

W|C|N

A JOURNAL OF WRITING CENTER SCHOLARSHIP

BELL, BRANTLEY, AND VAN VLEET
KRAMER & HA | LAWSON & BENALLACK | MIRON

Table of Contents

- 1 **Editor's Note**
Muriel Harris
- 3 **Why Writers Choose Asynchronous Online Tutoring: Issues of Access and Inclusion**
Lisa Eastmond Bell, Adam Brantley, and Madison Van Vleet
- 11 **'Post-Outlining': Making Ideas Apparent in Order to Foster Collaborative Dialogue**
Tereza Joy Kramer and Anna Gates Ha
- 18 **Training Tutors in the ACRL Framework: Research as a Rhetorical Activity**
Daniel Lawson and Caitlin Benallack
- 27 **Tutors' Column: "Graduate Writing Workshops: To Generalize or to Specialize"**
Layli Maria Miron
- 31 **Conference Calendar**
- 32 **Announcements**

Editor's Note

Muriel Harris

When you open a journal, one way to determine which article to read first is to look at the major question the article focuses on. If you proceed that way, here's your entry into this issue of *WLN*:

Which students at my institution prefer in-person tutorials and which prefer asynchronous online tutorials? Why do they prefer one over the other?

Because a writing center should serve the students in that institution, Lisa Eastmond Bell, Adam Brantley, and Madison Van Vleet sought to learn which students use their asynchronous online tutoring and which prefer in-person sessions. Their study offers a model for other writing center directors interested in addressing this question.



What is post-outlining? How, why, and when is it useful?

Tereza Joy Kramer and Anna Gates Ha provide a close look at post-outlining, a strategy they've incorporated into tutorials. They define the practice and detail how it involves auditory, visual, and kinesthetic moves as the tutor and writer analyze a draft of a paper and engage in collaborative discussion.

What is information literacy (IL) and how can tutors learn to help students acquire IL skills?

Focusing on the need for information literacy (IL), Daniel Lawson, a writing center director, and Caitlin Benallack, a librarian, offer a close look at how they collaborated to introduce the topic to tutors and train them to work with students engaged in research writing.

How can a writing center offer graduate-level workshops that mediate between being generalized in content and discipline-specific?

Layli Miron shares her writing center's experience with offering workshops for graduate students that focus on general writing concerns, while being aware of graduate students' requests for disci-

pline-specific workshops. Because of the work involved in preparing discipline-specific workshops, Miron explains how they found one answer to be collaboration with faculty in other disciplines.

Do you have a BIG QUESTION that you seek answers to? Has anyone else asked a similar question? If so, might you and that person want to collaborate? To look at the questions that have been asked so far and that you might want to help answer, please visit: <https://wlnjournal.org/submit.php>

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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).

Why Writers Choose Asynchronous Online Tutoring: Issues of Access and Inclusion

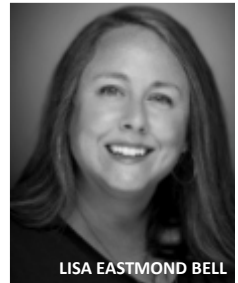
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To effectively support writers, writing centers should know who uses tutoring at their locale and why. As Lori Salem notes, “[T]he decision to use or not use the writing center offers us a unique window into the writing center” (150), and these decisions often encompass “personal preferences” as well as “broader social factors” (149). Questions about who uses tutoring and why are not new, but they have not always included online tutoring. As a writing center administrator and undergraduate writing tutors, we wanted to better understand who used our program’s asynchronous online screencast tutoring and why these writers chose to use online tutoring. To do so, we conducted an IRB-approved study examining the demographic differences between writers participating in online versus in-person tutorials, the primary reasons writers chose online tutoring, and the ways online tutoring met or did not meet writers’ preferences or needs.

Online tutoring takes many forms, and our purposeful use of asynchronous online screencast tutoring was central to this study. Wanting to use the relational characteristics of synchronous tutoring and the flexibility of time and space of asynchronous tutoring, our writing center chose to offer asynchronous screencasting. Essentially, writers scheduled a time for their paper to be reviewed and submitted an assignment description, their work, and an intake form noting their course, major concerns, and the assignment due date. During the appointment, the tutor reviewed uploaded materials, provided a few focused comments in the margins of the paper, and created a personalized video in PowerPoint where they screenshared a copy of the submitted writing while addressing the writer’s concerns and suggesting resources



LISA EASTMOND BELL



ADAM BRANTLEY



MADISON VAN VLEET

and revision strategies. Given limited resources and the well-established demand for in-person tutoring at our writing center, we only offered 10-12 online appointments per week, which filled up quickly.

LITERATURE REVIEW

Previous scholarship identifies ways in which online tutoring serves writers with a broad range of learning needs and preferences. In particular, asynchronous online tutoring may be especially important for learners with demanding or non-traditional schedules (Bertucci Hamper). It benefits writers with disabilities, multilingual writers, and writers of color (Dembsey 5) and accommodates writers' social preferences and mental health (Morris and Chikwa 26; Bertucci Hamper; Camarillo). Online asynchronous tutoring can also provide the time some writers need to best react to feedback and engage in tutoring (Morris and Chikwa 26). Additionally, online feedback for writers can blend written and oral communication with audio and visual feedback in ways that increase clarity and communication (Cranny 2914; Madson 222), provide a resource-rich learning environment (Wolfe and Griffin 82), and establish personal connections between writers and tutors (Cranny 2914; Madson 222). However, like in-person tutoring, the success of online tutoring in facilitating learning is linked to targeted tutor education (Angelov and Ganobcsik-Williams 62) and informed design decisions (Burgstahler 71). Understandably, online tutoring is contextual and most effective when shaped by learners and their needs.

METHODS

We conducted our study at Brigham Young University, a large private research university in the western United States. During fall 2019, when this study took place, 33,181 undergraduate students and 2,843 graduate students were enrolled at the university, with 81% of students identifying as White, 50% female, 50% male, and 4.5% international students ("Facts and Figures"). Per university housing requirements, the majority of students lived on campus or in nearby university-approved, off-campus housing, making this a largely residential or local population. The university's large writing center offered drop-in in-person tutoring, scheduled in-person tutoring, and scheduled asynchronous online screencast tutoring.

