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Editor's Note

Muriel Harris

The start of the academic year is an appropriate time to think about new directions for your writing center. For example, if foreign languages are taught on your campus, consider offering writing tutoring for students writing in languages other than English. To introduce us to such multilingual writing centers, Andrea Scott reviews Noreen Lape's *Internationalizing the Writing Center: A Guide for Developing a Multilingual Writing Center*. As Scott notes, adding writing tutoring in other languages makes the center more sustainable as an exemplar of the institution's mission as well as an integral component of foreign language teaching. Scott praises Lape's "superpower" as her ability to use theory to reinforce the practical section of the book designed to help center administrators implement multilingual tutoring.



If instead you are considering how to enhance your tutors' skills beyond the tutorial, consider how tutors benefit from preparing for and delivering conference presentations. When Andrea Efthymiou studied her tutors' reflections on what they learned from conference experiences, she concluded that conference-going aids tutor development and, with some guidance from her, contributes to transferring learned skills to tutoring.

As Michael Rymer thought about staff development for his experienced professional tutors who have had years of tutor training, he identified the need for a new way to help them continue to grow as tutors. His answer was to create the Novice Project, which asked his tutors to each design a learning project aimed at acquiring a new skill, one that would require a degree of discomfort that put them back into being novices coping with learning something unfamiliar. Rymer's conclusion is that this project produced positive as well as negative results.

To help other tutors appreciate the importance of a sense of belonging, especially for students new to campus, Samantha Saumell's Tutors' Column shares her experience as a transfer student and her

dedication to using a holistic tutoring approach to help student writers feel that they belong.

Belonging, learning, and extending our reach: all important topics for consideration as we begin the 2021-2022 academic year. For conversations with writing center authors, other book reviews, tutors' perspectives, CFPs, job announcements, and introductions to writing centers around the globe, we invite you to visit the *WLN* blog: wlnjournal.org/blog.

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Interested in contributing news, announcements, or accounts of work in your writing center to the Blog (photos welcomed)? Contact Anna Sophia Habib (ahabib@gmu.edu).

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).



A Radical and Sustainable Vision for Linguistic Inclusivity: *Internationalizing the Writing Center: A Guide for Developing a Multilingual Writing Center* (2020)

Andrea Scott
Pitzer College

With travel still restricted in much of the world, internationalizing our writing centers may seem low on the priority list. And yet if the pandemic has taught us anything, it's that the world is a globalized network, and we are deeply interdependent. For those of us on college campuses that were completely remote last year, our writing centers absorbed many of the pressures of our current moment, excluding those without access to resources while also creating space for others to experience the lost intimacies of college life. Amidst it all, we were reminded of the precariousness and value of deep and responsive listening—a resource our centers are, under the right circumstances, uniquely positioned to provide.



Noreen Groover Lape, director of the Norman M. Eberly Multilingual Writing Center at Dickinson College, has written a prescient book that invites us to rethink our centers at a juncture when we're most open to hearing its call—as interdisciplinary invitation, inclusive collaboration, and perhaps even survival mechanism. In *Internationalizing the Writing Center: A Guide for Developing a Multilingual Writing Center*, she offers theoretical vision and practical blueprints for establishing what she calls a multilingual writing center (MWC), a space that offers “consistent and ongoing writing tutoring in multiple languages” and peer tutor education grounded in theories from foreign language (FL) acquisition research and writing studies (16). Such centers facilitate the tutoring of writing in English and a wide variety of other languages—in Dickinson's case, English, Arabic, Chinese, Hebrew, Japanese, French, German, Italian, Portuguese, Russian, and Spanish (16). In doing so, MWCs contribute to internationalization efforts in higher education that see competence in languages other than English as key to cultivating mobility, intercultural understanding, and creative thinking (22-23). MWCs also advance the internationalization of writing centers that has long been underway, including cultivating awareness of the linguistic diversity embedded in Global Englishes, the perils of English-centric academic publishing cultures, and the limitations of the mono-

lingualism that dominates writing studies as a field (e.g., Horner et al.). By offering tutoring in multiple languages, and not just multiple Englishes, the MWC embodies a more ambitious vision of linguistic inclusivity in our centers.

But what might it mean to open the doors of our centers “so widely that the centers themselves—and not just the writers who inhabit them—are multilingual,” as Lape puts it (15)? Throughout the book, Lape argues that, as writing center administrators (WCAs), we have much to learn from the FL research that informs how and why FL faculty teach writing in their courses. An understanding of this praxis has heretofore been missing from writing center—and writing studies—scholarship. At the same time, FL faculty involved in MWC collaborations have an opportunity to learn about writing pedagogies, including writing processes and genres, that are absent from their field’s scholarship and graduate training. In sum, the interdisciplinary collaborations fostered by MWCs allow experts in both domains to enhance learning about writing on their campuses.

And yet why might a writing center choose to commit to such a radical re-envisioning *now*? Lape acknowledges such feelings of overwhelm, even before the pandemic, when she muses that launching an MWC might seem like an “overly ambitious undertaking” for centers navigating budget cuts, mergers with learning support services, and, in the worst case, closure (122). Such threats loom larger still—for institutions and not just centers—amidst doomsday predictions that 20% of colleges and universities now warrant a “D” ranking in *Forbes’* review of higher education financials (LeClair). Wouldn’t an MWC cost more money, contributing to rising administrative costs at a time when organizations are looking for efficiencies? Wouldn’t this mean more tutors who speak languages, more space for those tutors, more time for the WCA to train them, more generation of reports to convince others to fund such services, and more outreach to FL faculty to build partnerships, at a time when the pandemic-induced transformations have tapped our reserves?

Perhaps yes, but Lape is so convincing because she gives WCAs a new way of aligning their centers with institutional mission and strategic priorities. And she offers them ways of starting small. Collaborations with language departments may ultimately make our writing centers more sustainable—and dynamic. For one, MWCs can consolidate academic support at institutions with a strong commitment to internationalization (123)—currently half of all colleges and universities. They also respond to larger conversations in higher education about the value of integrative learning and breaking down silos around student support (123), topics of renewed urgency in the pandemic’s aftermath (Camp et al.). The mission of my

own college, for example, states that we produce “engaged, socially responsible citizens of the world through an academically rigorous, interdisciplinary liberal arts education emphasizing social justice, intercultural understanding and environmental sensitivity.” After reading Lape’s book, I could envision an MWC as a vibrant contribution to this goal through the bridging of language and writing tutoring, which currently happens in separate units without shared conversation. For those who feel linguistically unqualified to create an MWC, Lape, who is not bilingual, assures them they don’t need to speak other languages to be successful. They just need to apply the writing center values of responsive collaboration and teamwork (x).

