far from ideal, and our mentoring program is far from perfect. We still face some of the old challenges of too many students and not nearly enough support for writers. And we are still squatting in rooms that are temporarily vacated. We still feel we have too little time to train and practice mentoring. We still feel we do not know nearly enough about what we are doing. Adding to

the old, we now have new challenges: If it is true that feelings of ownership are important for sustaining the mentor program, we will now need to consider ways to maintain that feeling of shared ownership even though the program is now established, and mentors coming in are no longer building something from scratch. Here is where we will continue to appeal to the wisdom of those with experience.

Challenges notwithstanding, things are better than they were when we started. We aren't a writing center yet, but there is evidence that we are actually helping writers, and it looks like we will be able to keep building our program. Thus, we want to send out the positive message that it is possible to set up a mentoring program with no budget and no rooms, and that such a program can work and grow. We cannot generalize to every situation, but in ours, a partnership built on trust, leading to shared ownership of the program, seems to have contributed greatly to sustainability. Thus, we would like to suggest to mentors that they should be confident that they each bring expertise and superpowers to their programs, and that they should take on shared responsibility for program success. With these raw materials, a mentoring program can be started, and we are hopeful that the situation, and the program, can keep improving. We hope that what started out as the nebulous "I wanna do a thing. You wanna help?" might eventually develop into a fully-fledged writing center. To be sure, we are still learning to fly, but we have not hit the bottom yet.

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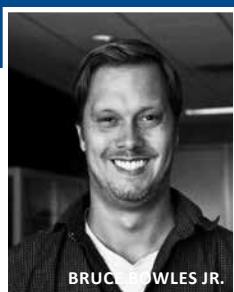
Coffee's for Closers!: The Pressures of Marketing a New Writing Center

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BRUCE BOWLES JR.

One of the most memorable scenes in the film *Glengarry Glen Ross* occurs when Blake, a slick and successful salesman, is brought in to motivate the low-performing salesmen of Premiere Properties. As he is about to begin speaking to them, he admonishes the elderly, struggling salesman Shelley Levene for pouring a cup of coffee while he is talking, bellowing, "Put. That coffee. Down. Coffee's for closers only." Blake then goes on to drive home a sales mantra repeatedly—ABC (Always Be Closing)—as he berates the staff for their poor sales performances.

Obviously, writing center work is not equivalent to high-pressure sales. Nevertheless, writing center directors can experience immense pressure to "close," to get students to give the writing center a try. There might not be quotas and a looming termination if numbers do not improve, but—rather quickly—stakeholders around a campus may notice if students are not visiting the writing center. As I began my career as a writing center director, although my administration was supportive, I was painfully aware that growing the University Writing Center (UWC) and improving the numbers would play an integral role in influencing the funding and support for the UWC moving forward as well as my own professional advancement. The pressure was daunting, and I must profess that the character of Blake became an imaginary adversary in my head. Every day it seemed as if he was shouting at me: "ALWAYS BE CLOSING! Your career depends on it!"

The scholarship on early-career directors suggests that I am not alone. Nicole Caswell, Jackie Grutsch McKinney, and Rebecca Jackson found marketing a writing center to be one of the twelve most common tasks for the nine early-career directors they studied. Anne Ellen Geller and Harry Denny, studying fourteen early-career directors, also noticed that this drive was strong and resulted in immense pressure. For participants in their study,

"Nuts-and-bolts writing center direction and measurable—or at least noticeable—writing center growth appeared the means to the most rewards institutionally…" (111). While not always viewed as primary tasks for directors, marketing and growing a writing center play a pivotal role in their labor. Their work is manifested and highly visible in the physical spaces they lead and manage, tethering their identities to these spaces. From an institutional perspective, the two are oftentimes essentially one and the same. Tangible results become highly desirable as they can help a writing center, and its director, gain recognition from peers and administrators.

Yet, marketing a center receives limited attention in scholarship and is often relegated to WCenter and/or personal discussions amongst directors. As a result, directors are left with an exhausting everyday task that—while potentially rewarded institutionally—is frequently not a part of their formal preparation and is commonly seen as separate from their scholarly endeavors. Early-career directors are often placed in a quintessential "Catch-22." Administrative success frequently comes at the expense of scholarly success and vice versa, yet both are essential for professional advancement, especially for those on the tenure track.

EMBRACING THE CHALLENGE WITH A PERSONAL APPROACH

As I embarked on my first year as Director of the UWC at Texas A&M University–Central Texas, I favored administration. Because the UWC opened a year before my arrival, it was not overly busy and many students did not know of the service. This placed the need to invest in, and establish personal connections with, the student body at the forefront of my mind. Interestingly, my experiences as a tutor led me to the primary mechanism for marketing the UWC—classroom visits. Like many tutors, I had given classroom presentations promoting the writing centers where I worked. I'd always been struck by how frequently the students I saw in those presentations eventually came to the writing center. I realized that hands-on strategies can provide opportunities to frame the work of writing centers in an in-depth fashion and persuade students to take the time to improve their writing. Classroom visits offer a personal touch that is critical to establishing a commitment between a writing center and its clients.