In this mixed-methods study, we collected quantitative appointment and survey data to identify demographics and usage patterns and qualitative survey responses to explore and explain visible patterns. We examined self-reported registration and session data from 21,943 in-person tutorials and 334 online asynchronous screencast tutorials conducted over fifteen months. We also

emailed the 204 unique writers who had voluntarily participated in online asynchronous tutoring during the research period and invited them to complete a short, anonymous survey about their online tutoring experience. The survey questionnaire and consent were completed via Qualtrics, and collection continued until fifty surveys had been received. The eight-question survey consisted of multiple choice and open-ended questions related to respondents' choice of online vs. in-person tutoring and their perceptions of its helpfulness.

The sample size of fifty unique survey participants allowed for triangulation of data and insights into usage patterns. Triangulating data through multiple researchers, forms of collection, and rounds of open coding and analysis increased reflexivity, convergent validity, and reliability in the research process. Research findings were categorized by demographic data, tutorial participation choices, and satisfaction with asynchronous online screencast tutorials.

RESULTS

Demographics of Learners Using Online and In-person Tutoring. Results from comparing user demographics from 21,934 tutoring sessions revealed notable differences related to self-identified gender, English Language Learner (ELL) status, and class standing (Table 1).

	Pre-scheduled Online (n=334)	Pre-scheduled In-person (n=3,123)	Drop-in In-person (n=18,486)
Unique Participants	204	1,940	7,913
Tutorials by Gender			
Male	67%	63%	50%
Female	31%	36%	45%
Prefer not to answer	2%	1%	5%
Tutorials by Linguistic Identity			
English Language Learners	23%	11%	15%
Tutorials by Class Standing			
First-year	17%	48%	48%
Senior	30%	15%	12%
Graduate Student	11%	3%	3%

Table 1: Demographics for Writing Center Tutorials Sept. 2018 - Nov. 2019

As noted in Table 1, more learners identifying as female participated in pre-scheduled online and in-person tutoring, while writers identifying as male preferred drop-in, in-person tutoring. Results also revealed a higher percentage of writers identifying as ELL used online tutoring. Additionally, more first-year writers opted for in-

person sessions while more upper-class and graduate students chose online tutorials.

Writers' Primary Reasons for Participating in Online Tutorials. Survey respondents were asked to explain their main reasons for choosing asynchronous online tutoring. Of the fifty participants, only four identified as being enrolled in an online course. Rather than online courses being the catalyst for participating in online tutoring, participants identified issues of time, physical space, and feedback as their primary reason for choosing asynchronous online tutoring.

Time. In multiple-choice responses, participants noted how access and time efficiency influenced their use of asynchronous online tutoring. Of the fifty responses, 74% related to time, including having a "busy class schedule" (30%), "schedule with work and/or family" (22%), or the lack of in-person appointments (22%), which means being left with a drop-in appointment that often requires wait time. Qualitative responses also indicated how time mediated preferences for asynchronous tutoring with participant responses such as "I didn't have time to physically come in," "I am very busy and it was very convenient," and "In my busy schedule it is hard for me to fit a time between work and classes when I can meet and having the online session still allows me to get the help I need." Another writer wrote that using online tutoring was "easier than having to work around the writing center's schedule." Overall, survey results suggested asynchronous online tutoring made best use of what little time some writers had for academic assistance by offering access to those who lacked time for in-person tutoring.

Physical Space. Writers' responses also noted how physical space and distance often aligned with writers' use of and access to tutoring. In addition to the 22% of respondents who noted the lack of available pre-scheduled in-person appointments, participants identified living far from campus (6%), being "more comfortable with online interaction than face-to-face interaction" (4%), studying abroad (2%), and finding the physical writing center space not "accessible or accommodating" to their needs (2%) as other space-related factors. Open-text responses reinforced the relationship between space and access via asynchronous online tutoring with responses such as "I was on an internship out of state, once I was really sick, and another time I was in California." Some noted physical space in relation to social preferences, explaining "I feel like it's easier to give more critical feedback when not face to face with someone and I think I got better feedback from my online consultation than my in person consultation." Others noted the overlap of

time and space affecting access to tutoring: “I was able to send it in and get feedback without having to be there in person on a busy day.” This confluence of mediating factors revealed ways in which issues of access to tutoring were often compounded.

Forms of Feedback. In addition to time and physical space, writers noted the form of feedback as a factor when deciding to use asynchronous online tutoring. Given their experience with asynchronous screencast tutorials, 70% of writers identified the combination of audio-visual video feedback and written comments as very helpful, noting how the two forms of feedback worked in tandem. They appreciated “the video explaining comments made” and “video feedback that walks . . . through [the tutor’s] thoughts and reasoning.” The combination of video and written feedback provided access to the quantity and quality of feedback many writers desired. One writer explained, “It was still in-depth and personal and I got feedback that was helpful,” suggesting asynchronous screencast feedback balanced attention to the writer and the writing.

In survey responses, writers also noted the importance of being able to return to feedback and access it based on their own timeline and needs. One writer noted, “I could re-watch the advice and see edits at my pace.” Another said, “It was all written down so I could go back and address every point.” Others responded that they valued the “replayableness” of the feedback or being able to “read again the consultation” suggesting the form of feedback was an important factor in terms of tutoring options and access.

Additionally, writers described their satisfaction with the asynchronous feedback, particularly how the feedback was tailored, prioritized, specific, and limited. As one writer noted, the tutor “broke down all my questions really nicely and even took the time to give suggestions to a few other areas.” Other writers appreciated “specific” and “clear” feedback from tutors, as well as feedback that was “[n]ot too much, but just the right amount.” In fact, several writers compared the feedback from asynchronous online tutoring with in-person tutoring and described the online feedback as “more concise,” “more critical,” and more focused on the questions and concerns of the writer.

Writers’ Satisfaction with Online Tutoring. In addition to examining writers’ use of asynchronous online tutoring, our research sought to better understand how and to what extent such tutoring satisfied writers’ tutoring preferences or needs. In survey responses, writers noted that the asynchronous online tutoring was “solid” and “really helpful” and that “the consultants were very skilled.”

Survey data revealed 92% of writers were likely to use our program's online tutoring again, aligning with the program's general participant satisfaction survey results that semester (92% likely to refer a friend to the Writing Center and 78% identifying writing tutorials very or extremely useful). Overall, the qualitative and quantitative survey data indicated that those who had participated in online tutoring were inclined to use online tutoring for future writing projects.

However, writers' satisfaction with asynchronous online screen-casting tutoring did not demonstrate a sole preference for asynchronous tutoring. Data revealed that 58% of surveyed writers made use of both online and in-person tutoring. Surveyed writers also noted their interest in different forms of online tutoring, with 38% of writers expressing interest in synchronous tutoring options in addition to asynchronous offerings. Given the needs and preferences of writers in terms of time, space, forms of feedback, and demographics, satisfaction with online asynchronous screencast tutoring was readily visible throughout the data, but the importance of offering other tutoring options was also clear.