Lape’s superpower is her ability to translate an immense amount of theory into actionable steps that include sample assessment questions, tutor training activities, and strategic planning exercises from her award-winning MWC. In the first 100 pages Lape outlines the purpose and pedagogy of MWCs through the cultivation of what she calls “holistic tutoring practices,” a flexible approach to tutoring in which global and sentence-level concerns are seen as interrelated (6). In the book’s second half Lape tackles the nuts and bolts of administering such a center, including how to do a needs assessment, how to develop a strategy for asking for resources, and how to collaborate effectively with different stakeholders, including FL faculty. The final section consists of nine appendices that provide sample program materials like session transcripts and scenarios, definitions of key concepts and discussion prompts, and a sample orientation schedule for tutors.

My goal in the remainder of this review is to convince you this is a book you need to have—if for no other reason than to offer a visionary model for how to create a mission-driven and linguistically inclusive writing center.

Why is an MWC necessary? If you still aren’t persuaded (or think others may not be), you’ll find a comprehensive rationale in the first chapter. In her survey of the history of writing centers in the U.S. and abroad, Lape demonstrates that English-centric writing centers have become the norm only because monolingual language politics have systemically favored English (15). Not only could she not find a single article on FL writing tutoring published in English (3), she discovered that only 4% of writing centers in countries in which English is not an official language are multilingual (17). Most were either English-only (59%), bilingual (English and official language; 17%), or monolingual (official language-only, 20%). Dickinson’s MWC, founded in 2010, is the first of its kind in North America. MWCs that tutor in English and other languages help disrupt this monolingual hegemony, while putting into practice the best of FL and translingual pedagogies (15).

FL classrooms are also rich in peer review and writing, making them excellent, untapped sites for collaboration.

Lape claims that to make good on this potential, tutors need to be trained in holistic tutoring practices, the subject of the next three chapters. How can tutors call attention to the ways in which language choices impact meaning in the FL context? Lape extracts practices from FL acquisition research to develop her concept of holistic tutoring. She defines holistic tutoring as an approach of “informed flexibility” that helps writers navigate the “writing process, global writing concerns, and sentence level issues” (37). Holistic tutors see global and sentence-level issues as interconnected. They help writers enhance their writing processes by moving them to see writing as not just a two-step process (writing then revising) or a three-step process (composing in the original language, translating into the target language, and revising). Holistic tutors prompt students to see that they can compose by focusing on meaning—as opposed to literal translation—which in turn helps writers address questions about purpose and organization.

To foster holistic tutoring, Lape introduces key concepts from FL acquisition research, including *noticing*, *hypothesis testing*, *metalinguistic reflection*, *negotiated interaction*, and the strategic use of *translation* (59). Such concepts position tutors to engage learners in metacognition about linguistic difference and to manage cognitive overload (39). Noticing is the concept that learners must recognize the “gap between actual and intended meaning” (40). Hypothesis testing is the notion that learners must “use trial and error to test how the language works.” Metalinguistic awareness is an awareness of form, including its relationship to meaning (40). In her own MWC, Lape trains tutors in these three concepts to help them toggle between lower and higher order concerns. “What does this paragraph say?” her tutor Veronica asks a student writing in French, for example. “What is the message? How do we move to the next message? What is the transition?” (41). This kind of “deep-problem solving” is at the heart of language learning and FL tutors are uniquely positioned to nurture it (42).

Additional strategies adapted from FL research include the concepts *negotiated interaction* and *translation*. *Negotiated interaction* is the process of noticing that the writer and the tutor have different understandings of what the language means; they then engage in a process of negotiation to arrive at a shared understanding of what is intended (42). To return to the case of Veronica in Lape’s MWC, a tutor might ask “Do you really want to use the word *creer*, to create? Do you think that’s the best word to use?” (43) to find words that better reflect the writer’s goals. In terms of *translation*, tutors

can identify directly translated texts or words and invite writers to think not in terms of literal translation but meaning (46). How might the writer say something in language already available to them? Such conversations make writers aware of the ways online translators can hinder the writing process.

Chapter Three zooms out to show how WCAs can train tutors to foster the kind of positive environment that facilitates learning acquisition. While crucial in every learning setting, the literature on FL pedagogy stresses that anxiety and stress create performance anxieties that reduce motivation and risk-taking (62). The learning conditions that maximize linguistic growth are those also cultivated in writing centers, providing additional grounds for interdisciplinary synergy, Lape argues. Research on classroom rapport offers similarly compatible guidance on ways to help students develop through “uncommonly attentive behavior” (remembering a student and their needs in an enthusiastic way), “connecting behavior” (connecting with students by acting casual, friendly, approachable, etc.), “information sharing” (offering advice and feedback in a positive way), “courteous behavior” (being flexible, inclusive, and willing to listen), and “common grounding” (speaking eye-to-eye and finding similarities with students) (67).

Lape concludes the chapter by drawing on FL theory on *managing error correction* to train tutors to help students see that linguistic errors don’t necessarily obstruct communication (67). FL research suggests that focusing too much on errors makes students feel self-conscious, micromanaged, and overloaded. Helping students *understand the language* learning process as a slow one of which error is an essential part is also important for helping students “internalize tutor encouragement and engage in positive self-talk” (68). The very last section of the chapter ties this all together by including tutoring scenarios and conversation starters for the different FL concepts, which can be adopted in a peer tutor education program.

In another innovative move, Lape dedicates an entire chapter to theorizing intercultural competence in the MWC. How can tutors be trained to engage with the cultural aspects of writing? Lape reminds us that FL writers are likely to encounter what she calls “writing culture shock,” especially when traveling abroad, where they are often asked to write in new genres (78). FL tutors will need to be prepared to help students “demystify intercultural encounters” and embrace a “mindset of cultural relativism” instead of an “ethnocentric mindset” that uses US conventions to define good writing (79). She does this by adopting frameworks from intercultural competence theory to help her tutors identify what the field calls a “critical event” prompting culture shock, gather information about the culture to

contextualize it, and ultimately formulate a new interpretation of the event that encapsulates a more holistic understanding (93-4). Such training prepares FL writing tutors to navigate their multiple roles as they help students negotiate culturally specific genres and rhetorics. The goal is to resolve culture shock with more informed and nuanced perspectives (99).

