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A JOURNAL OF WRITING CENTER SCHOLARSHIP

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Editor's Note
Muriel Harris

Many writing centers develop services to meet the particular needs of students at their institutions. To add to that list of programs developed to fit local needs, this issue of *WLN* has two articles about creative new services that align with students' writing needs. Sarah Summers, the writing center director at Rose-Hulman Institute of Technology, moved her writing center into the institution's makerspace to integrate writing and tutorial assistance into students' making process. The result was that students began viewing their writing as part of their STEM work.

MURIEL HARRIS

For students learning the genres of legal writing, Irene Jagla, formerly at the University of Illinois Chicago Law School, developed an online Bootcamp Workshop Series. The series serves to enhance learning for two student groups, the law students who need to analyze and write legal documents and the writing center staff who developed the workshops and, in the process, enhanced the professional skills involved in producing the workshops.

In another article, Carol Severino, Deirdre Egan, and Ashley Wells applied Jo Mackiewicz and Isabelle Thompson's coding system to learn how tutorial conversation works in recurrent tutoring sessions. Their goal was to get a closer look at how factors like topic and personal familiarity as well the writer's audience affect tutorial conversation in conferences when tutors and writers have gotten to know each other. The result, as Severino et al. note, is less tutor telling and more student engagement in the later tutorial.

The Tutors' Column in this issue, by Daisha Oliver, challenges readers to think about a simultaneous struggle faced by her writing center and by other writing centers: why there are so few minority students at her institution who work as tutors and why so few minority students make use of their writing center.

And finally, a request for your help. Recently, the *WLN* Blog Editors

recorded a conversation with me about how *WLN* started (and posted that recording on the blog). I began by recalling the '70's when I and others entering this nascent field found there were no journals focused on writing centers, no writing center organizations, no books about writing centers, and no courses about writing center theory, administration, or practice. Most of us had little or no graduate studies or experience that would help us define this new field or guide us in developing our writing centers. My intent with the first issues of *WLN* was to keep us in touch in those pre-Internet days, to help each other find and share answers to our myriad questions. Because that interest in supporting each other by sharing answers continues today, we continue to need a venue where questions can be asked that will prompt others to write articles for *WLN* that provide answers. To assist this asking-answering process, the *WLN* editorial staff has set up a virtual public space for you to raise BIG questions about large, important issues. What questions do you have that you would like authors to answer in *WLN* articles? In response, what knowledge, research, answers, programs, and/or experience do you have that can be shared with colleagues who read *WLN*? Writing center studies is now an established field, but there's always more to learn. So let's continue our tradition of supporting each other. On the *WLN* website (wlnjournal.org/submit.php), you'll find a space entitled "BIG QUESTIONS," with an attempt to distinguish little from big questions. Click there to get to the space to pose your questions. And you're invited to browse through the questions to think about answers you can develop into an article for *WLN*.

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Making Space for Writing: The Case for Makerspace Writing Centers

Sarah Summers
Rose-Hulman Institute of Technology

Generally defined as places to "design, explore, and create" (Davee et al. 3), makerspaces are collaborative work areas—often in schools or libraries but also in a range of public and private spaces—where users have access to tools of all kinds to create things. On the campus of the Rose-Hulman Institute of Technology, the private STEM college where I teach, the makerspace is a combination of a giant garage and warehouse with tools, machinery, and materials. Writing in this space is literally pushed to the periphery. Printed material is piled on the desk near the door, and white boards with notes, ideas, and instructions sit at the edges of the building, marked off by bright yellow tape that indicates students don't have to wear safety glasses. The "real" work of making—building an engine, maintaining a hydroponic farm, redesigning a birdhouse—happens at the sprawling work tables in the center of the room, safety glasses required. As a result, it's easy to think of makerspaces as monuments to STEM education and to classify making and building in opposition to reflecting and writing. Writing, however, is essential to STEM and a necessary part of a maker project, in which students often have to communicate their design process and the value of their end products. When the National Academy of Engineering defined the engineer of 2020, they included good communication as a key attribute (55). Ultimately, this article argues that writing centers can help students create these connections between engineering and communication by building on shared values and reconsidering the spaces that writing—and writing centers—inhabit.

In an effort to provide writing support to STEM students, I piloted a writing center in our makerspace during the 2018-2019 school year. My goal was to pull writing away from the edges of students' work and—with a staff of trained peer tutors—help them identify the ways that writing and communication are integral to making. In this article, I first describe the structure of the writing center pilot pro-

gram and argue that writing centers and makerspaces often share key priorities and values. I then discuss the results of a needs analysis that peer tutors and I conducted to determine what communication happens in the makerspace and what writing processes students use. Based on these results, I conclude by identifying the ways that collaborations between writing centers and makerspaces can enrich both sites.

DESIGNING A WRITING CENTER FOR A MAKERSPACE

With the support of a grant from a private foundation, I piloted a small writing center in our makerspace in the fall of 2018 called the Communication Lab, CommLab for short. I named our space a lab in part because all of the students at my institution are pursuing STEM degrees; thus they are used to spending time in labs. I also wanted to capture the experimental spirit of the early writing labs and laboratory methods that Neal Lerner highlights in his work on the history of writing labs (25). I trained five writing tutors to offer writing support to the largest group of makerspace users—our competition teams. These teams build things like concrete canoes and human-powered vehicles and compete in national events against other college students. As part of their competition scores, the teams compose things like design reports and PowerPoint presentations. Historically, they haven't scored well in these areas, so I knew we would be addressing a well-known need on my campus.

The curriculum of the tutor training course included many traditional elements. For example, we read and discussed chapters from *The Oxford Guide for Writing Tutors* and *The Bedford Guide for Writing Tutors*, practiced tutoring techniques, and analyzed online videos of tutoring sessions. We also focused on STEM genres by reading Joshua Schimel's *Writing Science*, drawing on students' past and current writing experiences in STEM courses, and analyzing and creating technical reports, research posters, and presentations. The experience of the course, however, was quite unconventional. While the makerspace is open to any student on campus, it is used primarily by engineering competition teams and for some course projects that require fabrication. For example, while some competition teams might need electrical engineering or computer science students to write code for their projects, not all electrical engineering or computer science students would have reason to visit the makerspace. As a result, most of the tutors had never spent time in the makerspace. I wanted them to be comfortable there, so we met in the small conference room in the back of the building. Prior to beginning the course, the students had to complete online modules to ensure their compliance with makerspace

safety regulations and safe workspace practices. Each day of class, we had to swipe our identification cards to enter and make sure that we wore long pants and close-toed shoes. To walk across the yellow tape into the center of the room, we needed to grab safety glasses and hair ties from a bin near the door. While these practices seemed strange to me and to the students who hadn't used the makerspace, these practices became habits that helped integrate us into the world of the makerspace. We learned how to belong there, an important first step in making the case to students that writing belongs in the makerspace too.