Stephen North long ago advocated for such visits, noting how, "The standard presentation, a ten-minute affair, gives students a person, a name, and a face to remember the Center by" (441). Though scholars have continued to advocate for their importance,

other than Holly Ryan and Danielle Kane's recent empirical study, the effects of these presentations have rarely been studied. In their study, Ryan and Kane tested the effectiveness of three different classroom intervention types in relation to a control group that received no intervention. Based on survey results, students who received either a demonstration or a presentation were the most likely to indicate they would visit the writing center in the future. Additionally, students who received a demonstration visited the writing center at a 20% rate in comparison to a 12% rate for the control group, leading Ryan and Kane to believe classroom visits were a useful allocation of a writing center's time and resources. Furthermore, they contend that classroom visits "forge a connection" which aids in "lessening any anxiety or confusion students might have about tutoring" (146). This forging of connections was vital in my choice to primarily use classroom visits. I wanted students to connect the UWC with faces, not a particular space.

During my first two years as director, the UWC has engaged in an extensive campaign that places classroom visits at the center of our marketing efforts. I email faculty members at the beginning of each semester with a request to speak for about ten minutes in class. Faculty are supportive, and I (or a UWC tutor) visit roughly 55-60 classes during the first weeks of each semester. A&M–Central Texas has approximately 2,700 students and offers roughly 340 face-to-face courses a semester (not all involving extensive writing). Thus, the UWC is able to reach a considerable number of the student population through these presentations.

THE RHETORIC OF MARKETING A WRITING CENTER

Unfortunately, advice on developing content for such presentations tends to rely more on anecdote and lore than scholarship. However, Muriel Harris—drawing on the work of George Lakoff and others—provides two key marketing and rhetorical strategies: creating an effective frame and employing the "you approach." Regarding the first strategy, Harris recognizes the lack of such frames in our marketing, contending, "As yet, we writing center professionals have not identified universally applicable positive frames that are powerful and memorable" (52). Frames serve to encapsulate a plethora of ideas and values into concise language that can evoke those ideas and values without explicitly stating them. For instance, the phrase "Yes We Can!" will evoke a wide variety of optimistic ideas and values in only three words. Our frame is two words: *practice audience*.

After two PowerPoint slides introduce the UWC and its mission

statement, the third slide focuses on the frame of providing a practice audience. The slide includes a quote from North emphasizing the benefits of having someone who will listen to a writer and ask questions to "draw them out" (440). Alongside this quote, a description of the UWC notes, "By providing a practice audience for students' ideas and writing, our tutors highlight the ways in which they read and interpret students' texts, offering guidance and support throughout the various stages of the writing process." This frame for the UWC's work is emphasized throughout the presentation and thus becomes tethered to the idea of a practice audience, one that can provide in-depth feedback as to how a student's work is perceived by a reader. Practice audience resonates as an uncomplicated reminder of the UWC's mission and services, providing a simple, yet powerful, concept that is easy to remember.

The slogan used to promote the UWC—"For writers of all ability levels and all stages of the writing process!"—relies on employing the "you approach" when we present. This strategy focuses on how the UWC can assist you, rather than focusing on what we will not do. The "you approach" moves beyond audience awareness and actually focuses on phrasing messages to highlight what an audience will gain and/or how they will benefit. The audience, in essence, should be the focal point of messages and even sentences, not the rhetor.

The first part of the slogan, "For writers of all ability levels," is addressed through success stories relating to students who have used the UWC frequently. When presenting, my tutors or I tell the stories of two students in an effort to allow other students to identify with their fellow classmates and envision how they, too, can benefit from the UWC's services. Kenneth Burke emphasizes the role of identification in rhetoric, clarifying that "a speaker persuades an audience by the use of stylistic identification…to establish rapport between himself and his audience" (46). The "you approach" and identification go hand-in-hand. Students in our audience can identify with the successful students in our narratives. The message becomes you can achieve growth and success like other students who have worked in the UWC. Anecdotally, this strategy has proven successful—a student originally motivated to give the UWC a try as a result of the initial success stories became a success story himself.

The second part of our slogan, "and all stages of the writing process," encourages students to use the UWC throughout their writing projects. Again, we focus on the various ways the

UWC can help you, a student, with brainstorming, organization, documentation, and—towards the end of the writing process—proofreading/editing skills. Even proofreading/editing skills are phrased in a positive fashion. The focus is on strategies tutors can use to help *you* learn to proofread and edit your own work. Thus, a negative ("We do not proofread papers!") is turned into a positive ("We can help you proofread your work more effectively!").