After laying the pedagogical foundation for an MWC, Lape shifts her focus to how to work with stakeholders to develop and administer an MWC. How can WCAs plan strategically for an MWC by securing funding and collaborating effectively with FL faculty? She recommends resisting the urge of seeing WCs as siloed, recounting how she engaged in an “ethnographic tour” of her home institution upon her arrival. In addition to asking faculty how they integrated the writing requirement into their major, where writing was taught in their curricula, how they taught majors to write in the discipline, and how they taught the writing process, she asked FL faculty if they taught students “to write US academic discourse in the target language” or if they taught them the “rhetoric of the target culture” (104). Through these conversations she discovered an interest in support for FL writing. Her next step was to form a planning and advisory committee comprised of stakeholders like WCAs, FL faculty, multilingual writing specialists, and international education staff (105), which she describes as crucial for buy-in.

And finally, she addresses how to frame persuasive arguments to administrators to fund pilot programs like this one. WCAs can make value-added *cultural appeals*, using qualitative evidence, and *quantitative appeals*, using statistics, to support requests for increased resources (105). The value-added appeal shows how the writing center adds value to students’ experiences as learners. This can be done by appealing to the institution’s mission, strategic plan, core values, or current organizational values like efficiency (106-7). Quantitative appeals can be made by showing usage data and correlating usage with high-stakes issues like retention (108-9). For each type of appeal, Lape shows how she pulled from her institution’s documents and data to frame the value of an MWC within local missions and priorities. She then walks readers through the process of collaborating with FL faculty and other stakeholders to identify the mission, values, and learning outcomes of an MWC tailored to their institution. To help WCAs avoid reinventing the wheel, she includes the list of outcomes developed by the advisory committee on her campus (112). She wraps things up by sharing how she partners with FL faculty to identify tutoring needs in the different languages and recruit promising and qualified tutors. The last chapter and an appendix also offer a schedule of the training provided to her staff.

Lape makes a tremendous contribution to the field through her many rich and actionable models for MWC work. She also takes care to help WCAs develop a sustainable vision and plan. For example, she recommends that WCAs start small—possibly with just one language, like Spanish, if they teach at a larger institution, and assess along the way to improve the collaboration (124). She also emphasizes the importance of understanding the values and practices of FL faculty, the topic of the book’s last chapter. She deftly lays out the framework used nationally by FL faculty—from the “communicative approach” to teaching languages to the criteria used by the American Council of the Teaching of Foreign Languages to assess listening, speaking, reading, and writing (125-7). FL instructors, for example, often consider writing as a means of acquiring a language—not necessarily as a means of writing for a particular audience and purpose. WCAs must be able to build bridges with this pedagogy.

As a WCA trained as a comparatist and housed in a modern languages department, I appreciated Lape’s perspective. She sketches in the landscape of FL learning with nuance, building bridges with the teaching, tutoring, and administration of writing. As a WCA at a small liberal arts college, I also couldn’t help but think her proposal doubles to speak to the vitality of writing centers at small colleges, where collaborations happen more naturally given our size. She shows how such environments can be incubators for innovation that larger institutions can then adapt and grow, particularly since our lean administrative structures necessitate sustainable thinking about program development. But perhaps most significantly, Lape carves out a path that is among the most interdisciplinary and linguistically inclusive to have emerged in the field in the last decade. In doing so, she offers us a pathway into the post-pandemic future, where travel and internationalization may be among our most cherished priorities.

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What *Else* Do They Take with Them? (And What Do They Leave Behind?): Understanding Writing Center Conferences as Opportunities for Tutor Transfer

Andrea Efthymiou
Hofstra University



ANDREA EFTHYMIOU

There is an energy that permeates regional, local, and national writing center conferences, an excitement that select undergraduate writing center tutors have the privilege of experiencing for an electrifying few days. This energy is marked by the support tutors receive from their writing center colleagues, the pride of presenting in front of an audience of their peers, and the joy of networking with other undergraduates working within the field. My belief in the impact of these conference experiences comes from tutors' anecdotal feedback and from what I have observed

over my ten years mentoring undergraduate tutors as they prepare presentations. While writing center work is generally understood as bound by a tutorial, moving tutors beyond their sessions by simply attending a conference can be a transformative experience, one that introduces an undergraduate tutor to a professional community perhaps for the first time. Furthermore, after some tutors' first conference presentations, I have seen them go on to share their work at multiple conferences, offering tutors authentic public speaking opportunities during their undergraduate lives. Other tutors design conference presentations about their tutoring strategies, and upon receiving positive feedback at conferences, further develop their presentations into empirical research projects or publications. Still other tutors have gone on to use conference experiences in a range of ways, from referencing their presentations in cover letters and job interviews to leveraging their conference experiences in graduate school applications. These observations have led me to wonder to what extent the labor—and love!—of conference experiences have a transferable impact for undergraduate writing tutors beyond the conference itself.

EXPANDING OUR NOTION OF TUTOR TRANSFER

While scholarship on transfer in writing centers has proliferated over the past decade, transfer is often defined as bound to a tutoring session. Specifically, the field has developed its understanding of transfer through looking at how writing center consultations

contribute to students' perception of knowledge transfer from one writing assignment to the next (Devet). Writing center research has also addressed how tutors might transfer strategies from one consultation to the next to support disciplinary learning (Bromley, et al.; Driscoll & Devet; Driscoll & Wells). My work here looks beyond the tutoring session, taking up questions about tutors' development, learning, and transfer of skills beyond the writing center, building on the work of Bradley Hughes et al. in "What They Take With Them: Findings from the Peer Writing Tutoring Alumni Research Project" (PWTARP). PWTARP identifies the effects of tutoring on tutors' writing, analytical skills, confidence, and interpersonal communication post-graduation. Yet, while Hughes et. al. report that 41.3 percent of their tutor alumni participants "presented at regional and national writing center and composition conferences" (20) during their time as peer tutors, the impact of these conference experiences goes largely unexplored.

PWTARP lays the groundwork for how writing center scholars conceive of tutor transfer as focused on how tutoring cultivates tutors' professional skills that are marketable after graduation; my goal here is to widen this view of transfer specific to better understand the impact of undergraduate tutors' conference experiences. Beyond their work with students in sessions, writing center tutors who attend and present at local, regional, and national conferences engage in a range of experiences that undoubtedly impact them in some way. Our field's developing interest in the pre-professional value of writing center work is important for how we understand the writing center's potential for cultivating interpersonal skills and other marketable qualities that future employers will value (Dinitz & Kiedaisch; Mattison); however, this work overlooks the developmental potential that other writing center work—like attending conferences, developing proposals, and offering conference presentations—can have on tutors during college and after graduation.