DISCUSSION AND CONCLUSION

Our findings suggest that those using online tutoring services may do so because in-person writing center programming is not always easy to access and not always designed to be inclusive. As we began to learn more about the writers using our asynchronous online screencast tutoring, it was clear that offering online options helps fit tutoring into writers' schedules rather than fitting writers into tutoring schedules. Like many writing centers, our usage numbers have always been high, and we felt we were meeting the needs of writers with our long hours, comfortable waiting room, and strong staff of tutors. However, we had not considered which writers we served most effectively and why. As Harry Denny et al. note, "writing centers are places where inequality--unequal access to educational resources--is made manifest" (69). Clearly, writing centers are not inherently neutral spaces and are not always designed with inclusivity and access in mind (Burgstahler 71). While our program offered extensive access to writers willing or able to spend additional time on campus receiving academic support and to writers who possessed the emotional, mental, and linguistic capital to engage with the demands of real-time learning exchanges, we had not fully considered writers without such luxuries or learning preferences. By primarily offering in-person synchronous tutoring, our programming may not have been accessible or equitable for many writers, including working students, ELL writers, caregivers, and writers with disabilities.

The implications of this study strongly suggested we revise our programming and practice to better meet the needs of the writers we work with. As several scholars have noted, writing center programming, whether online or in-person, should be informed by the varied and diverse needs of local learners and provide options for a range of writers (Denton 189; Prince et al. 12; Martinez and Olsen 193). If certain writers can only access tutoring online, then our online programming is vital work and should be expanded beyond the minimal hours previously offered. Additionally, given the demographic differences in writers using our online and in-person services, our training for online tutors should not be limited to introducing new technology and online platforms. Instead, our training should address helping students navigate new genres, addressing language options with ELL writers, and scaffolding revision suggestions for writers with busy work schedules. While our research may provide insights for the larger field of writing center studies, it is most valuable on the local level where our programming and practice now have new possibilities for addressing the needs of the writers we work with.

Completing this study at the end of 2019 provided us with an important understanding of the writers using our online tutoring and their reasons for doing so. However, writing centers are not static silos, and the need to learn about and listen to stakeholders is ongoing and necessary work. Soon after we completed this study, the pandemic of 2020 moved learners online in unprecedented numbers. Consequently, more writers and writing centers are making use of online tutoring, and the shift to online tutoring will have lasting repercussions in the field and shape a new era of writing centers. As writing centers rethink and revise tutoring and support services in the wake of a global shift towards online learning, they must move from an examination of larger trends to closely study issues of access and inclusion for those they serve locally. As they do so, those in writing centers may find and finally acknowledge that online tutoring, in its many forms, is not ancillary but essential writing center work.

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‘Post-Outlining’: Making Ideas Apparent in Order to Foster Collaborative Dialogue

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“Is the thesis here?” a writing adviser asks a writer who’s just read her introduction aloud. “I think so,” the writer says.

“What makes you unsure?”

The writer shuffles in her seat. “It’s just ... I’m not sure if it’s any good.”

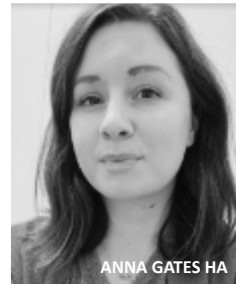
Advisers, often writers themselves, may sympathize with this uncertainty. And yet, advisers can’t, on their own, determine if another writer’s thesis is “good,” because that depends upon the assignment, the instructor, and the writer’s own goals. Enter “post-outlining”—a method to make explicit the rhetorical moves in a draft and discuss them. “Let’s underline the possible thesis, then,” the adviser might say, motioning toward the writer’s pen. “As we work through the essay, we can refer back to this—see if it’s supported.”

As the term implies, post-outlining is the practice of analyzing a work that’s already written. It offers a powerful reference point for collaborative conversation and mutual learning: both advisers and writers see what’s on the page and discuss if it meets the purpose of the piece. While there are some similarities to reverse outlining, there are also key differences, which we will explore later. Post-outlining involves auditory, visual, and kinesthetic moves, as writers hear themselves reading aloud, physically manipulate their drafts by marking them up, and use the visual annotations to analyze how to revise. Importantly, post-outlining is the foundation of our center’s practice because it incorporates collaborative dialogue and metacognitive awareness.

St. Mary’s College of California, a small liberal arts college, is a Hispanic-serving institution with a student demographic profile similar to that of public universities.¹ The Center for Writing Across the



TEREZA JOY KRAMER



ANNA GATES HA

Curriculum (CWAC) is a combined student and faculty support program. For students, our center offers two parallel services that are grounded in post-outlining: one-to-one sessions, led by student writing advisers (our name for tutors); and Writing Circles, which are structured, weekly peer-review groups of three to five students led by a facilitator who is an instructor (Kramer “Writing Circles”). Our one-to-one sessions and Circles last an hour, and all are available in person and synchronously online.

Post-outlining became a method gradually. When co-author Tereza was in graduate school, her writing center mentor Jane Cogie introduced the idea of “glossing” for main ideas. Tereza found glossing helpful for both grading stacks of composition essays and tutoring students. When she first directed a center of her own, she expanded this method to add nuances tailored to different genres and individual writers’ concerns, and she introduced it to her staff as post-outlining—invoking the idea of creating an outline “post” writing, rather than the typical pre-writing type of outline.

HOW IT WORKS

Because of its versatility, we use post-outlining in the majority of sessions with students, whether they arrive to brainstorm or to work on an incomplete or nearly finished draft. The adviser and writer begin one-to-one sessions by post-outlining the assignment prompt. The adviser guides the writer to read aloud and to mark key phrases in the prompt’s descriptive content, i.e., purpose, audience, sources, thesis, and structure. If there’s no prompt, the adviser guides the writer to list what the instructor has said about the assignment, essentially creating an informal prompt. Annotating and discussing the prompt feeds into discussing and noting the writer’s uncertainties and aspirations for the piece. All of those notes and markings become touchpoints for the rest of the session. If the writer has a draft, the writer reads aloud, stopping after each paragraph or section to identify and mark key ideas, the overarching idea, and the function. If this is the writer’s first time in our center, the adviser explains the distinction between ideas (what the paragraph is about) and function (what the ideas are intending to do, i.e., provide evidence or offer a counter argument). “What purpose does this paragraph serve in your essay?” an adviser might ask a student who struggles to identify its function. While the adviser and writer move through the draft, annotating and discussing, ideas for revision often arise. If the writer discovers that a paragraph doesn’t have an overarching idea, the writer might come up with one. If the writer discovers more than one overarching idea, the writer might divide the paragraph, or revise it so that everything in the paragraph is clearly held together by one overarching

idea. When the writer isn't sure, the adviser guides them to note their ideas or uncertainties.