Employing these rhetorical strategies, our classroom visits have had a tremendous impact. Overall consultations for the 2016-2017 academic year (the first year the personal marketing strategies were employed) increased by 130%; the 2017-2018 academic year saw an additional 64% increase over the prior year and, during the two years the personal marketing strategies have been used, consultations have increased 276%. Our classroom presentations have brought visibility and awareness for the UWC along with a greater understanding of the services it provides.

Although I am proud of the UWC's growth, it is the quality of instruction our staff provides—and the endless stream of compliments and praise the staff receives via surveys—of which I am most proud. However, I am also aware of how interconnected our instructional successes are with our marketing campaign. In "Counting Beans and Making Beans Count," Neal Lerner comments on how "college administrators often want numbers, digits, results" (2). He uses his own assessments of his writing center to suggest quantitative measures that can move beyond merely counting the number of students a writing center serves.

Yet, while finding more and better ways to assess the work a writing center does is crucial, pragmatically speaking, usage statistics still matter immensely. For certain audiences—upper-level administrators in particular—usage statistics demonstrate that students are taking advantage of the resources a writing center provides and that institutional funds are well-spent. Effective marketing not only ensures that these numbers are compelling (which can aid in funding arguments) but also promotes greater understanding of a writing center's services. Furthermore, engaging students with a writing center is the first step towards allowing them to take advantage of the numerous quality services a writing center provides. Thus, concerns about marketing and quantity are not inherently antithetical to quality; rather, they bring students to a writing center to experience quality one-to-one peer tutoring, which creates stronger usage statistics that can enhance arguments for greater funding to improve quality.

Rather than adversarial, the relationship can be viewed more as reciprocal.

ADDRESSING THE EVERYDAY/INTELLECTUAL DILEMMA

Geller and Denny's research on early-career directors unearthed a tension between the everyday and the intellectual. Intriguingly, they discovered that "Across interviews, it was clear that some of the most everyday responsibilities were the toughest for WCPs to learn" (101). Their study further highlighted how many of these early-career directors were engaging with the everyday and the scholarly as distinct and separate entities. Frequently, these early-career directors were either pursuing publication outside of writing center venues (believing other venues are more valued intellectually) or were foregoing scholarly pursuits in favor of everyday tasks. Essentially, Geller and Denny worry about the opportunities for professional advancement, for both those on the tenure track and those with non-tenure track positions, when directors become fixated on everyday tasks. Moreover, they acknowledge concern over the discipline's status if disciplinary knowledge is not being published through conventional channels.

Considering that early-career directors frequently struggle with learning and accomplishing the everyday elements of the job, while simultaneously grappling with finding the time for scholarship, one approach to this dilemma may be engaging more frequently in scholarship regarding our everyday labor. My own experiences closely resembled those of the participants in Geller and Denny's study: the everyday elements of directing a writing center were those for which I felt my studies had least prepared me. I possessed disciplinary knowledge but was not always confident in enacting it in a pragmatic fashion. Struggling to learn (and succeed at) this everyday labor can lead early-career directors to view it as distinct from the intellectual training they have received. It can become divorced from intellectual pursuits in their minds and be viewed, instead, through a managerial lens.

However, these everyday tasks (e.g. marketing, budgeting, recruiting and training tutors, etc.) do not exist in a vacuum separate from our intellectual training and pursuits; my own marketing endeavors were informed by the mentors I had/have, rhetorical theory, and disciplinary and interdisciplinary research (especially marketing). In essence, there is a plethora of intellectual and scholarly activity surrounding everyday labor. Yet, like many early-career directors, I had to learn much of this everyday work "on-the-fly," without the benefit of a wealth of scholarship to draw upon for these tasks.

Articulating the intellectual rationales behind the everyday choices we make, disseminating research as to their effectiveness (or lack thereof), and promoting ongoing, published conversations about the seemingly banal can aid early-career directors both in their everyday tasks and in their scholarly pursuits. They can learn from the experiences, theories, and research that have aided those already in the field, and draw upon their own everyday labor to contribute to these scholarly conversations. Nevertheless, Caswell et al. caution against the genre of writing center scholarship they refer to as the advice narrative, arguing, "When we propagate advice narratives, we forward a very narrow viewpoint, one that often comes with minimal evidence" (8). Such a warning is indeed warranted, yet advice narratives do not necessarily have to be dissociated from evidence and/or theoretical explanations.

Moving away from mere advice narratives requires less focus on what a director does and, instead, greater attention to the theoretical justifications, past scholarship—both disciplinary and interdisciplinary—that supports such practices, and evidence of successes and/or failures. Rather than treating the everyday as separate from the intellectual, scholarship pertaining to the everyday labor we perform can provide intellectual analysis and scholarly merit behind the difficult—and nuanced—decisions we make. This scholarship can aid early-career directors while demonstrating, and making more visible for our own field and others, the intellectual activity behind these crucial everyday tasks. Pragmatic and managerial tasks are indeed intellectual endeavors worthy of scholarly, not just informal, discussion.