My early impressions about the value of tutors' extended work at conferences has led me to develop a systematized, inquiry-based approach to examine the opportunities for knowledge transfer beyond tutors' conference experiences. I define and explore the value of writing center tutors' extended work, or conference-related activities tutors enact beyond their sessions. This extended work includes: attending professional conferences, drafting proposals in response to calls for presentations, composing a presentation, and presenting at a conference in front of an audience. While what follows is only the beginning of this investigation of the impact of tutors' extended work, I consider what other knowledge tutors transfer—and what opportunities for transfer we might miss—from conference experiences. In other words, what else do tutors take

with them from their broader writing center experiences?

CONFERENCE EXPERIENCES AS OPPORTUNITIES FOR TRANSFER

To craft my approach to studying tutors' knowledge transfer from writing center conferences, I draw upon Dana Driscoll and Sarah Harcourt's methods of studying knowledge transfer in an undergraduate peer-tutoring course where they note that metacognition—or creating space to think about learning—is “crucial to successful transfer” (3). In adapting Driscoll and Harcourt's approach to metacognition, I designed a series of questions tutors could answer to reflect on their conference experiences. I emailed the questions below to undergraduate tutors upon returning from the Mid-Atlantic Writing Centers Association (MAWCA) Conference that our staff attended at Towson University on March 6-7, 2020:

- What did you learn from this conference experience?
- What did you struggle with, either in preparation for the conference or at the conference itself?
- What did you learn through this struggle?
- How did this conference experience connect with your courses or extracurricular activities?
- In what ways are you considering continuing your work initiated at the conference?
- What questions about your work do you still have? How will you answer these questions?

Tutors were paid for one hour of optional professional development time if they chose to respond to the above questions. Three of six undergraduate tutors responded to the above questions, so my work here offers a local narrative of tutors' reflections, honing in on how tutors transfer knowledge related to rhetorical awareness, writing center tutoring, and future research interests. This preliminary work offers an early framework for how larger scale studies of tutor transfer might be designed.

PERCEPTIONS OF TRANSFER DEVELOPED THROUGH TUTORS' CONFERENCE EXPERIENCES

The metacognitive exercise created a space for tutors to reflect on the learning that happened during MAWCA's 2020 conference and to begin making connections between various rhetorical situations in their lives. In fact, rhetorical awareness emerged as a category in each tutor's response to the questions in the previous section. Drawing on their presentation experiences in prior contexts, two tutors reflected on their perception of audience. One noted, “I assumed that since the audience for the conference were [sic] writing studies scholars, they wouldn't necessarily need background for my study.” Another tutor noted how “writing center *colleagues* are

very different” (my emphasis) as audience members than those audiences for “other presentations” they had done, further identifying that “colleagues” at this regional writing center conference “were very forthcoming with giving suggestions, constructive criticism, and discussing different aspects of what people were researching.” Both tutors demonstrate what educational psychologists Gavriel Saloman and David Perkins call backward-reaching transfer (118), in that tutors’ knowledge transfer draws on past contexts; in this case, tutors derive their concept of audience from experiences of having written for or presented to other audiences in the past, growing that notion to better understand what a professional audience can look like.

Tutors’ conference experiences encourage rhetorical awareness beyond the writing center and present writing center administrators with rich opportunities for maximizing rhetorical learning. One tutor’s response about their rhetorical understanding of genre was clearly informed by the challenges of composing for an unfamiliar rhetorical situation: “I think I struggled most with the proposal process.” In working with a tutor-collaborator to brainstorm ideas for their conference proposal, this same tutor noted that “eliminating options [for a conference topic] down to one was difficult,” and “expressing that idea in such a small [proposal] space was incredibly difficult because most of our planning had involved free-writing or preliminary scripting, neither of which lended themselves [sic] to shortening our proposal into a short enough description.” This response demonstrates that undergraduate tutors, who are novices when it comes to conference experiences, may not have a prior framework for the 250-500-word conference proposal. Further, this tutor’s reflection punctuates the importance of cultivating “mindful abstraction” (Saloman and Perkins 126), which can lead to knowledge transfer. Mindful abstraction names the reflective process that encourages the “decontextualization of a principle, main idea, strategy, or procedure” (126) to make other connections in learning. In this case, mindful abstraction helped the tutor understand that the conference proposal was an unfamiliar genre involving different conventions than genres with which they had experiences in their past.

Another tutors’ reflection upon their return from MAWCA suggests that they enacted what Saloman and Perkins call forward-reaching, high-road transfer. Forward-reaching, high-road transfer happens when a person makes a connection between the learning they have experienced in two contextually different situations, and where one situation points to a future context (118-119). For example, in reflecting on a presentation they attended at MAWCA, one tutor

stated that they realized, in their own tutoring, they “may be presenting fixes to an individual’s writing rather than providing [the student] options to use in the future.” This tutor wants “to implement” new tutoring strategies “in moving forward with tutoring.” This conference experience, then, helped point the tutor to a future context, a time after the conference experience, when they may potentially apply their learning within their own tutoring.

MISSED CONNECTIONS: CULTIVATING A CULTURE OF METACOGNITIVE REFLECTION

Tutors’ perceptions of the value of their extended writing center work at MAWCA 2020 suggest high-road knowledge transfer occurred; however, tutors’ reflections also reveal that they might not connect their own rhetorical agency to their work with students in the writing center. For example, the tutor who noted they had no prior framework for composing a 500-word conference proposal did not indicate that they connected this learning experience to their work with novice writers. So, while tutors’ responses to my questions demonstrated that they perceived knowledge transfer between their conference experience and their own rhetorical learning, they did not identify a connection between their own rhetorical learning and their tutoring. Although it is exciting to see peer tutors connect their conference experiences to their own development as writers, I wish tutors had seen a connection between their developing genre knowledge related to conference proposals and the help they give to first-year students developing expertise within academic discourse and college writing. This gap in tutors’ transfer cued me into the need to foster further reflection related to genre knowledge, the conference experience, and the work of being a writing tutor. As a writing center director, I want to help tutors see their own writing in unfamiliar contexts—like writing a conference proposal—as analogous to the writing first-year students do in new contexts, as well.