IDENTIFYING SHARED VALUES

At first, the loud machines, concrete floors, and safety precautions of the makerspace seemed at odds with my writing center experiences—cozy rooms with comfortable chairs, inspirational posters, salt lamps, and books everywhere. The more I worked in and read about makerspaces, however, I began to see writing centers and makerspaces as a natural fit. Most descriptions of makerspaces, for example, emphasize building a community and leveraging peer relationships: "The community aspects of makerspaces help individuals feel welcome in spaces and promote peer-to-peer instruction" (Wilczynski and Cooke 2). In a document articulating the essential elements of makerspaces, authors from three makerspaces describe ideal makerspace cultures as collaborative, supportive, and forgiving learning spaces that build trusting communities for students (Wilczynski et al.). In other words, like writing centers, makerspaces are places that value peer collaboration as essential to learning and intentionally create positive spaces for those collaborations to happen by emphasizing experimentation, encouraging shared responsibility for the space, and relying on experienced peers to guide newcomers. I didn't have to explain or defend the benefits of peer tutors to faculty or students who use the makerspace—they already rely on that model in their own way.

Values typically associated with makerspaces are also being adopted by writing studies. Several scholars have noted the overlap between makerspaces and rhetoric and composition more broadly. For example, David Sheridan argues that "makerspaces perform rhetorical work," and his scholarship emphasizes the links between writing studies and maker culture. In her 2016 four Cs chair's address, Joyce Locke Carter also emphasized the importance of adopting a maker mindset to strengthen the field. Writing centers, precisely because of the values they share with makerspaces, have the potential to strengthen these connections with making by bringing writing and disciplinary knowledge from writing studies to a completely new space dominated by different disciplines.

ANALYZING STUDENT EXPERIENCES

During our pilot year, the CommLab peer tutors and I wanted to determine what communication the competition teams produced and how they were producing it. As part of an IRB-approved study, we conducted semi-structured interviews with twenty-one students and eleven faculty advisors across twelve competition teams that use the makerspace. My students coded the interviews by genre, timeline, perceived strengths, and perceived weaknesses to develop workshops, online materials, and other strategies for engaging these teams. I coded the interviews for students' attitudes toward writing and making, and two key findings emerged:

1. Students do a large amount of writing and communication as part of these teams with very little curricular support, and

2. Despite all of the writing they produce, students both literally and conceptually separate the act of writing from the act of making.

Amount of Writing. My interview data suggest that students are writing a lot as a result of their co-curricular work—and they recognize it. Across the interviews, students mentioned eight genres of formal or scored communication, including design reports up to sixty pages, wikis, posters, and proposals. They mentioned eleven types of informal writing, including client communication, progress reports, and budget requests. These communication tasks incorporate a variety of media and audiences, ranging from videos and brochures for potential sponsors to formal reports for competition judges and emails to advisors and teammates. This communication also carries high stakes for student teams—communication deliverables often determine whether a team qualifies for a competition and can comprise up to sixty percent of their final competition score.

The National Leadership Council for Liberal Education identifies the education that happens outside the classroom, like in the context of these competition teams, as where some of the most powerful learning in college occurs (37). As Brian Hendrickson argues, writing studies could do a better job of supporting and leveraging this writing (1). One of the barriers to supporting writing that happens in co-curricular spaces is the absence of a shared course. Not all students on a team, for example, will have taken the upper-level technical writing course. Additionally, at the Rose-Hulman Institute of Technology faculty advisors are all from engineering departments and all but one of the advisors I interviewed described them-

selves as relatively "hands off" in both the design and the communication work of competition teams. As a result, students have limited opportunities to transfer writing knowledge from previous contexts to their teams and from their team deliverables back to the classroom.

Separating Writing and Making. Although the students we interviewed acknowledged that the amount of writing they're doing is extensive and that it's not as successful or polished as they'd like it to be, they also didn't see it as a priority. Students on competition teams consistently separate writing and communication from the other "stuff" of making. All of the teams reported leaving the writing to the very end of the process. While this separation (and procrastination) might also be common in students' coursework, courses provide some structure for students to capture their work along the way through scaffolding like lab notebooks or worksheets. Students are also accountable to deadlines set by instructors. In contrast, students who are working in the makerspace are doing so without any of the structure or guidance a faculty member might provide. As a result, some of the teams described writing reports or making posters in a hotel room or a tent at the competition site hours before they're due. This separation is especially problematic because many of the documents are meant to capture the team's design process and decision making—something that is lost in the weeks or months between design and writing.

Not only do students literally separate writing from making by completing writing and communication tasks in a different space and at a different time, students also separate writing from making conceptually. This view of writing is perhaps common among students, but the ability for students to set their own goals and priorities in the makerspace brings clarity to this separation and highlights the challenges writing centers face in encouraging students to participate in writing as a process. One student explained, "[Writing] is not a huge priority of our team. It should be a bigger one, but we don't put that much effort in since we like the dynamic events more." Another student answered a question about why her team leaves writing to the very end by saying, "it's not the fun part—not very glamorous." Several students also contrasted writing to their other tasks by explaining they just weren't as good at writing. As these examples demonstrate, students create binaries like dynamic/static, fun/boring, and skilled/unskilled that separate the experience of making from their experience of writing. These binaries keep students from the potential benefits of seeing making and writing as part of the same task.

ENRICHING WRITING CENTERS AND MAKERSPACES

The challenge for our writing center has been to help students bring writing into their making process. One thing I noticed as we read through interviews was that students talk about making the way writing centers and writing instructors talk about writing. For example, one student described his team's process for designing more efficient engines as very focused on iteration: "We'll talk a lot about improving the cars, because this stuff is all very complicated and no one knows 100% what's happening. So we do a lot of researching and going back and forth about what we should do and how we should do it." Another student described her team's focus on learning and experimenting with design: "We're not going to win the competition, but we all kind of recognize that and support each other in all that we can do. We like being a team together and learning new things. Trying stuff out." All of the teams talked about their vehicles, robots, and machines as a process. They see their work as engaging, as iterative, and as about learning new things— exactly the way that writing centers hope students see writing.