After working through the entire draft in this way, the writer spreads out the pages so that all the annotations are visible. If they are working online, the writer zooms out so they can see more than one page at a time; this works best in Word, as it allows multiple pages to be viewed across the screen, while in Google Docs, only two pages can be viewed effectively because they stack on top of each other. Whether two or multiple pages can be considered at a time, this holistic view is important, as it offers a wider perspective for analyzing the organization—engaging the writer kinesthetically and visually, helping them visualize the progression of their argument as an actual shape that influences the reader and that can be rearranged. The writer might discover that the argument veers off-course midway, or that a sub-point repeats in two places. Or they might discover that their sub-arguments don't support the thesis and then decide to revise the thesis or find new evidence. If the writer says they don't know how to develop conclusions, the adviser can ask them to compare their ideas post-outlined in the introduction and the text's current conclusion, which can prompt significant thinking toward revision. Similarly, if a writer comes in with an incomplete draft, the annotations can be used as a guide to plan information which the writer could add to the draft.

Annotating is not an end in itself, but a starting point. When the writer doesn't know whether they're communicating clearly and doesn't know exactly what to question, the underlined ideas offer reference points. Similarly, when the adviser doesn't know how to guide a writer without editing, the annotations offer a focus for analysis. "Oh, this idea is here! ... Interesting ..." the adviser might say. "Yeah, you're right—that's pretty much the same as the idea on page 3. Hmm..." When the draft's ideas are illuminated, it's easier for the writer to see what is out of place. Likewise, in a Writing Circle, annotations offer a launching pad for questioning. If the peers struggle to determine why a paragraph isn't working, the facilitator can ask open-ended questions about the annotations, helping the peers analyze specifically and critically. Thus, post-outlining helps writers develop peer critiquing skills, following Muriel Harris' recommendation to not merely assign peer review but intentionally teach students how to work together (279).

We also use post-outlining to help writers improve critical reading skills or dissect model essays. Just as when working with the writer's draft, we discuss assignment goals, so we can look for particular features and mark them in the reading as we go along. By

post-outlining any text, readers come to understand the author's ideas and how they are structured and, simultaneously, learn how to critique their own writing. Material tends to stick better in the reader's mind when they engage with it in this multifaceted way, as visual, auditory, and kinesthetic pathways are all activated.

OTHER ADAPTATIONS AND POTENTIAL STICKING POINTS

Over time, many of our center's advisers and facilitators have added variations to the post-outlining method as needs arose to help writers see different aspects of texts. For instance, we added the delineation of *function* upon realizing that writers sometimes conflate key ideas with functions. Identifying functions engenders an important dimension—discussing not just the ideas but also what purpose each idea serves, i.e., its reason for existing. For example, this paragraph is about variations to the method, but its function is to introduce a new idea that supports our claim of post-outlining's effectiveness.

Another adaptation we've added is color-coding for the writer's concerns, such as repetition, balance, or development of sub-arguments in order to compare those with the underlined ideas. In a complex draft, for instance, writers can highlight each sub-argument in the introduction with a unique color, and then, throughout the draft, highlight accordingly where each sub-argument arises. Advisers can help writers combine color-coding and underlining for many purposes, such as analyzing the balance of evidence and analysis, or searching for inappropriate opinions in a science lab report. We also tailor post-outlining handouts to disciplines (some of these handouts are publicly available on the Center's website) to teach writers to look for key elements of their particular genres.

The collaborative discussion involved in post-outlining a few pages can fill up the entire hour of a typical session, so we've developed "skim post-outlining" for long drafts. Without reading aloud, the writer and adviser skim the pages while the writer underlines each topic and notes functions in the margins; then, they spread out the pages and talk about the prompt, genre-specific concerns, the progression of ideas, and the writer's goals. Besides time, there can be other logistical barriers. If a draft is printed on both sides, it's hard to spread it out in order to see the annotations holistically; it's often worth the paper and extra minutes to copy the back sides of each sheet, if a copier is available. For virtual sessions, or in-person sessions when writers bring laptops, we adapt the method by using formatting such as italics, bolding, underlining, and highlighting. As with any session in which the writer is expected to be the primary actor in the revision process, writers new to this method may be

resistant. They may struggle to identify main ideas or functions or expect the adviser to provide them. What is great about post-outlining, however, is that when a writer is hesitant or uncertain, the adviser can steer the writer back towards the text. “Well, what’s written here?” an adviser might ask. “Let’s underline it.” The adviser can model finding main ideas; this also helps the adviser not fall into editing.

Methods Similar to Post-Outlining. Topic identification, a core aspect of post-outlining, is sometimes referred to as “reverse-outlining.” Cynthia L. King, for instance, describes teaching her MBA management communication students to “identify and list the discourse topic of each sentence” to decide if the topics should be rearranged (257). Some writing centers offer handouts to help students create reverse outlines. Examples can be found at websites of Amherst College, Thompson Writing Program at Duke University, and Purdue University. These handouts suggest listing main ideas in the margins or on a separate piece of paper, rather than underlining or color coding within the draft. However, we have determined that kinesthetic interaction with the text is important: it prevents the problem of writers describing their draft and thinking an idea is in the text when it’s actually not, and it creates an annotated scheme to analyze visually when zooming out—like a map in relief mode. Additionally, many handouts on reverse-outlining deal exclusively with main ideas or topic sentences, without other layers of annotation. A small number of handouts for students, such as the one available via the Purdue OWL, do mention identifying what we term “functions,” without using the term: “In the *right-hand* margin, write down how the paragraph topic advances the overall argument of the text” (Purdue OWL). However, the post-outlining method, due to its layered strategies and its live, interactive exchange among writers, additionally provides an opportunity for collaborative dialogue that fosters metacognitive awareness.

ADVANCING METACOGNITION

Post-outlining is a valuable tool for helping writers think about what they’re doing and how they’re doing it. To place the impact of this interactive exchange into context, we refer to Jennifer Eidum Zinchuk’s four “practical teaching interventions to support students’ metacognitive development”: active learning, emotional engagement, strategy development, and integrated reflection (1-2). As do other writing center practices, post-outlining encourages active learning, rather than passivity, as writers “recognize, name, and justify their learning choices” (2) through reading aloud, marking their drafts, and discussing annotations. Writers actively arrive at realizations and make decisions based on their realizations.