As I reflect on my first two years as a director, everyday labor has dominated my career thus far. I have spent a lot of time getting to know the students at my new institution, speaking with faculty about a host of concerns, and marketing the UWC. I frequently come home late and exhausted after a day full of classroom presentations along with the numerous other obligations I have. (You probably know the feeling all too well!) And yet, it is the moments after the marketing surge, when I take a brief break to watch as the UWC tutors are busy working with students, engaged in discussions of writing and literacy, which make this everyday labor well worth it and remind me that taking the time to intellectualize the everyday has quite an impact.

Regardless of whether the everyday is fused with the intellectual, though, the pressures of the everyday will persist. This labor dominates a   director's time and is a continual source of

tremendous pressure. And I know, for me personally, while Blake's imaginary voice has somewhat dissipated in my head, he is still there, subtly reminding me of the necessity—and urgency—of these tasks, imploring me to "always be closing." Somehow, I'm left with a strange intuition that his voice will never fully disappear.

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WLN

Going Professional: Writing Centers' Challenges and Possibilities in Working with Emerging Online Professional Graduate Student Programs

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HEIDI NOBLES

In the summer of 2016, I began studying a rising challenge in writing center pedagogy: meeting the needs of both administrators and students in connection with growing online graduate education. This project demonstrated the urgency of developing writing center pedagogies for adult professionals—those working in fields requiring higher education, usually a college degree, and including formal standards of practice—in contrast to either traditional college student writers or graduate students in scholarly fields.

PROJECT SUMMARY AND RESEARCH METHODS

A mid-size liberal arts university I'll call MLU was launching several new online graduate programs, and their graduate school approached the writing center about expanding to support their incoming students. The writing center, founded nearly twenty years ago, had focused on undergraduate student work and almost exclusively employed undergraduate peer tutors (with the exception of a senior faculty director and graduate student assistant director); the center resided in a popular area of the university library, which allowed the center staff and clients to meet easily. MLU's writing center director, a colleague of mine from past teaching and professional work, hired me to propose a strategy for the center's development after I had collated information about their new programs, their incoming students, and support other writing centers provide in such situations. My own past experience includes working for four different writing centers, as well as working as a project manager for several organizations (both public and private). To prepare my recommendations, I met with nine MLU online graduate program leaders, gathered online data from a dozen comparable schools' writing centers to evaluate their range of advertised services, talked with five writing center directors (gathered from a listserv invitation) who had concentrated experience working

with graduate students, and reviewed recent articles and listserv discussions addressing relevant issues.

REVISED ASSUMPTIONS ABOUT GRADUATE STUDENTS

Having previously worked with graduate students focused on scholarly research at other universities via online tutoring, I began by reading about how to prepare undergraduate students to tutor scholars more advanced than themselves. I had started out concerned with how to support distant scholars through intensive writing projects like theses and dissertations, but I discovered that not only did MLU's online students not aspire to be scholars, none of the new MLU graduate programs required extended academic-research-heavy, original writing. Like those at so many other universities, MLU's expanded programs did not need to emphasize scholarly research, being aimed at mid-career working adults seeking professional development. Their programs included advanced degrees in education, organizational leadership, and business administration, among others.

In reviewing MLU's student demographics and program requirements, I found I'd been operating under two wrong impressions: first, that the writing center would need to support junior scholars, helping to enculturate them into disciplines they were yet to enter; second, that the new graduate students would be advanced writers, at least beyond the undergraduate population MLU's writing center already supported. As it turned out, a significant percentage of the incoming students were beginning graduate school on probation, having not met the minimum GPA requirement or having transcripts too outdated to evaluate properly. MLU already had three online graduate programs in place, and faculty reported students in those programs struggled with foundational writing tasks, including forming thesis statements, developing paragraphs, and organizing ideas, as well as managing grammatical construction and spelling. Whereas I might have wished to focus on the knowledge-making activities of writing, MLU program leaders campus-wide wanted writing center intervention with sentence-level and formatting issues so faculty could better understand their students' content.

Accordingly, I briefly shifted my research toward remedial resources before realizing that these were equally inappropriate for supporting MLU's graduate students. In contrast to students early in their studies who still have little content knowledge upon which to draw, these MLU students had extensive content knowledge in their fields. Their experiences as professionals in

their fields also meant that they were not being apprenticed into new discourse communities and that they could tap into their experience and specialized knowledge as they write. Adult-centered pedagogy requires recognizing and leveraging students' accumulated experience and knowledge (see for example Cercone 144). This combination—experienced adults with basic writing skills—presented a new and interesting challenge.