Our writing center became more flexible and responsive by identifying these shared values and tinkering with our own services. For example, we created programming that diverged from the typical thirty to fifty-minute session. We hosted "sit down and write" events where teams could draft with their peers and blitz appointments where students could ask quick questions about posters and presentations. We also walked around the makerspace asking students about their work and designs. In other words, our writing center became focused on making it easy for students to work the writing center into their existing, process-based work. In turn, we also became iterative and experimental by trying to find strategies that would best meet team needs. Our most successful relationship was with a robotics team that typically started its design process with open team meetings focused on discussion. Tutors used this same strategy to get the team to work on writing their competition report by facilitating a team discussion about the report scoring rubric and model reports on the organization website. After starting the discussion, tutors then functioned as notetakers, occasionally asking clarifying questions. By the end of the meeting, the team had an outline for their report and a plan for follow-up meetings. This strategy worked well because it integrated writing support into a process that the team valued and felt comfortable with.

Being in a makerspace has benefited our writing center by making it more responsive to students' needs, and our writing center has benefited the makerspace beyond providing peer tutoring. For ex-

ample, by locating our writing center within the makerspace, we've expanded the possible role of the makerspace and the people who might use it. One of the common critiques of makerspaces, popularized by Debbie Chachra's article "Why I Am Not a Maker," is that, by privileging making, these spaces ignore and devalue work that doesn't create stuff and doesn't conform to traditional ideas of capitalism—thus often also ignoring and devaluing the work of women, students of color, and other minoritized populations. Moreover, makerspaces can be intimidating and be perceived as having high barriers to entry. While students who chose engineering because they love working on cars or doing construction feel comfortable with the machinery in makerspaces, students who are drawn to Chemical Engineering, Computer Science, or Biomathematics do not always fit that stereotypical mold. As a result, students who don't need to build an engine might avoid the makerspace despite the opportunities to make jewelry or screen print shirts. The writing center gives some of these students the opportunity to visit the makerspace. For example, only one of the CommLab's six tutors had been in our makerspace before. Of those six tutors, four were women and three were people of color. By locating our writing center in the makerspace, we're also pushing against the norms of who inhabits those spaces and what kind of work might be valuable there—of who counts as a peer, what collaboration might look like.

CONCLUSION

By bringing ourselves to the spaces where engineers are working, we became a noticeable part of engineering education on our campus. As a result, STEM faculty, also eager to help students see the relationship between communication and engineering, invited peer tutors to teach class sessions about poster design and review student work. As the second year of our pilot comes to an end and our presence on campus is uncertain due to the spread of COVID-19, we will again seek new spaces online to engage with students where they're working, collaborating, designing, and—perhaps with a gentle reminder from a peer tutor—writing.

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Hosting Workshops at a Law School Writing Center

Irene Jagla
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Workshops are a way for writing centers to reach a wider student population and extend service offerings across campus. While planning and delivering a series of three 50-minute online workshops titled "Bigger Picture Boot Camp" during the fall of 2020, we discovered that these workshops at the University of Illinois Chicago Law School Writing Resource Center fulfill multiple purposes. They offer a welcoming environment for students to experiment with skills that initiate them into the legal discourse community, provide a different way of learning about student learning needs, and serve as a professional development opportunity for our writing center staff.

IRENE JAGLA

This article describes how the Writing Resource Center staff planned and executed an online workshop and suggests how other universities and colleges can modify and adapt this process. Writing workshops provide more opportunities for students to practice skills with peers in larger format sessions. By creating an open, collaborative environment to practice writing skills, workshops also allow deeper discussions about how writing skills are critical for students to become members of a professional community. More specifically, law schools also train students to become users of legal discourse, and workshops offer a space for students to enter into that discourse community and interact with its practices.

WRITING CENTER WORKSHOP SCHOLARSHIP

Studies about discourse-based workshops indicate positive effects on student learning. Jessa Wood et al. found that a 45-minute workshop targeting citation and paraphrasing skills increased students' understanding of paraphrasing (105). Katie Garahan and Rebecca Crews analyze results from a survey of college and university writing centers that indicate the integral role of tutors in developing and facilitating workshops. Their study identifies purposeful practices for creating workshops, such as consulting tutors when

developing topics for workshops, choosing the appropriate level of tutor autonomy, examining existing materials before developing new workshops, and implementing a combination of formal and informal education to help facilitators develop workshops.

While these studies demonstrate how learning outcomes are achieved and how workshops are developed, another significant element of workshops includes introducing students to their professional discourse community. Jerry Plotnick organized a series of workshops over an academic year at the University of Toronto to encourage undergraduate students to reflect on the importance of writing in genres as professionals. Experts in fields such as journalism, law, medicine, and business hosted workshops that highlighted connections between understanding writing genres and the careers in which those genres are used, introducing students to the discourse communities in which they will participate in the future.

When students first begin law school, they are introduced to the discourse conventions of the legal community in their legal writing courses. Christopher Candlin et al. highlight the importance of learning to write when studying law because it is crucial to entering that discourse community, and introductory writing classes serve that purpose (305). There are approaches to teaching students to write effectively in law programs that focus on getting the language right, but legal English is only one element of legal discourse that law students need to master in order to become proficient legal professionals (Greenbaum and Mbali 234). Learning legal discourse is about learning to read new kinds of materials, thinking about them in new and different ways, and writing in highly conventionalized forms within fairly stable and consistent genres, like legal briefs, memoranda, and case summaries (Candlin et al. 306).

CREATING THE "BIGGER PICTURE BOOT CAMP" WORKSHOP
In creating the three-workshop series in Spring 2020, and then translating it into an online Zoom workshop in October 2020, we considered the needs of our student population during certain points of the semester, the capabilities and professional development opportunities for our staff and technological options via online workshops.

We looked to a few existing scholarly resources on workshop design to guide our endeavor. In 1987, Willa Wolcott outlined a formula for how writing centers can develop and host workshops. Based on responses to a student-needs survey that was distributed in the fall 2019 semester, we followed steps that Wolcott outlines—identify appropriate topics for the target population, establish

goals for each workshop, collaborate with departments, train staff, determine workshop format, revise materials, and publicize workshops.

Our audience for the first workshop was first-year law students, known as 1Ls, who face a steep learning curve during their first year. Many 1L students realize that legal writing is not simply a mechanical, academic exercise, but a complex and often difficult process requiring a whole new skill set, including the key substantive skills of logical reasoning, analysis, synthesis, objectivity, and precision (Graham and Felsenburg 230). Add this to the fact that many of their courses teach cases that contain arcane language, and students can quickly become convinced that legal writing is inaccessible and deliberately confusing.