Post-outlining with expert peers offers a neutral ground for rapport-building, which helps writers feel comfortable enough to consider why their drafts aren't fulfilling their ambitions. This rapport exemplifies "emotional engagement," which Zinchuk recommends: "helping students to recognize and overcome learning challenges is important to building a positive relationship with writing [...] . Celebrating learning successes as well as analyzing learning failures is invaluable for students' continued learning" (2). As writers arrive at "Ah ha!" moments during the collaborative dialogue of a session or Circle, we celebrate their successes with them. Such supportive, rapport-based discussion includes strategy development about which Zinchuk writes: "encouraging students to explicitly describe when and why particular strategies are effective, as well as introducing students to new strategies, broadens students' support network" (2). Advisers and facilitators reinforce writers' advances in their understanding of the writing process. They might respond to a writer's needs in this way, for instance: "Oh, yeah, I get that you're concerned about the thesis—if it really sets up the points you've highlighted. So great, then let's look at this handout about strong thesis statements." Because the dialogue that arises out of post-outlining is characterized by mutual exploration and learning, the teaching of strategies is woven into the session without making a big deal out of it.

Regarding Zinchuk's recommendation for integrated reflection, although she discusses creating reflective activities that are "social, active, and habitual" (1) in classrooms, we view the collaborative dialogue of post-outlining as an inherently reflective activity. Peer discussion that arises out of describing what has been underlined is characterized by reflective markers, such as, "Oh! I didn't realize that was there," and, "I see what's most important to include now," and, "Geez ... I do need to think about which sources support which points."

We conducted an assessment that identified metacognitive development after the "practical teaching intervention" (Zinchuk 1) of post-outlining in the Center. Our results, noted by Kramer et al., reveal statistically significant benefits in every learning outcome: intellectual discovery; theoretical framework; synthesis and analysis of evidence; organization; and format, tone, and style. Our assessment of student kinesiology research reports after Writing Circles shows, both quantitatively and qualitatively, that the writers improved their metacognitive regulation—their ability to think critically and communicate within their disciplines, through post-outlining (Kramer et al.).

CONCLUSION

Annotating by itself can feel like rote busy work; however, the rapport-building that occurs during post-outlining wards against this. Particularly over time, such as during follow-up one-to-one sessions or weekly Writing Circles, there are more and more moments of realization, as writers become habituated to creating and then relying upon their annotations to inspire collaborative conversation. On the best days, an observer would witness patience, trust, and metacognitive leaps, as students move toward becoming better readers, writers, discussers, and critical thinkers. Post-outlining allows writers to engage with both oral reactions and written annotations, making it more likely that writers will ultimately incorporate their global revision ideas. Gavin Bui and Amy Kong analyzed peer critique and found that students' oral feedback tends to include more comments about meaning and global issues, while written feedback tends to include more comments about surface or local issues (379). At the same time, "written feedback appeared to have a better chance of being incorporated in the later drafts compared to the oral feedback" (383). Bui and Kong's data illustrate that the annotation and dialogue which co-inform post-outlining are both essential elements of effective peer critique. Furthermore, we argue that by grounding written feedback in annotated description, the post-outlining method promotes more global-issue reflection.

When a writer post-outlines alongside another writer, the annotations become a gateway for open-ended questions—the readerly, individualized kind: "Oh wow, that's cool! Tell me more about that idea." Or, "Hmmm! that's interesting—how is that idea distinct from the one underlined in the last paragraph?" Or, "So, the assignment calls for your interpretation. Where is that here? Let's see if it's in the ideas underlined." By annotating, reading aloud, and discussing, we engage with the draft within the context of genre and the writer's goals. This is the foundation for collaborative dialogue that opens the pathways of metacognition and inspires deep, substantive revision.

NOTE

1. Both authors were recently at Saint Mary's College of California, the college this article references.

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Training Tutors in the ACRL Framework: Research as a Rhetorical Activity

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Even though we don't intend them to be, our writing center's staff are often the first point of contact for students with research questions. After all, writers sometimes only formulate research questions when they are in conversation with someone about their writing. They may, for example, realize during a session that they need more evidence for their claims or that they need a better understanding of a concept they're working through. Accordingly, we began to consider how we might introduce the Frames from the Association of College and Research Libraries "Framework for Information Literacy in Higher Education" (ACRL Framework) to consultants at the Writing Center. As a librarian (Caitlin) and a writing center director (Dan), we reconsider information literacy instruction in the writing center—both what it means and what it might look like moving forward. In this essay, we share our experiences, consider where partnerships between the center and the library may go in future consultant training, and suggest how our efforts might inform others interested in more purposefully incorporating training on information literacy for writing center tutors.



Central Michigan University is a large state university with over 26,000 students. Although the Writing Center reports to the College of Arts and Social Sciences, it serves students in every college. In addition to its director and associate director, the center typically employs over 35 hourly undergraduate consultants and half a dozen graduate assistants from the English department. The center is responsible for over 10,000 consultations per year as well as outreach and WAC efforts, including classroom orientations, peer review workshops, and presentations on an assortment of writing topics across a range of academic disciplines. New consultants are trained through a weekly three-credit writing center practicum where they meet once a week and complete writing assignments asking them to apply and synthesize their readings and practice.

The Writing Center's primary site is in the library, and recently it has worked to strengthen some of its ties with librarians through committee memberships, library programming, and professional development such as what we describe here.

A number of studies and essays on the value of writing center and librarian collaborations have appeared in the last decade or so, focusing especially on information literacy (Elmborg and Hook; Jacobs and Jacobs). Put briefly, information literacy refers to the ability to "recognize when information is needed and [...] locate, evaluate, and use effectively the needed information" ("Presidential Committee on Information Literacy," 1989, para. 3). In 2000, the ACRL codified information literacy into the Information Literacy Standards. However, as Barry Maid and Barbara D'Angelo have pointed out, prior to the ACRL's 2012 revision, those original "IL Standards [...] faced significant criticism. In particular, research and theory has shown that rather than a prescriptive and de-contextualized set of skills, IL is a contextualized and situated concept" (40). The 2012 revision and eventual replacement of the Information Literacy Standards with the ACRL Framework thus shifted the paradigm of IL from a skills-centered approach to one based on threshold concepts and metacognition. Rather than focusing on standards, the new emphasis is on frames, which are "conceptual understandings that organize many other concepts and ideas about information, research, and scholarship into a coherent whole" (ACRL 7). Consequently, as Maid and D'Angelo explain, "the Framework for IL presents librarians, instructional faculty, and administrators with challenges to rethink how IL has been taught and assessed at their institutions" (37). In short, as library science's paradigm of information literacy has shifted, so too should conceptions of writing center and librarian collaborations.