ONLINE GRADUATE EDUCATION IN THE WRITING CENTER

In writing centers nationwide, we are increasingly likely to meet this emerging client profile, as the master's degree is becoming a necessity for professionals wishing to remain competitive in their fields. As Sean Gallagher pointed out in 2014, "Today, 5 million more U.S. adults hold a master's degree compared with a decade ago," and "more than 40% of entering college freshmen aspire to earn a master's." The National Center for Education Statistics projects that postsecondary enrollment of adults over twenty-five will grow by 14% between 2013 and 2024 ("Postsecondary Education"). Colleges and universities, meanwhile, are trying different strategies to meet this demand while also best supporting their own budget challenges—with some creating bachelor's + master's combination programs and others emphasizing professional certificates via on-site, online, or hybrid channels to allow working adults to expand their marketability without taking on the time commitments associated with full graduate programs. Still others are developing more online, accelerated and/or self-paced graduate degrees. Enrollment numbers continue to rise for online education overall, with experts in education trends expecting the private business sector to push for more online continuing education options for employees (see Friedman) and graduate degree programs experiencing modest, steady growth (see Allen and Seaman).

This expansion into online, professional education—a win-win in many ways for working adults and university administrators—poses distinct opportunities and challenges for writing centers, which are likely to engage this population more frequently over the coming years. Expanding online graduate education holds great potential for expanding writing center scope and resources. University administrators may be interested in increasing funding for value-added support connected to programs that are more lucrative than many traditional programs (see, for example, Marcus). Writing centers may be able to negotiate for increased staffing, enlarged budgets, and upgraded infrastructure. In terms of writing center research, too, working with this distinct group

of writers may offer opportunities to develop and test atypical tutoring methods and theories and to help tutors gain important transferable skills.

One major challenge of this situation is the influx of varied types of basic writers and the potential for administrators or faculty to misunderstand writing center work as remedial in nature. Yet these writers need support: every program head I spoke with at MLU observed that many of these students are coming back to school after years away and are terribly insecure about their abilities to succeed; in order to thrive, they need both practical assistance and sincere encouragement. These assessments by MLU administrators are born out in other research regarding returning adult learners. For example, Patti Shank observes that "Despite the life experiences that adult learners bring to the online classroom, adult learners also bring complex anxieties . . . about remembering how to learn and study . . . . [and about] juggling family, career, and social commitments" (4, 6; see also Fincher; Hoyt et al.). Another challenge is in evaluating and communicating expectations about writing tasks—those of program leaders and faculty, those of students, and those of writing center administrators and tutors. And a final challenge may be identifying and putting into place the infrastructure and resources necessary to support these writers.

In researching and surveying other centers, I found limited but substantive information on developing writing centers for graduate students specifically (see Prince et al.; Dangler et al.; Zimmerelli et al.; Lee and Golde; Powers; Garcia et al.), and more information on how centers are handling online tutoring (see "A Position Statement" and De Herder et al.). I found very little scholarship, however, on writing center work with students who are professionals. While researching that topic, I quickly began hitting walls and had to put pieces together as seemed most sensible. I recommended, for example, that MLU give their writing tutors copies of John Swales and Christine Feak's *Academic Writing for Graduate Students* to help the tutors understand shifts in scopes and aims that take place as students move into graduate writing situations. However, given the professional-not-academic bent of MLU's online graduate programs, I also recommended tutors receive copies of Gerald Alred, et al., *The Business Writer's Companion*, a text that speaks especially to the practical writing situations facing more of MLU's professional students in terms of tone and writing style (though some might need to use it in combination with discipline-specific style guides such as APA

or Chicago), and that the center provide specialized training in genre markers of professional graduate student writing (in and across relevant disciplines). While assembling these resources, I developed a strong sense that writing centers will need to develop specialized pedagogy and practices when engaging this growing client population.

TUTORING STRATEGIES AND IMPLICATIONS

As writing centers build pedagogy and practices for working with professional graduate students, one pressing issue will be negotiating differing expectations about the work of the writing center. In my experience, while centers tend to emphasize process over product and to equip writers to complete their own work, program administrators and faculty often expect our support to be remedial in nature, helping students get their skills "up to speed" and meet minimum program expectations. Professional students, though, are likely to expect writing center support to operate like a company editorial department might, with tutors "cleaning up" their work with an emphasis on the final product. Such misunderstandings may be further complicated by online formats, especially asynchronous delivery, wherein submitting a paper or project for feedback might feel very much like sending a product off for service, rather than inviting a tutorial. To minimize frustration, writing centers beginning to support professional graduate students may wish to evaluate and determine their policies and communicate clearly and early, to all involved.

Writing centers may want to develop foundational writing boot camps or seminars for students and deliver them early in each term. Writing centers might also modify their existing explanations of their services and aims, including excluded services, to share with administrators, faculty, and professional students via their websites. Most centers' existing statements' *content* may be appropriate for a broad audience, yet the phrasing and tone may be more suited to an undergraduate or traditional graduate population than a professional population. Writing centers reaching out to a professional graduate student audience, therefore, might benefit from adjusting their statements or establishing distinct statements for differing clientele.

A companion web page might also include one or more examples of annotated papers that show common points of confusion in drafts and typical tutorial feedback in response. Such examples could help potential clients—and program faculty and administrators—understand what to expect.