This metacognitive survey also revealed that undergraduate tutors do not necessarily see their work at conferences as existing within a larger research framework, as only one tutor connected the conference experience to their own future research. According to their response, presenting at MAWCA helped this tutor understand that they “would *like* to do research” (emphasis in original), and they plan to answer tutoring “questions through further research in psychology and writing center pedagogy.” While this response offers some sense that conference experiences *might* support tutors’ research, overall tutors’ responses do not point to a generalizable claim about the impact of conferences on tutors’ future research projects. Further study on tutors’ conference experiences could ex-

pand these findings to include a focus not only on tutors' conference experiences, but also on how conference experiences might impact tutors' future research projects, beginning with developing research questions, to collecting and analyzing data, to writing up those results for presentation or publication.

IMPLICATIONS FOR TRANSFER, THE EXTENDED WORK OF TUTORING, AND UNDERGRADUATE RESEARCH

This small survey revealed the need to help tutors make explicit connections between the work they're doing as tutors to their work beyond the writing center. As a result, I hope to establish sustainable methods for tutors to engage in metacognitive reflection about their rhetorical work beyond writing center sessions. Assuming a higher education climate that affords the luxury of a stable budget—a reality we may not see until well after the COVID pandemic—I will require tutors to answer metacognitive questions as part of tutor education, blocking an hour of the tutoring schedule for this work, rather than allowing this exercise to be optional. While I will ask tutors to reflect on the same questions that I indicated in an earlier section of this article, I will contextualize my questions differently, giving tutors a more specific sense of the range of work they completed prior to and during the conference. I will also add a question that helps tutors consider possible connections between their experiences as conference-goers and the work they do with college writers. My revised metacognitive activity is as follows, with specific changes italicized below:

Consider all the work you did related to this recent conference: composing a conference proposal, preparing and rehearsing a presentation, collaborating with writing center colleagues, and attending and presenting at the conference. Keep these activities—and anything else you might have done to prepare for the conference—in mind as you answer these reflective questions:

- What did you learn from this conference experience?
- What did you struggle with, either in preparation for the conference or at the conference itself?
- What did you learn through this struggle?
- How did this conference experience connect with your courses or extracurricular activities?
- In what ways are you considering continuing your work initiated at the conference?
- What questions about your work do you still have? How will you answer these questions?
- *How did this conference experience connect with your work helping students in the writing center?*

As part of this on-going process of data-collection in our writing center, I have constructed a Qualtrics survey to centralize tutors' reflections on their conference experiences. The accessibility of the Qualtrics platform allows for easy dissemination of survey questions and an accessible database of results. I also plan to make the categories I report in this piece explicit in future metacognitive assignments upon returning from each conference that tutors attend. In particular, I will foster tutors' ability to make connections between their conference experiences, rhetorical knowledge, and tutoring.

Further research is necessary to understand the intersections of writing center work and knowledge transfer related to tutors' conference experiences. Building in a framework for reflection after each conference—when directors and tutors alike are both energized and exhausted from such labor—can foster undergraduate tutors' ability to connect the knowledge they transfer from their extended work at conferences to other sites of research. After all, conference experiences can be a gateway into undergraduate research for writing center tutors and the potential to expand administrators' conceptions of the writing center beyond a service-oriented tutoring site. As Lauren Fitzgerald notes, conferences offer venues for writing tutors that “can serve as an invitation to professional conversations” (22), which may also lead to future publication. Framing the writing center as a site for undergraduate research also creates an urgency to mentor tutors' research more intentionally. In his study of tutors' and mentors' research experiences, Christopher Ervin suggests that “tutors recognize how research skills might transfer across contexts in a general sense,” yet participants in his study “seldom specifically described the nature of such transfer” (53). Ervin's claims about mentorship, alongside my framework for tutors' post-conference reflections, offer greater insight into what else tutors take with from writing center work other than tutoring sessions, and what tutors might also *leave behind*. This study is a call for further research into transfer after conferences to better understand the actual, not just anecdotal, impact of conferences on tutors. Such insights can help tutors maximize the impact of their labor to serve their own personal, professional, and academic growth.

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Humming with Your Mouth Open: An Experiential Staff Education Pilot for Freelance Professional Tutors

Michael Rymer
CUNY School of Labor and Urban Studies



Over the past few years, writing center scholars have turned their attention to two populations of writing consultants who, while accounting for a significant minority of the writing center workforce, have been underrepresented in the literature of our field: graduate writing consultants who are enrolled in an advanced degree program at the institution where they are employed as consultants (Bell; Medvecky), and professional writing consultants. The latter category

nominally includes any writing consultant with an advanced degree who is not a student at the institution where they tutor. Yet the literature on professional consultants focuses primarily on faculty members who find themselves working in their institution's writing center (Jewell and Cheatle; Reglin). However, many professional writing consultants work in writing centers as a primary source of their income and are more likely than graduate or faculty consultants to work in writing centers on multiple campuses, to bring many years of experience to their work, and, because they are not enrolled in a campus academic program, to have no clear end date for their service.

The three professional writing consultants who staff my center are hired as non-teaching adjuncts (NTAs). The NTA classification was designed by the City University of New York (CUNY) to allow for temporary, project-based assignments, but it has been used increasingly as a means of funding long-term contingent labor, especially in libraries and writing centers. NTAs are paid a relatively high wage but are limited to a small number of hours—225 per semester. Like many NTA writing consultants in the CUNY system, Hannah, Corrinne, and Kelly,¹ the participants in the project I will describe here, had all worked or were working as professional tutors in multiple writing centers within CUNY concurrently. Professional writing consultants pose unique challenges to anyone designing a program of staff education. Because of their longevity and their commit-

ment—whether simultaneous or sequential—to multiple institutions, they are likely to have participated in an array of disparate staff education programs and activities across multiple campuses and semesters over tutoring careers that can stretch across (and beyond) a decade. Prior to becoming a writing center director, I worked for a decade as a professional writing consultant. About halfway through this period, I reached a point of saturation with text-based staff development activities: a point at which reading and reflecting on writing center scholarship could sometimes feel like a rote exercise, and I wondered if the consultants in our center shared this experience. In these pages, I will describe a program of experiential staff education I developed for the professional consultants in our center, with the aim of presenting one possible model for staff education for this highly experienced and perhaps in some cases over-trained consultant population.²

The center I direct serves working class adult students pursuing mostly master's but also bachelor's and certificate degrees in urban studies and labor studies. Nearly all of our students work full-time, many while balancing family and other life responsibilities. The finding that adult students returning to school are more anxious about their ability to successfully complete academic work than younger students (Navarre Cleary, "Anxiety" 365; Krause 208) is reflected in frequent testimony from students who visit our writing center. A staff education discussion focused on Navarre Cleary's article, "What WPAs Need to Know to Prepare New Teachers to Work with Adult Students," led our staff to the consensus that we should create space in sessions for our students to talk about their anxieties when we can. Still, I knew that something was missing in our largely text- and discussion-driven training focused on helping our students manage their writing anxiety—a fundamentally affective issue.