Similarly, threshold concepts have become more prevalent in rhetoric and composition scholarship (Adler-Kassner and Wardle; Adler-Kassner et al.) and in writing center scholarship (Nowacek and Hughes; Hall et al.). As Brittany Johnson and Moriah McCracken argue, "The shared interest in threshold concepts across our fields means that writing programs and information literacy programs must (at the very least) reconsider what effective information literacy instruction means" (180). In this essay we thus synthesize some of the work done on threshold concepts in these two disciplines and situate them in writing center work. Grounding this consideration in a brief example from our own collaboration, we argue that such an approach helps writing tutors to see (and to explain) research as a fundamentally rhetorical activity. Given Mark Hall et al.'s observation about the efficacy of writing center training

for traversing difficult threshold concepts, the ACRL Framework may provide another way for tutors to not only traverse those concepts, but also to develop the metaliteracy (the ability to reflect on and assess one's literacy skills including information literacy) necessary for fostering these skills in the student writers and researchers that come to the center.

THRESHOLD CONCEPTS IN WRITING STUDIES AND INFORMATION LITERACY

Rather than key or core concepts of a discipline, threshold concepts, first articulated by Jan Meyer and Ray Land in 2006, are those concepts that are particularly difficult for novices to traverse. Meyer and Land provide several characteristics of threshold concepts, defining them as transformative, irreversible, integrative, bounded, and troublesome. That is, threshold concepts tend to transform the learner, can't be unlearned, show previously hidden relationships between concepts, are marked by disciplinary borders, and are often unsettling in the transformations that learning the concept may engender. Threshold concepts are difficult for learners to traverse because they involve a change in the learner, causing them to think and see the world differently.

Though work on threshold concepts in writing studies preceded it, Linda Adler-Kassner and Elizabeth Wardle's landmark publication *Naming What We Know* has been the most exhaustive articulation of threshold concepts in writing studies. It describes five overarching threshold concepts unique to writing studies:

- Writing is a social and rhetorical act
- Writing speaks to situations through recognizable forms
- Writing enacts and creates identities and ideologies
- All writers have more to learn
- Writing is (also always) a cognitive activity

These concepts can be difficult for learners to traverse because they challenge the often essentialist notions of writing embedded in American culture(s). That is, it is not unusual to hear students say "I'm not good at writing," as if writing is an innate, immutable quality. Writing is thus seen as a reflection of a person's identity or thoughts rather than a social practice and process drawing on established genres and multiple identities (while challenging those genres and identities). These foundational concepts thus transform learners in that they necessitate a change in the learner's very worldview.

Similarly, librarians have long grappled with students' (and some

faculty members’) understanding of information literacy as being directly related to innate intelligence rather than something that can be taught and practiced. William Badke describes information literacy as “invisible” in higher education because faculty and graduate students—the people most often tasked with teaching students how to find resources in a particular field—may themselves not remember the struggles of learning how to do research (2011). A threshold concept-based approach to information literacy is thus a way for librarians, writing center practitioners, and other educators to make visible these invisible skills and understandings.

The “Framework for Information Literacy for Higher Education” was influenced by, among other things, Lori Townsend et al.’s work on threshold concepts for information literacy (2011). The core of the ACRL Framework consists of six frames:

- Searching as Strategic Exploration
- Authority Is Constructed and Contextual
- Research as Inquiry
- Scholarship as Conversation
- Information Creation as a Process
- Information Has Value

Each of the frames is expanded upon in the Framework in a short paragraph, as well as in a set of knowledge practices and dispositions that speak to the practical and affective aspects of information literate learners. The ACRL Framework document itself offers suggestions for how to implement information literacy instruction based around the six frames that make up its core. That instruction also includes how to introduce the ACRL Framework to faculty and administrators. It is thus explicitly a document intended to support librarians to teach information literacy as well as to reach out to potential collaborators across campus. In short, both writing studies and information literacy have frameworks based on threshold concepts that learners traverse; we have found that teaching them to writing center consultants enabled consultants to traverse those concepts and apply them to their practice.

TRAINING INTERVENTIONS FOR THRESHOLD CONCEPTS

Dan has taught the threshold concepts of writing studies to writing center consultants for several years. At first, this instruction was limited to staff meetings where the concepts were introduced, summarized, and then discussed. Consultants would connect their own experiences in traversing threshold concepts with those that their session partners might traverse. They would then discuss how

it might inform their practice. Dan eventually also began devoting some of the writing center practicum class sessions to threshold concepts, taking the model used in the staff meetings and asking students to use their weekly practicum assignments to connect threshold concepts directly to sessions they had facilitated. Thus, when Caitlin came to a staff meeting to introduce the ACRL Framework, the consultants had some passing familiarity with threshold concepts. Our goal, then, for the staff training session was to a) enhance the consultants' familiarity with the idea of threshold concepts across disciplines and situations, b) foster metaliteracies within those situations, and c) nurture their dispositions toward encountering new and difficult concepts and processes.

To provide context for the ACRL Framework, Caitlin began her presentation to the consultants with a brief refresher on metaliteracy, threshold concepts, and information literacy. The consultants were then asked to describe the way that the information landscape has changed in the last few decades. Consultants identified the rise of social media, decreased barriers to sharing information, an increase in resources available electronically, and the diminished role of publishers as gatekeepers as key changes to the way we consume and share information. They formulated strategies for assessing information that were grounded in their academic experiences and disciplinary knowledge: favoring scholarly information where traditional publishing gatekeepers are still in place; identifying reputable journals and publishers by engaging with mentors in their fields; and understanding what kinds of evidence the disciplines they work in value.

Next, Caitlin explained each of the six Frames from the ACRL Framework and asked the consultants to recall a time when they encountered elements of the Frame, either as researchers themselves or in their role as writing center consultants. The session ended with discussion questions focused on information literacy-related topics that Caitlin hoped would be particularly relevant to the consultants—specifically, novice and expert perspectives on choosing good sources for a specific project, the purpose of citation, and the challenges of understanding the expectations for writing and researching for classes in different disciplines both as consultants and as students.

During discussion sections of the presentation, consultants connected their own experiences with ideas from the ACRL Framework. In many cases, they demonstrated sophisticated understandings of how information is created and used within their disciplines. For example, while discussing the Frame “Authority Is Constructed

and Contextual,” a consultant majoring in history and literature described how a translation of *The Odyssey* might not be a good source for a historian studying ancient Greece, as translations often reflect the perspective and era of the translator. In contrast, translations of *The Odyssey* may be a great source for people looking at the way literary styles or approaches to translation change over time.