We designed the Boot Camp to combat these misconceptions and expose students to legal writing outside of the traditional classroom structure. The workshop's purpose was to provide students with an understanding of the legal writing process as a whole—the "bigger picture"— and to assuage the frustrations students often feel in the first year of law school when getting introduced to the genre of memo writing. The objective was to engage students in delving into the nuances of fact identification, fact writing, and analysis. During Lawyering Skills courses, professors and students do not always have time to delve into the nuances of identifying and parsing out relevant facts—a building block of memo writing— because there is so much material to cover during class, such as legal research, citations, and analysis of accompanying case law for the hypothetical legal issues. Based on our knowledge of the first-year law school experience, the workshop became a venue for teaching writing skills to combat common 1L frustrations.

WORKSHOP SERIES DESCRIPTION

Most legal writing coursework centers on hypothetical legal disputes that students must analyze based on their readings of materials created by professors and case law. The building block for legal analysis begins with facts established in these materials. Josh, one of our tutors, began the process of creating the series of three workshops by writing two documents that would serve as the basis for a breach of contract dispute: a contract and an interview transcription. The breach of contract dispute centered on a conflict between a demolition contractor and a property owner who claimed the demolition contractor did not fulfill the terms of the contract. The workshops began in-person during early spring 2020 and transitioned into Zoom-based activities during the pandemic.

The first session consisted of identifying key facts from the contract and interview transcript and then writing a story that included those facts. During the discussion, each participant contributed a different key fact that Josh wrote into text bubbles on a Padlet.com interactive whiteboard. Then, participants instructed Josh on how to click and drag the text bubbles into chronological order. Finally, Josh asked participants to provide transition words like "however," "also," and "consequently," to link the text bubbles into a coherent story equivalent to a Fact section of a legal memo and the foundation for upcoming legal analysis.

The second session explored the second step in legal analysis: crafting rule statements. Rules are formulas for making a legal decision and to "identify the legal consequences that flow from the specified factual conditions" (Neumann 22; Kunz and Schmedemann 31). Josh used Padlet's interactive movable text bubbles to share a list of rule statements based on an Illinois contract statute. The list was not in order, so Josh challenged the students to put the rules in order, starting from broad propositions and then narrowing into specifics. Each participant took turns moving the text bubbles in order on the screen and discussing their reasoning for the order, and Josh asked questions and posed solutions if the rules were not in the correct order.

The third session was a role-playing game in which students acted as attorneys delivering mini-oral arguments before Josh, who played the judge, to show how they applied the facts of the case to the rule statements created in session two. Students drafted quick outlines that linked rule statements to case facts and spoke for one minute to convince Josh that their client was not liable for breach of contract.

WORKSHOP OUTCOMES

The Bigger Picture Boot Camp resulted in multiple benefits including professional development opportunities, valuable observations on student engagement, survey data, and pragmatic takeaways related to scheduling and ideas for future workshops.

The Workshop as a Professional Development Opportunity

The professional development outcome of the workshops reflects Garahan's and Crews' study conclusion that workshops are a "salient venue for professionalization." Training Josh to deliver the workshop included several of the protocols outlined by Garahan and Crews, such as teaching him to ask good questions, helping him to manage the workshop time, assessing comprehension, and vary-

ing instructional activities; our director also observed Josh during a practice presentation.

In the weeks prior to the first workshop, two advisors with teaching experience led Josh through the process of developing a lesson plan based on the backward design method created by Grant Wiggins and Jay McTighe. This method focuses instruction on three phases: identifying the desired results of what students should know, understand, or be able to do; determining what the instructor will accept as evidence for student achievement of desired learning outcomes; and planning future learning experiences that support learners as they come to understand important ideas and processes. Based on this theory, Josh identified what students should accomplish for each session and created assessments to determine how students are reaching those goals.

As part of this professional development phase, Josh delivered three practice demonstrations to rehearse his lessons while the director and staff acted as students participating in activities. After the demonstrations, we offered feedback on pacing and content, advising him how to revise the workshop material and effectively scaffold activities. In the process of rehearsing the workshop activities, Josh experienced how backward design can scaffold instruction so students build upon prior knowledge. This is key since the 1L participants were already taking Lawyering Skills courses but needed another venue in which to practice and experiment with writing and critical thinking skills. As a professional development opportunity, designing and presenting this workshop series empowered Josh to hone his skills in teaching small groups (one session hosted 12 participants) and organizing learning experiences that involved individual activities, small group activities, and large group discussion.

Student Engagement

By incorporating time for discussion during the workshop, Josh also created a safe place for students to vent concerns about coursework and compare learning experiences; in this way, the workshop also provided emotional support for first-year students and a venue to address common misunderstandings about genre expectations.

In conversations during and after the workshop, students asked questions they may not have felt comfortable asking during their legal writing classes: what is the point of structuring legal analysis in an IRAC (Issue, Rule, Application, Conclusion) format? What is the role of a memo document in a law office? This allowed Josh to explain how lawyers write memos for a particular audience (a su-

pervising attorney) as a way to gain a quick understanding of a complex legal issue and the rules that govern possible solutions to the issue. Students then were able to understand a memo within a "bigger picture" rhetorical context: who is reading the memo, under what circumstances, and for what purposes. This discussion, although not directly related to facts, rules, and analysis, showed that students are curious about a "bigger picture" issue like audience awareness, and inspired the creation of an "Audiences Workshop" for spring 2021.

Information gleaned from the post-workshop survey supports these observations. The survey measured levels of satisfaction on a Likert scale. Ninety percent of the survey takers reported "agree" or "strongly agree" to the statements describing overall satisfaction with the workshop. A few students wrote short answers to the final question. In one positive response, a student wrote: "I thought this workshop was great and extremely helpful. Instructor was kind, knowledgeable and fun to work with." Another survey respondent wrote: "I am happy the workshop gave a head-start on learning to address points in a case's background to argue for the client, and in pulling law to help establish why a client should win." The survey results indicated that students appreciated an extra opportunity to experiment with legal writing processes and skills outside the classroom and one-to-one sessions.