Inspired by the principle of staff education activities focused on what Anne Ellen Geller et al. call "authentic experiences and reflection" (64) and an experiential staff education program they describe to illustrate this ideal,³ I designed a staff education pilot that would allow tutors to pursue self-designed learning projects, asking consultants to identify a skill they wanted to learn that would involve a degree of discomfort, or what I called "learning risk." This criteria seemed especially important in a staff development activity designed for professional consultants, who in their sessions can draw on their professional expertise in areas such as, in the case of my staff, creative writing and performance. This pilot, which we called the Novice Project, aimed to offer writing consultants the chance to experience and reflect upon the range of emotions, in-

cluding anxiety, that inevitably accompany the process of learning an unfamiliar skill. I hoped that this experience of vulnerability in a learning situation, however limited and however dissimilar from the actual experiences of our students, would help us deepen our capacity for empathy for the writers who visit our center.

In spring 2019, I introduced the Novice Project at our pre-semester consultant orientation and presented a schedule listing dates for four Novice Project meetings that would be dedicated to discussing our learning projects and deadlines for posting four 200-500 word reflections on a private Novice Project blog. I asked consultants to design projects that would provide an experience of novicehood, connect to a need or interest in their lives, and promise the possibility of enjoyment. After introducing these criteria, I facilitated a brainstorming session that allowed consultants to share possibilities for learning projects, which included learning ancient Greek as well as studying trapeze. While consultants were encouraged to design projects that would not be directly connected with writing center practice, they were also asked to make connections to their writing center practice in blog post reflections.

There are precedents in tech, business, and other fields for allowing employees to dedicate paid work time to pursuing self-designed learning projects, including Google's 20% Time Policy, which allows employees to spend 20% of their work hours pursuing an independent project (Schrage). With these precedents in mind, I offered consultants the option of taking themselves off our student-facing tutoring schedule for one hour every two weeks, with the understanding that they would use this time to pursue their learning projects, whether onsite or (more probably) offsite. I hoped that providing consultants the option of using offsite time would open possibilities for ambitious projects that could not be pursued during downtime between sessions.

All four members of our writing center staff, including me, participated in the Novice Project pilot. Each of us had over five years of experience of either teaching college composition, working as a writing consultant, or both. All three writing consultants balanced their writing center work with the pursuit of literary and/or artistic careers. Kelly and Hannah, who hold MFAs in writing, have both published fiction and poetry in literary journals, and Hannah has published two books of poetry. Corinne, who holds an MA in performance studies, was working as a producer of documentary films. Both Hannah and Corinne were also working towards completing PhD dissertations in English literature.

Consultants weighed factors including scheduling, financial com-

mitment, and learning risk as they considered possible learning projects. Hannah ruled out clowning classes because of the time and cost involved. She ultimately decided to study singing, with private singing lessons from a professional opera singer friend. Kelly, who had initially wanted to dedicate herself to a longtime aspiration to learn ancient Greek, ultimately decided to begin a meditation and mindfulness practice. Two of us chose projects that were directly connected to our work, but that involved considerable risk. Corinne chose to develop a podcast about music. I chose to join a local chapter of Toastmasters, an organization designed to provide practice-based education for improving public speaking. Three of our cohort of four participants completed a learning project. Kelly began a meditation practice. Hannah took two singing lessons from her opera singer friend and practiced between lessons. I attended weekly Toastmasters meetings.⁴

Consultants' blog posts, in which they reflected on their progress in their learning projects, were the primary materials of analysis for this study, though I also took notes at each Novice Project reflection meeting. To analyze the themes that emerged from the blog post reflections, I created a table with three general categories: 1) anxiety, 2) positive emotions, and 3) connecting to practice. The anxiety category included the following three subcategories: feelings of intimidation by real or imagined performance ideal; uncertainty about ability to achieve progress; and feelings of isolation. The positive emotions category includes two subcategories: experiences of joy or pleasure; and recognizing progress and breakthroughs. After the final Novice Project meeting, I used the table to code our blog post reflections.

ANXIETY

An analysis of our blog posts shows that Novice Project participants experienced anxiety about learning as they pursued their projects. All three of us reported feeling intimidated by a real or imagined performance ideal. In Kelly's case, these feelings derailed her original vision for a project. When she was still considering a project focused on learning Ancient Greek, Kelly watched a video that showed an instructor teaching the Greek alphabet to a group of schoolchildren through a memory palace story in which the letters act as characters. "How silly I feel that the kids in the video are much faster at picking up the alphabet than I am," Kelly wrote of the experience, which prompted her to consider alternatives to learning a new language. Hannah reported feeling intimidated in her first singing lesson by the experience of exercising her untrained voice in the presence of her opera singer friend. I, too, wrote of feeling intimidated by more advanced practitioners I saw

speak at my first Toastmasters meeting.

Two participants reflected on feelings of uncertainty about their ability to achieve progress. For Hannah, the problem was not a lack of confidence, but a lack of discretionary time as she navigated the many commitments she'd made to herself and her various employers. In her third post, she reported feeling overwhelmed by her schedule, which included working as a writing consultant, teaching, and doing contract work as an event planner. She confessed that several weeks had passed since her last singing lesson. Kelly, meanwhile, reflected on a lack of confidence in her ability to learn to meditate. She wrote about struggling to establish a consistent practice routine, lamenting that the alarms she was setting to wake her up early to meditate "haven't been working." Even moments of success, she reported, quickly dissolved: "As soon as I find myself reaching a center of calm, I immediately get so excited that I have a thought about the calm experience I'm having, which fractures the experience.... I'm trying," she wrote, "to practice more self-compassion." Still, whenever she told someone about her burgeoning practice, she added, "but I'm not very good at it." Kelly was the only consultant who reflected on a feeling of isolation in her self-designed learning project, reflecting in her first post, "I'm actively aware that I'm alone in this process."