Similarly, while discussing “Information Creation as a Process,” consultants focused on their own information creation process and the way the sources they use are created in equal measures. This was striking to Caitlin, who primarily uses this Frame as a way to discuss different information formats students are likely to encounter in the library and online. The discussion of “Research as Inquiry” and “Searching as Strategic Exploration” focused primarily on personal stories of research struggles and “aha” moments, on floundering in their search for relevant sources until they found the right database, or on discovering a relevant theoretical framework for their research question.

Caitlin was struck by the consultants’ ability to describe why scholars cite other works in their writing. Consultants identified citations as a means for building a writer’s own credibility by citing reputable sources, as a way to be in dialogue with other scholars, as a strategy for helping readers find additional relevant sources, and as a way to recognize the value of other people’s scholarship. Dan was similarly intrigued by how the consultants drew on discussions from their practicum course about threshold concepts in writing studies. In particular, they drew on practicum class discussions that Dan used to help explain the concepts “Writing is a Social and Rhetorical Activity.” For instance, they compared the Frame “Scholarship as Conversation” to the Burkean Parlor, which Dan had used in the practicum to explain writing as a social act. They began articulating how this academic conversation was rhetorical not only in terms of writing but also in terms of how research informed (and was informed by) the conversation. They also drew on the frame “Information Creation as a Process” to discuss how research not only changed, but how writing about that research changed how people perceived and were able to talk about it.

In this discussion, the consultants kept returning to the notion that, like writing, research is fundamentally a rhetorical activity. That is, though Johnson and McCracken observe that there is no one-to-one correspondence between the two paradigms, the overlap between several of the Frames and writing studies’ threshold concept “Writing is a Social and Rhetorical Act” proved to be a powerful ex-

igence for consultants to consider what may have been siloed concepts and to begin synthesizing them for application in their tutoring practices. They saw that research is a purposive, social activity that creates the conditions for change—whether changing an audience’s opinion on their topic or changing their own understanding of it. In short, synthesizing the two paradigms helped the consultants articulate what was previously tacit knowledge: that research, like writing, is essentially rhetorical.

In sum, the consultants found even this brief intervention to be generative; this was especially true among newer consultants, who often used the discussion in their weekly practicum writings to work on how they might apply what they learned in actual sessions. Consultants also referred to the session during discussions in subsequent staff meetings and other exchanges. That said, we have begun considering ways to extend and sustain the training beyond a single training intervention. Given our experience with this training session, we consider how focusing on other overlaps in the two approaches may highlight still other elements of writing center practice for consultants in future sessions.

We have several avenues for future training and assessment in this area. First, we will introduce information literacy and the ACRL Framework earlier—alongside the threshold concepts of writing—to new consultants in the writing center practicum. Second, we intend to use one staff meeting each semester to highlight a different frame and its potential overlap with writing center practice. Third, we hope to begin using the discussions in these staff meetings to consider how we might develop workshop materials for faculty members and writing classes in the disciplines. Fourth, we hope to develop some means of assessing the value added for our consultants of the approach. Finally, we hope to continue to use this collaboration to identify avenues for future research on the efficacy of these partnerships. Given both fields’ practitioner orientations and interest in process, research and training collaborations such as what we have outlined here can provide sites where local need identifies disciplinary exigencies, where evidence is gathered, and where theory is developed and reconsidered, thus contributing to both disciplines’ knowledge base.

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Tutors' Column: "Graduate Writing Workshops: To Generalize or to Specialize"

Layli Maria Miron
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When, as a PhD student, I started working as a peer tutor and administrator at Penn State's Graduate Writing Center (GWC), I assumed I could just pick up where I had left off at my undergraduate writing center, where I had worked five years earlier. But after struggling to grasp the basics of some tutees' doctoral-level papers—especially in STEM fields I hadn't encountered since high school—I realized there was one big difference: graduate student writing reflects the intense disciplinary specialization required for successful academic careers. That specialization poses a challenge for generalist writing centers.



LAYLI MARIA MIRON

Increasingly, the unique needs of grad students are gaining attention from the field of writing center studies. *WLN: A Journal of Writing Center Scholarship*, for instance, has been examining the topic for over a decade, most notably in a special issue in 2016 dedicated to graduate writers. Much of this research has focused on one-to-one tutoring, but here I concentrate on large-group instruction. The special issue broached this topic with an article by Kristina Reardon, Tom Deans, and Cheryl Maykel; their center's programming for grad students includes instruction via five-week seminars and thirty-minute workshops. For centers like mine that lack the resources to provide a seminar, workshops offer a more feasible way of reaching an array of students. Because of workshops' potential to do more (for graduate students) with less—surely a common objective of writing center administrators—I share my experience in this column. First, I explain how grad writers' needs for centralized support and discipline-specific guidance compete for precedence. Second, I describe how we have sought to reconcile these needs in our workshops; collaborating with disciplinary specialists seems to be the most successful strategy.

CENTRALIZED SUPPORT VERSUS DISCIPLINE-SPECIFIC GUIDANCE

"Where should graduate support reside? Should we consolidate or distribute graduate resources?" (Simpson 288). That is, should there be a centralized resource for graduate writing, or should each aca-

democratic unit be in charge of supporting its own students? Either option has benefits and drawbacks. When units take charge of writing instruction, they can teach their students about the specialized conventions of the discipline. But a downside is fragmentation; if there is a patchwork of resources unevenly distributed among units, it can be hard for students to find what they need. Conversely, students may have an easier time accessing the consolidated resources of a centralized program, but staff—especially tutors who, like me, are ensconced in the humanities—are unlikely to be acquainted with the writing conventions of every discipline.

Graduate writing centers like mine rely on a centralized model, adhering to a generalist pedagogy. Generalism holds that there is a university-wide discourse community that shares standards. However, some contend that the university actually comprises dozens, if not hundreds, of distinct discourse communities, with each field and sub-field maintaining its own conventions (Harris). How can educators satisfy the student need for both centralized support and discipline-specific guidance? To address this question, I draw upon my experiences as GWC Coordinator.