In considering how to communicate with professional graduate students during an actual session, whether synchronous or asynchronous, tutors can benefit from noting that these clients may be able to hold a bit more critical distance from their work, yet they may also have unique vulnerabilities. With regard to critical distance, Mark Pedretti, writing center director at Claremont Graduate University (the oldest graduate-only university in the U.S.), notes the following:

> Since most graduate students (ostensibly) have a more developed sense of their academic identity, they don't take criticism personally. We don't have to worry as much about bruising a still-forming writing identity or impinging on a novice writer's sense of autonomy. We still hew closely to the principles of non-directive tutoring (letting the student hold the pen, etc.), but it does seem we can be a bit more straightforward and less Socratic.

Claremont students, as part of an elite academic program, are likely higher-performing than many of the professional graduate students entering programs at MLU and nationwide. These programs seek to bridge a gap between skilled workers and employer needs. Enrollment, though, is based at least in part on the need to justify the development of the programs themselves, as well as to salvage struggling university budgets, and so students may be admitted based on professional experience and baseline knowledge but may lack the writing facility many associate with graduate-level work. One MLU program director (in charge of the three programs that have been running for several years) described the students as insecure writers, aware and embarrassed that writing is a struggle, who need encouragement as much as instruction. With these tensions in place, writing tutors may note that they can speak directly with regard to content, while working gently but clearly when addressing basic writing or affective issues.

Perhaps a key distinction is that with typical writing center tutoring, as much as many centers seek to cultivate a consultant-expert dynamic (where the student is the expert in connection to their own material), I've found the reality can often be more that of a teacher-student dynamic, since many students are still learning how to be experts and tend to either want or need more direction. Professional graduate students, however, have more experience in being experts, and so in some ways allow writing centers to do more of what they want to do—a tutoring session with one of these writers can be a meeting between experts, with the client as the content knowledge expert and the tutor as the

writing expert. The tutor is thus able to serve as a consultant who can explain options regarding both rhetoric and style and allow the client to make informed decisions about their own content and execution, with less of a bent toward an expert-tutor/novice-client binary yet without slipping into a product-focused and transactional editor-client relationship. Such a dynamic has the potential to be wonderfully collaborative and satisfying in ways that counterbalance the romanticized models of scholarly discourse I originally imagined: instead of lively working sessions talking about academic writing with other academic writers, this reality allows for sharing expertise and therefore, quite possibly, greater mutual enrichment. (And it gives tutors practice in the meeting-of-experts model that can inform other sessions, as well.)

CONCLUSION

The online professional graduate education movement is tricky, raising important questions about the nature of graduate school and testing the intersections of academia and professional life, of online education as an academic environment, and of scholarship and financial enterprise. Writing centers have an important role in supporting today's professionals as writers, and in providing insight—to other writing centers, but also to the whole of academia—into how the project of professional graduate education functions over the coming years. Thoughtful documentation and presentation can inform future program development, which holds importance for both academia and the professional world. For now, those of us facing this kind of development will have to grapple with strategic planning based on available information while remaining flexible enough to shift as necessary along the way. Having to operate in this uncertain environment can also give us empathy for our professional graduate student clients as we all push forward together.

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Tutors' Column: "A Successful Failure: What I Wish I'd Known about Research before Submitting to a Journal"

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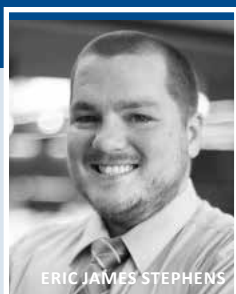
As part of a research methods course in my master's program, I designed and conducted a research study seeking to understand the ways tutors use—and don't use—audience awareness during their sessions. It began as a project for one of my courses, became an IWCA presentation, and turned into a collaborative study with the assistant director. As a graduate student trying to get into a Ph. D. program, I revised and condensed the paper into an article to submit to *WLN: A Journal of Writing Center Scholarship*. I submitted it with that air of confidence that only graduate students seem to have. Not too much later, I received an email from the editors, which I clicked on with excitement. Rather than containing the glowing praise I expected, the email included a thoughtful message with an invitation to chat on the phone regarding the "extensive note[s] in the comment section." With a bit of dread, I opened the attachment and began reading their insightful comments. Clearly, I had work to do.

By the time I received the feedback, however, I had begun my Ph.D. coursework at another institution, and the article and notes drifted to the back of my mind until I received a follow-up email a year and a half later from one of the editors, who had "decided to audit [their] 'incomplete' manuscript list, and wanted to know what [I] decided about the article." I dug into my hard-drive to reread the article and their comments with the intention of revising the article. I quickly realized it was "incomplete" in more ways than one. Not only were there flaws in my argument, but my Ph.D. coursework illuminated the flaws of the study itself. With a dissertation to write and the original site of study nearly 2,000 miles away, I made a decision regarding my incomplete manuscript—to scrap it and build it into something more useful. What follows are some of the lessons I learned and suggestions for new scholars looking to publish their work.