POSITIVE EMOTIONS

All of us experienced moments of pleasure as we pursued our projects. Kelly had hoped hers would help her "try to reckon with the intense tension I often feel in my jaw." During one of her meditation sessions, she "felt the tension begin to ease." Hannah's posts reflect a sense of wonder and enjoyment as she ventured to practice singing on the breath, humming with her mouth open, and other foundational vocal exercises. I described my first full speech at Toastmasters, the Ice Breaker, as "surprisingly fun." Two of us also noted the gratifying experience of recognizing progress or breakthroughs in our learning projects. In her final blog post, Kelly reported noticing that meditating had changed her response to stress. "After meditating consistently for the duration of this project, I found myself breathing more deeply in everyday life, without really thinking about it. Sometimes if I get upset about something, instead of responding by freaking out, I find myself shifting into a meditation-breath mode." For me, I recognized my own progress as an impromptu speaker in my increasing comfort with falling (well) short of perfection.

CONNECTING TO PRACTICE

Hannah and Kelly both empathized with the psychological strain experienced by novice writers. Hannah compared her own difficulties

over the course of the semester to make time for her learning project to the challenges adult writers with significant work and family responsibilities face/meet in carving out time to work on required writing assignments.

In her fourth post, Kelly proposed an antidote to the negative feelings our students sometimes experience around writing: recognizing small intervals of progress—or “tiny milestones”—that a writer focused on the standard they are trying to achieve can often miss. Citing her own gradual recognition that she was breathing more deeply in her daily life as a result of her meditation practice, she wrote, “Witnessing progress gives us the motivation to move through the ambiguity of aspiration and helps us become the version of ourselves that we’re only beginning to imagine.” This insight led Kelly to a new vision for her work: “I’m already thinking more about how I can help students recognize even the smallest milestone,” she wrote.

EVALUATION

As measured by our reports of feelings of increased empathy for novice writers and insights into their practice, the Novice Project was a success. While no staff education activity can perfectly simulate the experiences of a novice writer, Hannah and Kelly both reflected on the challenges of practicing a new skill and found new perspectives on their writing center practice, with both connecting their own struggles as learners to the challenges of adult writers returning to school. While Hannah’s reflections led her to a new empathy for writers who persevere in their writing projects in spite of competing life responsibilities and negative feelings about their writing, Kelly reported a more visceral—and uncomfortable—response as she pursued her project: “I felt clumsy. I felt dumb,” she said. For Kelly, the Novice Project not only deepened her empathy for the experiences of novice writers who doubt their capacity to learn, but also led to insights about how to boost doubtful writers’ confidence by helping them recognize even the smallest manifestations of progress.

Participating in the project as a writing center director confirmed for me the value of experiential professional development as a supplement to text-based models. While this project’s primary purpose was to simulate (however imperfectly) the learning and accompanying emotional experiences of novice writers, our projects also led all of us to broader inquiries about learning. Kelly recognized the importance of self-compassion; Hannah observed herself adapting to physically awkward vocal exercises such as humming with her mouth open; and I came to a new understanding of the role of mistakes in a learning process. Geller et al. explain that they

value experiential staff education for the way it “shak[es] up our worlds,” leading participants to knowledge stemming from both action and reflection. This idea resonates with our experiences.

Confirming my original supposition, participants in the Novice Project pointed to an additional reason they preferred this experiential staff education unit to more familiar text-based models: burnout. In some cases, professional consultants’ feelings of burnout around traditionally-structured staff education activities are likely manifestations of more pervasive feelings of burnout with their work, which they perform in the context of the precariousness of their contingent labor status. Whereas traditional text- and discussion-driven models tend to focus on preparing writing consultants to better serve a particular institution’s students, the Novice Project allowed writing consultants to identify a project that originated with their own interests as creative people and that could be carried beyond their work in our writing center, thus allowing them, in a sense, to reclaim some of the time they devoted to a position that promised little to them in terms of status, benefits, or mobility.

Our execution of this pilot was imperfect. We were unable to find a common meeting time for our Novice Project meetings. The time we chose excluded Corinne, which may have contributed to her inability to follow through on her project. Still, I believe this project points to the advantages of experiential programs of staff development, particularly for professional consultants who may crave a novel approach and whose participation in text-based professional development activities at multiple campuses each semester has already provided them with a sound foundation in the scholarship of writing center studies.

NOTES

1. I have changed the names of consultants to protect their privacy.

2. I use the term “over-trained” as it’s used in the context of endurance sports. An over-trained endurance athlete will find their progress halted in spite of their continued efforts.

3. Geller et al. describe a staff education project that asks consultants to learn—and then teach each other—unfamiliar skills, with the aims that included “provid[ing] a space to reflect on what it is like to always be a learner” and developing empathy for the kinds of students who might visit a writing center, whether a “student with dysgraphia faced with a writing assignment” or a student “two days off the plane from China” (62).

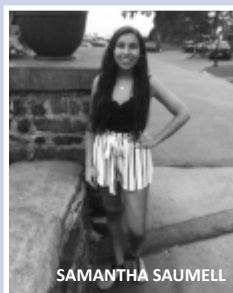
4. Because she did not complete a learning project, I have not included Corrine's project in the analysis of learning projects.

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Tutors' Column: "Finding Where You Belong"

Samantha Saumell
Pace University



College is a stressful time for many students, but for the “39% attending their first four-year college” who decide to transfer, there is an extra layer of stress and fear that comes along with the realization that they are going to have to start college all over again (Dolan). As a transfer student, I was filled with fears and was presented with many hardships that I would have to overcome. Before beginning my new school, I realized, as David McMillan and David Chavis suggest, “that there are people who belong and people who do not,” and I felt that no matter what, I would be among the latter (9). I was forced to put myself out there and face the fear of being “outcast from a group of people” who had already had time to get to know each other (Dolan). I knew I would feel out of place, and I was worried that my biggest fear of all, changing schools and still not finding a sense of belonging, could possibly come true. This fear sparked a desire within me to find my purpose on campus. These feelings are what eventually led me to become a writing center tutor, one who values ensuring others never feel as if they don’t belong, and that is truly where my story begins.

I learned all about the writing center from one of my English professors. After hearing about the values that guide writing center pedagogy, I began to consider becoming a tutor with the hope of finding where I belonged. For me, belonging is defined as a feeling of acceptance and purpose, and feeling as if where you are is where you are meant to be. Essentially, I hoped that if I could find something to help me feel like less of a wanderer, then maybe things would get better. Sadly, transfer students aren’t the only ones who feel out of place on college campuses. There are many students who aren’t quite sure if they are college material, and they struggle to find where they fit in. I prayed that tutoring would be the answer to finding out where I belonged.