While the post-workshop survey results were positive, we did not receive a large number of responses. We sent an email a few days after the workshop and got very low survey participation, so we learned it is best to introduce the survey to students before they leave the last session to get maximum participation. So, in the next iteration of the workshop, we will distribute a QR code to students so they can complete the survey before they leave the workshop, to get full participation from all students and more accurate results about student reactions.

Planning for Future Workshops
We also learned two major lessons about scheduling and about the need for more venues of discussion for law students. We noticed that participation decreased by half after the second workshop. A few students in the last workshop mentioned that some of their colleagues had skipped the workshop to study for exams. In response to this scheduling conflict, we moved the workshop schedule up a week so it would not conflict with the exams. During casual conversations after the workshop, multiple students asked if the Center would offer workshops on Fridays or Saturdays. There are no classes scheduled on Fridays, and Saturdays are a popular study

day; it is also a day when many of our working students have a day off and more time to participate in workshops. Based on this feedback, we moved workshops to Saturdays during spring 2021 and saw a 30% increase in participation.

Overall, our observations suggest students felt that their frustrations were heard by someone who recently had similar experiences in law school. Students felt empowered to speak candidly about the obstacles to their writing in a venue where they were not being graded or evaluated, and they were excited to have their questions answered by a friendly, understanding legal writing expert. Most significantly, we noticed that students were thinking about the materials in ways that differed from how they thought about them during coaching sessions and were beginning to understand how and why conventionalized forms of writing, like memos, are critical to the legal profession.

CONCLUSION

Our experience with planning and hosting the Bootcamp Workshop Series demonstrated that workshops are valuable for law school and graduate level writers, as well as for writing center tutors. Planning and developing the workshop itself proved to be a valuable professional development opportunity for Josh by giving him experience with large-group instruction. While students found the experience valuable, we also gained valuable insights about our students from the post-workshop survey. These results demonstrate the multi-faceted nature of the work writing centers already do on college campuses nationwide to provide services that close the gaps between what students experience in classes and the skills they are able to practice outside the classroom.

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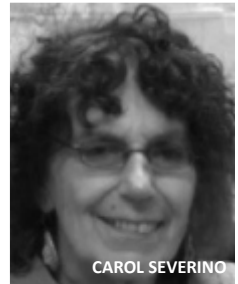
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Comparing Tutoring Strategies in Recent Tutorials

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In addition to an appointment-based program typical of most writing centers, our Writing Center features a non-credit enrollment program in which students meet with the same tutor once or twice a week all semester. Tutors and students report that these regular meetings generate rapport and foster productive working relationships. Recurrent tutorials allow the tutor to become familiar with the student's writing strengths and struggles, and the student gets to know the tutor as a person and a writer. In between course assignments, students sometimes write on topics of their own choosing and discuss that writing with their tutor, which often strengthens their bonds with each other.

CAROL SEVERINO

This enrollment program was the setting for our IRB-approved exploratory pilot study responding to Jo Mackiewicz and Isabelle Thompson's observation that "writing center research has largely overlooked systematic study of the influence of repeat conferences" on factors such as tutoring dynamics (162). One chapter of their book *Talk About Writing* presents a case study of an undergraduate writing center tutor who as a graduate student became a writing fellow. In both programs, she tutored students who were both unfamiliar and familiar to her. Using a coding scheme that categorizes tutoring strategies as instruction (e.g., teaching rhetorical principles or language rules), motivational scaffolding (praising or encouraging), or cognitive scaffolding (promoting the writer's thinking and problem-solving), Mackiewicz and Thompson analyzed four of this tutor's sessions, two with unfamiliar students and two with

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more familiar ones. The authors found that familiarity had a small influence on the tutor's strategies. In the first sessions, when the student and tutor were not as familiar with each other, the tutor showed concern more frequently, a strategy the authors categorized as motivational scaffolding. In the second sessions, when the

student and tutor knew each other better, the tutor more frequently used the cognitive scaffolding strategy of reading aloud. They noted, however, that the stage of the writing process was a complicating factor; the tutor was also more likely to read aloud when they were revising a draft rather than, say, brainstorming.

Our study analyzes two tutorials between an experienced graduate student tutor and an undergraduate student, both non-native speakers of English. Both tutorials occur at the same stage of the writing process; both involve reading drafts aloud for revision purposes. However, the second tutorial occurred later in the semester when tutor and student knew one another better, and on a draft written not for a course, but for the tutor herself. Our goal was to discover whether a greater degree of personal and topic familiarity, as well as the nature of the writing's audience, influence the tutorial strategies and dynamics of the sessions.

Other researchers have found Mackiewicz and Thompson's coding scheme useful, so we were excited to try it. Mike Mattison and Kaitlyn Zebell used it to show how two undergraduate tutors over two years developed confidence in their instructional abilities. Kathy Rose and Jillian Grauman used it to analyze the effects of tutors' motivational strategies on transfer of learning. Most recently, Julia Bleakney and Sarah Peterson Pittock used it to examine tutor influence on student revisions. In our study, the earlier tutorial, which took place in the fourth week of an eight-week summer session, focused on a topic unfamiliar to both tutor and student. The second tutorial occurred in the seventh week on a draft written expressly for the tutor on a topic familiar to both parties. First, we wanted to compare the content of the earlier and later tutorial, which we defined in terms of the sessions' focus, audience, structure, and topic episodes (exchanges on particular writing issues). Then, we wanted to compare the tutoring strategies of the two tutorials—that is, the distribution of instruction and cognitive and motivational scaffolding. The following research questions guided our analysis of the data:

1. What are possible effects of the degree of personal and topic familiarity on the content of the earlier and later tutorial? That is, what are the focus, audience, structure, and topic episodes of each session?

2. What are possible effects of the degree of personal and topic familiarity on the distribution of tutoring strategies in the earlier and later tutorial? That is, to what extent does the tutor use instructional, cognitive scaffold-

ing, and motivational scaffolding strategies in each session?

METHODS

The participants in this exploratory case study were international student second-language writers. Carmen, the tutor, is a Latin American graduate student in Education. Like the tutors in *Talk About Writing*, she is experienced; at the time of the study, she had been tutoring for five years in the Writing Center, including its satellite Spanish Writing Center. Her English proficiency is near native. The student, Se-hun, is a Computer Science major from Korea. A sophomore enrolled in Rhetoric, he is of intermediate English proficiency. Both names are pseudonyms.

The data collected for the study consist of two 24-minute recorded tutorials, transcribed and then analyzed in terms of focus, audience, structure, topic episodes, and tutorial strategies. These tutorials were chosen because one occurred in the middle of the summer term (week 4) when Carmen and Se-hun had already met six times, and the other occurred toward the end (week 7) when they were more familiar with one another. Between the two recorded sessions, Carmen and Se-hun met four times.