FIRST THINGS FIRST: FIND A MENTOR

I don't think I would go so far as to say a single mentor got me from point A to point B. As we teach our first-year composition students or writing center patrons, writing is a communal practice. It's a shame we sometimes forget that about our own writing process. I do suggest, however, that everyone who submits to a journal—especially new scholars like myself—finds a mentor. There were many people along the way who helped me to find my way through and around the study and article writing. Of course, my MA committee helped me construct and conduct the study. When I received the feedback from *WLN*, it was my committee who told me to sit on it for a few weeks and return to revising.

Having others read your article is helpful and builds a community of writing, but a mentor can guide you through the research, writing, revising, and publishing process by drawing on their own experiences publishing their own work. Finding a single mentor for a manuscript, I believe, would have helped me get to the point of writing this particular article sooner. Below are some of the lessons I learned on my own and from several mentor figures during my graduate school years. My hope is that this article might help newer scholars not make some of the same mistakes I did; and I hope to offer experienced scholars a rough framework to use when those newer scholars come to them for help.

SOME LESSONS LEARNED

Define Your Terms

Defining terms may seem a simple step, but this is where my study fell apart. My article's overall argument was that writing center literature too often conflates the definitions of "reader" and "audience." Given my argument, one would think I would have clearly defined those terms. The editors and reviewers saw the flaw immediately. Their comments explicitly address this lack of definition and separation of terms, and in one comment they pointed to where I conflated the terms myself—the thing I was supposed to have been critiquing. Most studies should be informed by theory, and in explicating that theory, be sure to define the key terms.

Don't Just Review the Literature—Know It

Perhaps the most embarrassing part of this whole ordeal was not fully realizing how much there is to know in the writing center research field and how much more I needed to learn. The editors and reviewers were kind and took the time to explain to me how I was either unclear or misrepresenting others' work. I received

comments about my use of Aristotle, Walter Ong, Douglas Park, Peter Elbow, and Virginia Davidson—more than half of my resources for the paper. Some of their critique was spot on, and some I disagree with; the problem, however, was that I failed to articulate why I read these thinkers the way I did. I thought I had spent adequate time and effort digesting the literature, but that effort was not reflected in my writing.

Justify the Methods
The methods for a study matter just as much as the theory driving the study. Once my article shifted into the discussion of my methods, the tone of the comments changed from critique to interest; both challenged my thinking, but the subtlety mattered. The editors' and reviewers' comments on the theory reflected my lack of understanding of the literature, but their comments on the methods showed genuine interest. Comments shifted from helping me understand what others were saying to wanting to know more about the study itself. The way you test theory provides the platform for how/where you can make an impact on the field.

Reign in the Conclusions
I thought the study would change the way writing centers teach tutors about audience awareness. This ambition, I have found, is not unique to myself—many new scholars share my overzealous desire for change/impact. The way I designed and conducted the study, however, prevented that opportunity for change. My article looked like an hourglass: broad theory going back to Aristotle at the top, a precise study involving nineteen tutors at a single institution in the middle, and sweeping claims for the field at the bottom. I got so caught up in wanting to add myself to the conversation and to make a difference that I tried to solve "audience awareness" in fewer than 3,000 words and one sample study. A well-written, data-driven article using research methodologies should situate itself quickly in the ongoing conversation, explain the methods, and draw conclusions without making sweeping claims for the entire field. Close with calls for further research, but don't make a claim (like I did) about changing the field. It might show some enthusiasm, but it's laced with arrogance and naïveté. Keep your conclusions close to your study.

Expect Critique from Reviewers and Welcome It
The title of my submission was "A Tutor's Audience is Never a Fiction," playing off Walter Ong's work. It was the first time I ever submitted a manuscript for publication. Receiving feedback that

questioned nearly every turn I made frustrated me, and I wasn't ready for it. Having received a few more rejections, I've come to appreciate the feedback from the *WLN* editors and reviewers. Having friends or professors read your work just isn't the same as a stranger reading it. Where friends and professors (usually) try to balance constructive critique with maintaining a personal relationship, a reviewer has one thing in mind: the integrity of the field. Does this work enhance the field's understanding? Does the work know how to locate itself in what's happening in the field? I didn't see past the comments, but after rereading them, it's a little embarrassing how spot-on their advice was.

Other Lessons Learned

As I write this article and reflect on my own research and writing process, I wanted to mention a few other quick points worth mentioning.

- Find current literature written within the last ten years.
- Know the difference between a class paper and a journal article and then find a balance.
- Spend more time on your methods and results than you do on your literature review.
- Be aware of the space you have in an article. If what they allow isn't enough, then another publishing venue would be more beneficial. Pay attention to whether or not that word limit includes the Works Cited.
- Don't wait too long to hit the revisions. Give yourself a week or two and then get back to it.
- Don't give up.