My role as a tutor has been significantly impacted by my experience as a transfer student. Imagine just for a second that you have to start all over again. You walk onto a new campus filled with people you don't know, and you walk around like you know where you are going. Frankie Laanan explains that even though transfer students have experienced college life before, "transferring requires numerous adjustments to the new.... 'institutional culture,' such as meeting new friends, getting used to different class sizes, ... and learning to navigate a new campus" and social life (qtd. in Hardegre 16). When I transferred, I had to adjust to a whole new way of life in a sense, since no two college campuses are the same. I remember feeling like I would never belong anywhere, and because of that gut-wrenching feeling, I have made it my mission as a tutor to never let anyone else feel as if they don't belong.

The idea of helping all writers gain a sense of belonging is one of the main values that guides my tutoring appointments. Often tutors focus on both higher-level and lower-level concerns. Although addressing these concerns is important, my experience as a transfer student has caused me to put implementing a caring tutoring approach at the top of my priority list.

While many tutors use this approach, for me this strategy is personal. Having been that lost person, looking for someone to reach out and praying that I would belong somewhere, I use this strategy to prevent writers from feeling like I did. This approach refers to the idea that a tutor can help a student with their writing while also showing them that they care about other aspects of their life. Renee Pistone emphasizes that "[t]his approach results in a strengthened inter-personal relationship that is more effective at addressing a writer's heartfelt needs in addition to insecurities about writing" (10). It is important to remember that any writer who is in a new environment and who is trying to find their place may feel uncomfortable, and this can make it harder for them to share a piece of writing with me, a complete stranger. Transferring schools has led me to know the feeling of being uncomfortable a little too well, which is why I do everything in my power to help writers feel like they belong.

I implement a caring approach through the use of conversation and asking questions. Before I begin any of my appointments, I always try to get the writer talking because I have found that writers feel more comfortable if they feel like they can connect to you in one way or another. As a transfer student, I assumed there were many times when people on campus just didn't want to get to know me. This experience often left me questioning myself, which

is why I always try to genuinely get to know who I am working with. I don't look at the sessions as thirty minutes and that's it. I hope to form connections that will keep people wanting to come back.

Transfer students are often expected to know how the campus and everything within it works. You're supposed to know what clubs to join, what games to go to, and who you should talk to. But this secret code is something that is hard to decipher. There were times when I tried asking people questions, but I always felt uncomfortable. Sometimes they would answer, and I would feel stupid for asking, like somehow I should have known the answer. I have realized that the way I felt in those moments is the exact same way a writer may feel during their writing center appointment. They may feel like asking a question will make them look stupid, or that they should have known how to correctly write their paper. I try to do everything I can to stop a writer from feeling this way. By asking questions I am putting the misunderstanding back on me, rather than on the writer. Taking time to ask questions allows writers to feel like you care, indicates that you are interested in their writing, and encourages them to ask questions too. As a tutor I have realized that I have the power to help writers in more ways than one. Writers are able to see that writing is not about being right or wrong, it is a journey. I want to help them see that no matter what, they are not traveling this journey alone. Rather, they have the support of an entire writing center community behind them. This feeling of community is something that I was missing and therefore is something that I strive to give to others.

I have come to realize that by helping writers feel like someone on campus cares for them, in return I have found my own purpose. Through tutoring, I have been able to meet people I would have never met otherwise. For transfer students, meeting people and finding a place where they feel like they fit in can be the hardest part. But when I am tutoring and a writer looks at me with a smile on their face and expresses how much they enjoyed the appointment and want to come back, it shows me that I have found where I am supposed to be. Terrell Strayhorn defines a sense of belonging as referring "to a student's perceived social support on campus... and the experience of mattering or feeling cared about, accepted, respected, valued by, and important to the campus community" (4). Tutoring has allowed me to feel like I matter, and that has allowed me to find my sense of belonging, something I had been missing for quite some time.

Transferring and working at the writing center has proven to me that life may not always go as planned, but sometimes taking a

different road can lead you to discover where you were always meant to be.

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Conference Calendar

October 4-9, 2021: Online Writing Centers Association, virtual conference.

Contact: conference@onlinewritingcenters.org;
conference website: www.onlinewritingcenters.org/events/conference.

October 20-23, 2021: International Writing Centers Association, virtual conference.

Contact: Georganne Nordstrom: georgann@hawaii.edu;
conference website: writingcenters.org/2020-iwca-annual-conference-travel-registration-information

November 11-14, 2021: National Conference on Peer Tutoring in Writing, virtual conference.

Contact: NCPTW21@gmail.com;
conference website: thencptw.org/pittsburgh2021/?p=356.

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CWCAB'S SLOW AGENCY

We invite you to subscribe to the Connecting Writing Center across Borders' new podcast, *Slow Agency*! The title for the podcast emerged from a conversation the CWCAB editors' had with Dr. Elizabeth Kleinfeld whose WPA work and approach are inspired by Laura Micciche's 2011 article, "For Slow Agency," published in *Journal of the Council Writing Program Administration*. The idea of "slowing down," especially in the cultural moment we are inhabiting, resonated deeply with the blog editors whose goal for the podcast is to open up time and space to slow down and dialogue with leading thinkers and practitioners in writing studies worldwide.



Episode 5 - Laura Greenfield on Writing Center as a Space of Resistance

July 26, 2021



Episode 4 - Elizabeth Kleinfeld on Emotional Labor in the Writing Center

June 29, 2021



Episode 3 - A Conversation with Genie Giaimo: On Wellness and Care in the Writing Center

May 3, 2021



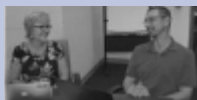
Episode 2 Part 2 - A Conversation with Asao Inoue: Writing Centers and Antiracist Pedagogies

March 30, 2021



Episode 2 Part 1 - A Conversation with Asao Inoue: Labor-based Contract Grading and the Writing Classroom

March 30, 2021



Episode 1: Meet Two of the *WLN* Journal Editors: Ted Roggenbuck and Karen Johnson

Season 1, released Spring/Summer 2021, features conversations with Writing Studies Scholars about a range of issues, primarily antiracist efforts and emotional labor in the writing cen-

ter; Season 2 will be released this Fall and features voices from international writing center colleagues, including a special conversation with *WLN's* founder and leading voice in the field, Mickey Harris. Season 3, which will be released in Spring 2022, will feature conversations with writing center scholars about their monographs and edited collections that are vital to our field's evolution.

Follow *Slow Agency* on Anchor, Apple Podcast, Spotify, and Google Podcasts.



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Editor: Muriel Harris (harrism@purdue.edu)

Blog Editor: Anna Sophia Habib (ahabib@gmu.edu)

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