As in *Talk about Writing*, the transcripts were coded by identifying the tutoring strategies used. It made sense to first analyze the content of the tutorials to set the stage and then examine the distribution of tutoring strategies. We further categorized topic episodes into rhetorical and linguistic exchanges because we plan to apply Mackiewicz and Thompson's coding scheme to analyze more conferences with second language writers, which often include more attention to language.

RESULTS AND DISCUSSION

Content of the Earlier Tutorial

Focus and Audience. Carmen helped Se-hun with a rhetorical analysis of materials (brochures, programs, and posters in the university library's archives) used to promote the Chautauqua circuit, an early 20th century program of entertainment and education that traveled to rural American towns. For this rhetoric assignment, the classroom instructor was the primary audience; students had to make a claim about Chautauqua rhetoric and support it with rhetorical analyses of the materials. The setting—the rural American Midwest 100 years ago—and the nature of the movement were unfamiliar to both Carmen and Se-hun. In fact, at first Carmen thought a Chautauqua was a circus. The assignment was even chal-

lenging for American writing center tutors and students who grew up and were educated in the United States.

Structure: What happens in this tutorial? Carmen reads aloud and comments as Se-hun types, making the changes she recommends. He is receptive to her recommendations, but wants to make sure he understands them, so he asks clarification questions. In terms of volubility (number of words), Carmen uses at least twenty times as many words as Se-hun; she drives the conference by reading aloud and making comments. Se-hun's contributions are limited. Only once, when Carmen is articulating her understanding of the Chautauqua movement's educational mission, does he reword what she says by suggesting the word "motivate." "Yes, yes, yes!" she praises. It is the climax of the tutorial and the single instance of collaborative knowledge-building. In an interview at the end of the term, Carmen indicated she did not intend to conduct the early session this directively but did so because Se-hun seemed unfamiliar with the conventions of academic writing.

Rhetorical and Linguistic Episodes
Carmen initiates all the topic episodes. Three of these are rhetorical episodes, two related to argument development and one related to cohesion. She points out that Se-hun has not provided support for one of his thesis points about the Chautauqua's educational mission, the topic episode on which they spend the most time. She also points out his need to add another 200 words to meet the assignment requirements. In terms of cohesion, she advises him to replace his sub-headings, not necessary in a short paper, with transitional sentences. In between commenting on these larger issues, Carmen identifies nine language issues.

Tutoring Strategies in the Earlier Tutorial
As can be seen in Table 1, *instruction* clearly dominates this tutorial, encompassing 56% of the total strategies, with *telling and explaining*, both more direct and less mitigated than *suggesting* and not involving reasons, rules, or principles, constituting half of the instruction. As in the Mackiewicz and Thompson study of the tutor-turned-fellow, Se-hun's added unfamiliarity with the genre of academic writing, particularly its need for evidence, and with rhetorical analysis in particular, may explain Carmen's reliance on instruction, particularly *telling*. Cognitive scaffolding strategies account for only 24% of the total strategies and are led by the reading aloud cognitive strategy. Motivational scaffolding strategies constitute 20% of the total.

	Instruction		Cognitive Scheduling		Motivational Scaffolding	
Tutorial	**Earlier**	**Later**	**Earlier**	**Later**	**Earlier**	**Later**
Telling	25 (50%)	14 (35%)				
Suggesting	10 (20%)	21 (40%)				
Explaining	15 (30%)	17 (25%)				
Reading Aloud			10 (48%)	18 (35%)		
Responding / Reader			0 (0%)	25 (49%)		
Hinting			2 (10%)	3 (6%)		
Prompting			6 (28%)	0 (0%)		
Pumping			3 (14%)	3 (6%)		
Forcing a Choice			0 (0%)	2 (4%)		
Showing Concern					10 (55%)	2 (5%)
Praising					5 (28%)	38 (93%)
Encouraging Ownership					2 (11%)	0 (0%)
Using Humor					1 (6%)	1 (2%)
Total	**50 (56%)**	**52 (36%)**	**21 (24%)**	**60 (35%)**	**18 (20%)**	**41 (29%)**

Table 1: Strategies of Instruction, Cognitive Scaffolding, and Motivational Scaffolding in the Earlier and Later Tutorial

Content of the Later Tutorial

Focus and Audience: Carmen and Se-hun discussed a draft of Se-hun's review of the movie *Twilight*, which he wrote not as an assignment for a required course, but for Carmen, to convince her to watch it.

Structure: What happens in this tutorial? Again, Carmen reads aloud, but this time asking Se-hun questions, expressing delight and interest, modifying vocabulary and grammar, and suggesting ways to make the review more persuasive. Se-hun answers her questions, participating more than in the earlier tutorial, and again types on his laptop to make the changes she suggests.

Topic Episodes

The rhetorical episodes again concern development, but also organization, now in service of persuading Carmen as the reader. Ten linguistic episodes are woven into the discussion of rhetorical episodes, but more tightly than in the earlier tutorial. In terms of development, the description of the movie's magical fairytale *setting*, a word Carmen recommends, needs more details. She also suggests that he give equal weight to each of his three points. In particular, she asks him to explain why 1) vampires are appealing; 2) vampires and werewolves are rivals; and 3) forbidden love between vampires and humans is compelling to the audience. Concerning organization, she suggests a full paragraph for each point. Two of the language episodes involve idioms and expressions.

Tutoring Strategies in the Later Tutorial

Table 1 shows that the proportions and types of instructional and cognitive scaffolding strategies in the later tutorial differ dramatically from those of earlier one, reflecting both topic familiarity and the more familiar tutor-student relationship with Carmen as audience three weeks later. Not only does Carmen provide less instruction–which is reduced from 56% to 36% of the total strategies–but the nature of her instruction differs. Perhaps due the greater topic familiarity of a draft that will not be handed in or graded, a low-stakes rhetorical situation, her *telling* has decreased from 50% to 35% and is replaced in part by the more mitigated *suggesting*, which now constitutes 40% of the instructional strategies. In addition, not only have Carmen's cognitive scaffolding strategies increased from 22% to 35%, but the cognitive scaffolding strategy of *responding like a reader/listener*, not employed at all on the Chautauqua draft, is now the most common cognitive scaffolding strategy at 49% even though she is still reading aloud. The types and proportions of motivational scaffolding strategies have also changed, not only with an increase in praise, but with frequent use of, in Mackiewicz and Thompson's terms, a non-formulaic type of praise--showing interest in the topic and therefore in the student, as the following excerpt illustrates.