SOME FINAL THOUGHTS

My previous manuscript is incomplete, and until I have the opportunity to redesign and recreate the study it will remain incomplete. Academia is a tough game that takes its toll in more ways than one—especially researching, writing, and publishing a manuscript. Too often we read articles in journals and write drafts for classes or projects with high hopes of publication, but we don't know what happens in the middle.

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Announcements

2019 IWCA SUMMER INSTITUTE

The 2019 International Writing Centers Association Summer Institute will be held in Baltimore, Maryland, from Monday, June 17 through Friday, June 21. The Summer Institute (SI) is open to both new and experienced writing center administrators, scholars, and practitioners from universities and colleges, K-12 education, or independent writing centers. The cost of registration will stay at the 2018 rate of $900/participant. The hotel cost is $149/night (plus tax); participants must stay at the conference hotel for the duration of the institute. Limited scholarships to cover a portion of the registration fee are also available. IWCA members can register and apply for a scholarship on the IWCA website: at writingcenters.org.

Julia Bleakney (jbleakney@elon.edu)   and Kelsey Hixson-Bowles (kelsey.hixson-bowles@uvu.edu), 2019 IWCA Summer Institute Co-Chairs

**INTERNATIONAL WRITING CENTERS ASSOCIATION/
NATIONAL CONFERENCE ON PEER TUTORING IN WRITING**
October 16-19, 2019
Columbus, Ohio
"The Art of It All"

For the CFP, see the conference website: writingcenters.org/annual-conference-2/, and to post proposals, go to www.iwcamembers.org/. The conference proposal deadline is April 15, 2019. Conference Co-chairs are Laura Benton (lbenton@cccti.edu) and Mike Mattison (mmattison@wittenberg.edu);

MID-ATLANTIC WRITING CENTERS ASSOCIATION
March 22-23, 2019
Easton, PA
Lafayette College
"Reacting, Responding, Reimagining"
Keynote: Lori Salem
Contact: Christian Tatu: tatuj@lafayette.edu; conference website: mawca.org/2019-Registration.

MIDDLE EAST / NORTH AFRICA WRITING CENTERS ASSOCIATION
April 24-25, 2019
Beirut, Lebanon
Lebanese American University
"Resilience through Reconstruction"

Keynote: Mary Queen
Contact: Amy Hodges: amy.hodges@qatar.tamu.edu; conference website: menawca.org/home-page/conference.

NORTH TEXAS WRITING CENTER ASSOCIATION
April 5, 2019
Richardson, TX
University of Texas at Dallas

Consider submitting nominations for scholarship and outstanding tutor awards. For questions, contact April Trafton: APRIL.TRAFTON@tccd. edu; conference website: ntwca.weebly.com/2019-spring-conference. html.

NEW OPEN ACCESS BOOK OFFERED BY *WLN*

We are pleased to announce that a new digital book, *How We Teach Writing Tutors*, is available under the Digital Resources tab of the *WLN: A Journal of Writing Center Scholarship* website. This book is the first Digital Edited Collection in a proposed series to be offered on *WLN's* website and is an open-access publication.

How We Teach Writing Tutors is a collection of eighteen chapters from writing center scholars that seeks to extend our writing center community's knowledge and enrich our understanding of writing center work by sharing effective pedagogy and research through digital affordances. Because this collection is published digitally, it allows authors to share an abundance of resources, such as videos, graphics, teaching materials, podcasts, and research artifacts, not possible through printed texts. Moreover, the electronic form allows more color, pictures, and beauty to enhance the written text. As well, the electronic form allows the collection to be used by writing centers around the world.

In the spirit of sharing, we invite you engage within the unique contributions of scholars in this collection. You'll find your reading of these chapters educational and interactive as you can follow links to resources, listen to stories supporting qualitative research, examine research materials, and take deep dives into detailed research descriptions. Through this collection, you can contact authors to continue conversations regarding their scholarship, extending conversations across institutions and big ponds. We're confident you'll find useful tutor education strategies, assessment methods, research findings, and professional development opportunities by simply clicking the link and exploring the chapters.

Karen Gabrielle Johnson and Ted Roggenbuck, Editors
Crystal Conzo, Digital Editor

Conference Calendar

March 22-23, 2019: Mid-Atlantic Writing Centers Association, in Easton, PA
Contact: Christian Tatu: tatuj@lafayette.edu; conference website: mawca.org/2019-Registration.

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, 2019: North Texas Writing Center Association, in Richardson, TX
Contact: April Trafton: APRIL.TRAFTON@tccd.edu; conference website: ntwca.weebly.com/2019-spring-conference.html.

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 24-25, 2019: Middle East/North Africa Writing Centers Association, in Beirut, Lebanon
Contact: Amy Hodges: amy.hodges@qatar.tamu.edu; conference website: menawca.org/home-page/conference.

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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