> Carmen: Okay, [Reading Aloud] *cold-blooded, drinking blood, an invisible being—there are lots of words to describe vampires*… [Praise: Showing Interest] Good, yes, it's weird, they're cold-blooded but they drink warm blood
>
> Se-hun: Hm-hm
>
> Carmen: [Reading Aloud] *Conventionally, they are treated as evil creatures of horror* hm, *however when I watch the movie Twilight, I couldn't help but be captivated by their incredible power and beauty and distinctive love*. [Praise: Showing Interest] Good. I really like this part because you start by changing something that is negative and evil…
>
> Se-hun: *into*, yes
>
> Carmen: *into* something that is interesting and appealing to watch

Note how Se-hun anticipates what Carmen will say and prompts her to finish her sentence with *into,* which she picks up.

Greater Personal and Topic Familiarity, Greater Collaboration

Looking closely at the interactional dynamics of the later tutorial,

we can also see a greater degree of collaboration than in the earlier one, partly due to the participants' mutual fascination with the topic, as shown in the following exchange in which their contributions overlap and complete one another's:

> Carmen: Imagine someone like me, who has not watched the movie, how would you describe, it's a magnificent forest with very tall trees (Se-hun typing) and when it snows, you said *image of snow*, when it snows it's magical. So it adds, okay, sorry, so I think what you mean is like the *setting* of the movie…

> Se-hun: Um-hum, yeah, *setting*…

> Carmen: …adds to the fairytale and the enchantment of the…

> Se-hun: Yeah, of the *story*. It's hard to see, I mean, uh, in Iowa or some urban areas, so

> Carmen: Um-hum, yeah. I know what you mean….

In the first exchange, he echoes *setting*. In the second, he finishes Carmen's sentence with story and adds a thought about how it contrasts with the more familiar urban settings viewers like them are accustomed to, which Carmen immediately affirms. In addition, Se-hun's contributions are more personal. He admits he is "sick of" the Chautauqua assignment, which he may not have done in a single appointment with an unfamiliar tutor. In response, Carmen reminds him that work on Chautauqua is almost over and tries to cheer him up by praising his *Twilight* draft. The fact that Se-hun feels comfortable enough to ask Carmen if she will watch *Twilight* with her husband shows their rapport, typical of relationships that develop between tutors and students in our enrollment program.

CONCLUSION

This pilot study of two tutorials shows how the degree of familiarity of the participants and the topic, as well as the draft's audience— either the classroom teacher as assigner/grader or the tutor as enlightened reader—can affect the tutor's strategies and the nature of their interaction. Although the study is exploratory and involves only two sessions of only one tutoring pair, with the second session only three weeks later than the first, it suggests that recurring appointments, especially when the paper topic is of interest to both, can increase student engagement and help tutors and writers work more collaboratively with each other.

More important are the results of testing the coding scheme. We found that employing Mackiewicz's and Thompson's tutoring strategies revealed compelling interactional contrasts between the two tutorials, especially the greater proportions of "suggesting," "responding like a reader," and co-constructing ideas and sentences in the later tutorial. These proportional differences in strategies show how a low-stakes piece of writing on a topic of high mutual interest to tutor and student when they know one another better can change tutoring dynamics. Our research team has since audio-taped more sessions between another tutoring pair that includes an international second language writer, and we are eager to apply the coding scheme to a new set of tutorials.

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Tutors' Column: "Is Writing for the Majority?: Examining Diversity in the Writing Center"

Daisha Denise Oliver

Pfeiffer University

DAISHA DENISE OLIVER

Editors' Note: Daisha Denise Oliver passed away on June 17, 2021, while in the process of revising her Tutors' Column. To honor her memory and her voice, we are publishing the May 2021 version of her column—unfinished, but still vital. Daisha was a 2021 graduate of Pfeiffer University and was to continue her studies in the Masters of Social Work program at Winthrop University this fall. WLN *is grateful to Daisha's sister, Dedra, for her assistance in publishing this column.*

— — — — — — —

Why don't more minorities come to the Writing Center? Am I stepping outside my race standards or expectations? Where are the individuals who look just like me? Am I always going to be alone in the Writing Center? These questions come to mind when I reflect on being an African American employed by the Pfeiffer University Writing Center. As a new consultant, I wondered why so few minorities seem to be employed by or using our center. Being an African American and a fairly new consultant puts me in the position to improve my WC by considering the issues that impact diversity, especially because I can see the center in a different light than my fellow staff and faculty.

During my first semester in the writing center, I worked with only three African American clients; during Fall 2019, I had five African American clients. In these two years, I have met with fewer than ten Latinx students. A review of the statistics of ethnicity at Pfeiffer University reveals that our student population is 59% White, 27% Black, 6% Hispanic/Latino, 2% Non-Resident Alien, 2% Asian, <1% American Indian or Alaska Native, and <4% other or unknown ethnicity (*Pfeiffer University Fact Book* 2017-2018). Although more than half of the students are white, 41% are minorities; it follows that I should be consulting students of multiple different races, but that's just not happening. The lack of diversity among the writing center staff could be one factor that contributes to this problem. Last year, I wasn't the only African American consultant, but now I am the only African American tutor on our staff of eight. All to-

gether, there are only two minorities other than myself, and they are administrative assistants. According to my director, mostly white women attend recruitment interviews.[1] The lack of confidence that students of color possess could be leading them not to apply. Reflecting on my own experience, I had never thought of myself as a writer before becoming a consultant. Of course, I could put words on paper, turn in an assignment, and hope for a good grade, but transforming into a consultant who helps others with their writing? I could never have seen that in my future because I had low confidence in my writing.

This fear and low confidence could have held me back from becoming a consultant. However, in 2017 I was invited to work in the WC by my director, who was previously my English professor during my freshman year. When my director offered me the position, I was shocked at first, but two aspects gave me the push to take the opportunity. First, my roommate and friend worked in the Writing Center at the time, and talking to her increased my interest. The second aspect that pushed me was being noticed as a good writer. To hear the confidence my director had in me motivated me to at least try. While many consultants might feel this fear of not being good enough to work at a WC, my fear is tied to my race and living in a racist society, which makes these feelings more challenging to conquer. Not only do I cope with a lack of confidence, but I also have to consider my identity within academia. When some African Americans take high positions in a white-dominant career, of which writing center work is one, they have to transform themselves to be taken seriously (Wingfield and Alston 274). Moreover, when African Americans transform themselves, it's usually by acting or thinking as a white individual. Issues of racial identity combined with the fear of not being good enough can lead minorities to avoid seeking or accepting employment in writing centers, as was almost the case in my situation.

In addition to the diversity problem in writing center staff demographics, we also have the problem of lack of writing center use by minorities. For many minority students, it is more dangerous to "step outside their comfort zones" because of racism. In the same way that the pressure of racial identity affects me as a minority consultant, it also affects me as a student writer. As an African American college student, I'm held on a pedestal and expected not to typify racist stereotypes. At the same time, when I was growing up, my African American peers would classify what behavior was considered white and black, and if I ever did something deemed "not black," I was looked at as abnormal. Writing was perceived as a white activity perhaps because there was a bias to how and what

was taught in writing classes. This concept of "writing white" comes from the ideology of "colorblindness." "Colorblindness" is a way of avoiding the racism of the past by simply pretending that racial differences don't exist, which means students don't see color in their writing and students of color need to mask themselves, their experiences, and views (Barron and Grimm 59). The idea of "writing white" is complicated further by the need many people of color feel to "protect" the feelings of white people, which happens when individuals of color avoid directly voicing their thoughts and opinions in their writing and instead choose to dilute their message. In the past (and perhaps the present) when minorities make white people angry, the outcome for minorities was never good, and can even be dangerous. Thus, protecting white people can be a defense mechanism on the part of minorities so that chaos doesn't come. Writing assignments often call for a personal connection to a writer's truth, and it is difficult to become personal in such fraught circumstances.

Throughout any college campus, students will have to write essays, but what happens when a student needs to write about a controversial issue or topic that is uncomfortable for people to read, but captures the reality of the world we call home? In many of my courses I am the only African American. I love to write about racial issues relevant to my generation, and if a professor or student takes the time to read between the lines, my writing speaks of the reality African Americans endure. African Americans often see writing assignments as an opportunity to tell their truth, but they worry the assignment will be downgraded because professors or consultants harbor racism, even if they don't realize it. I see this issue at the heart of why some students of color struggle with writing assignments: they are forced to enact a double consciousness, always thinking of how their writing will be perceived by others, and the potential harm that may result from that perception, instead of writing their truth.

This need to disguise one's true feelings in one's writing can provoke resentment towards writing assignments and may explain why attendance at the WC by people of color is so low. Students of color expect the WC "to comment only on their sentence structure, organization, [and] help them find the 'right' phrases, but [consultants], unaware of his or her participation in the colorblind pretense, may wonder what 'right' phrase means" (Barron and Grimm 59). In other words, when consultants change certain aspects of a paper written by a person of color, it can seem as if the consultant is eliminating that student's race, ethnicity, or culture. Thus, the WC runs the risk of becoming a place that eliminates your culture

out of your writing under the pretense of "correction." "Writing white" often means that minorities resist inserting their authentic selves into their writing and fear visiting the WC.

In conclusion, the colorblindness of campuses and the topic chosen to write about in the paper are two reasons why minorities might be avoiding writing centers; however, that doesn't mean diversity is a complicated issue. The expansion of diversity in writing centers could be achieved by adding more minority staff and encouraging minority students to come to the center for help. I encourage all staff and consultants to consider every individual who may enter your writing center as a unique person because consideration and acknowledgment go a long way. I recommend that consultants make sure a personal belief and race show through students' writing. When a consultant is helping student writers of color, make sure you can still read who the student is.

NOTE

1. When it comes to diversity among staff in my Writing Center, my director reports, "I often think about the diversity of the consultants—in terms of color, gender, and major—and I want to increase the diversity. Most of the time, though, the people who come for interviews are white women."

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Conference Calendar

November 11-14, 2021: National Conference on Peer Tutoring in Writing, virtual conference.
Contact: NCPTW21@gmail.com; Conference website: thencptw.org/pittsburgh2021/?p=356.

March 31-April 2, 2022: East Central Writing Centers Association, East Lansing, MI.
"Critically Imagining Writing Centers: Stories, Counterstories, and Futures"

Deadline for proposals is Nov. 11, but the conference planners have agreed that if people need more time, please let them know. Contact: Grace Pregent: pregentg@msu.edu; Conference website: ecwca.wildapricot.org/conference.

NEW BOOK NOW AVAILABLE

The Rowman & Littlefield Guide to Learning Center Administration: Leading Peer Tutoring Programs in Higher Education, edited by Daniel R. Sanford and Michelle Steiner. Rowman & Littlefield, 2021.

"*The Rowman & Littlefield Guide to Learning Center Administration* is a comprehensive guide to everything that both new and experienced learning center professionals need to know in order to deliver impactful, effective services for the campuses they serve, articulate the value of the programs they oversee, and provide peer tutors with the conditions for success. . . . [I]t it articulates a set of best practices that can be used as a guide in evaluation and assessment for learning centers." (Publisher's description)

Announcements

The 9ᵗʰ Edition of the *MLA Manual*

Now that MLA has issued the 9th edition of their manual, *WLN* will begin using that format with the January/February issue of *WLN*. For those authors who will be submitting manuscripts to *WLN*, please follow the 9th edition guidelines.

Big Questions?

As explained in the Editor's Note, we have set up a virtual space on the *WLN* website (wlnjournal.org/submit.php) for you to pose BIG QUESTIONS you have about writing center work that need BIG answers that colleagues with answers can develop as *WLN* articles. Little questions are those that need quick, short answers, such as perhaps one posed by someone who wants to know if your training course is a for-credit course or not or if your center is open during the summer or what percentage of the student population does your center serve. Big Questions might be ones that ask about what topics should or could be covered in tutor training, with accompanying discussions of what each of those topics includes and perhaps ways to help tutors understand and blend into their tutoring. Or a Big Question might be what powerful, closely argued rationale can be presented to administrators who are considering downsizing, closing, or moving your center into a large student services center. Or how does a tutor know if a student has learned or absorbed what they've been talking about? What IS learning? How much can be learned in a single tutorial? Or given that so many students come for one or two tutorials but don't return, how can a writing center motivate them to continue to meet with a tutor? What kind of outreach is needed to find out whether the writing center is or is not serving certain populations of students? What are some successful outreach efforts? What's a BIG QUESTION you have?

WLN: A Journal of Writing Center Scholarship

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