WORKSHOPS: A CENTRALIZED RESOURCE OFFERING DISCIPLINARY SUPPORT

Penn State has a small graduate writing center (three tutors, all English PhD students, jointly working approximately forty hours per week) serving a large graduate student body (over six thousand). In a typical semester, we work with about a hundred students in one-to-one tutoring and teach about a hundred more through several two-hour workshops. Workshops thus double our reach. In them, we try to simultaneously instruct students from over a dozen colleges, from fields as disparate as philosophy and petroleum engineering. Why take on this task? Well, students appear to want workshops, given their steady attendance. But as we attempt to design materials relevant to all members of these diverse audiences, we run into the tension of generalism versus disciplinarity. As I explain below, generalist workshops tend to fill the classroom—yet, attendees consistently express a desire for lessons better tailored to their fields. We have tried to address this demand by harnessing interdisciplinary collaborations to develop several new workshops.

Starting with Generalism: Identifying Situations Most Grad Writers Encounter For many years, we have built workshops around writing situations facing most grad students, regardless of their discipline: contexts (applications, coursework, publishing), genres (abstracts, CVs, dissertations, etc.), and lower-order concerns (sentence style, citations). Workshops on these broad situations usually attract a good number of attendees from across the university. For example, one of our most frequent workshops, on literature reviews, drew one hun-

dred attendees when I presented it during summer term. Considering that in this two-hour session we taught as many students as we tutor in a typical fifteen-week semester, generalist workshops can greatly expand our influence.

Yet, attendees often critique workshops for failing to offer discipline-specific guidance, leaving comments like, “I think it has to be done by major or field” (cf. Crews and Garahan). When we lecture, sometimes we present guidance that directly contradicts the expectations of the student’s discipline—for instance, we have suggested starting research articles with a “hook,” which doesn’t comport with how scientists write introductions. Similarly, when we present samples, we get complaints for favoring the humanities. I sympathize with these critiques, questioning the utility of “universal” writing advice.

Nevertheless, we cannot offer discipline-specific versions of each workshop without severely reducing staff hours available for tutorials. Prep time is significant when, on occasion, we fulfill a professor’s request for a workshop adapted to their class. For instance, to design a lesson for international affairs students, I had to do time-intensive research—hours that were deducted from my tutorial offerings. To satisfy the desire for discipline-specific lessons without funneling too many resources away from our primary mission, one-to-one tutorials, we have experimented with a new model: workshops that utilize the knowledge of disciplinary experts.

Moving toward Specialization: Building Collaborations with Disciplinary Experts: Finding collaborators outside the GWC is one answer. By drawing on the expertise of writing specialists beyond English, we have efficiently adapted workshops to students’ contexts. Sometimes, such adaptation entails encouraging students to investigate their own disciplines, and at other times, favoring the fields that contribute the most attendees. Interdisciplinary collaborations enable us to model how conventions differ by field, prompting students to conduct their own disciplinary analyses. For one workshop, I worked with an applied linguist to present genre as a theory applicable to any discipline, encouraging students to consider how genre works within their field. We demonstrated how, even between our “homes” in English and linguistics, conventions for a genre like a research article differ. For the workshop’s central activity, we asked students to identify a genre they need to write in and to bring in a sample from their discipline. We guided them through analyzing this sample. With this activity, we tried to inspire students to connect our general guidance to their own discipline. In evaluations, most respondents indicated that the workshop had primed them to investigate their own field’s genre conventions. Nonetheless, we again got the classic request to present “separate workshops for different fields.” Clearly, there’s no one-size-fits-all approach, but making a student’s

own project central to a workshop can make it relevant to diverse disciplines.

In response to students' requests for discipline-specific guidance, we have tailored some workshops to the domain that sends the most attendees: STEM. To suit this audience, we invite professors from that realm to lead some of our workshops. These specialists prepare guidance most pertinent to STEM writing but still broad enough to help writers in other fields. For example, a workshop led by an engineering-communication specialist offered tips on composing scientific conference presentations that I found relevant to the humanities. Attendees responded well, rating this workshop more highly than the "über-generalist" lit review workshop on criteria such as relevance and practicality. It is worth noting, however, that attendance was lower (around forty), since we only targeted STEM students.

Interdisciplinary collaborations have the potential to improve workshop pedagogy in several regards. With some acknowledgement of how conventions differ by field, like that enabled by my work with an applied linguist, a workshop on a "generalist" theme like genre can spark discipline-specific learning. Conversely, specialized workshops, like those prioritizing STEM, can present knowledge (e.g., presentation design) with relevance across disciplines. Workshops offer an affordable way for a graduate writing center to serve large numbers of students at once. Generalist workshops, however, risk alienating students who find the material irrelevant to their field. It is therefore crucial to acknowledge disciplinary differences. I described two methods of accomplishing this objective, both of which depend on administrators reaching beyond our own (composition-rhetoric) disciplinary borders to find collaborators across the university.

NOTES

1. I thank the collaborators who made these workshops possible: Michael Alley, Kimberly Del Bright, and Jade Sandbulte.

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Conference Calendar

February 10-12, 2022, Southeastern Writing Centers Association, virtual conference.

Contact: swca.conference@gmail.com; conference website: <https://southeasternwritingcenter.wildapricot.org/conference>.

March 31-April 2, 2022: East Central Writing Centers Association, in East Lansing, MI

Contact: Grace Pregent: pregentg@msu.edu; conference website: <https://ecwca.wildapricot.org/conference>.

April 1-2, 2022: Mid-Atlantic Writing Centers Association, in College Park, MD

Contact: MAWCA2022@gmail.com; conference website: <https://mawca.org/CFP-2022>.

May 25-28, 2022: Canadian Writing Centres Association, virtual conference.

Contact: Nadine Fladd: nadine.fladd@uwaterloo.ca; conference website: <https://cwcaaccr.com/2022-conference-cfp/>.

July 6-9, 2022: European Writing Centers Association, in Graz, Austria

Contact: Doris Pany-Habsa: doris.pany@uni-graz.at.

Announcements

Southeastern Writing Centers Association

February 10-12, 2022

Virtual Conference: Nova Southeastern University

“Present Tense, Future Perfect: Shaping Purposeful Writing Center Practices”

For information, contact: swca.conference@gmail.com; Website: <https://southeasternwritingcenter.wildapricot.org/conference>.

Mid-Atlantic Writing Centers Association

April 1-2, 2022

College Park, MD: University of Maryland

“The Writing Center’s Past, Present, and Future”

Keynote speakers: Brian Fallon, Lindsay Sabatino

For questions or further information, contact the conference organizers, Tom Earles, Vessela Valiavitcharska, and Sara Wilder: MAWCA2022@gmail.com. Website: <https://mawca.org/CFP-2022>. Proposal deadline: February 1.

Canadian Writing Centres Association

May 25-28, 2022: Virtual Conference

“Reckoning with Space and Safety in the COVID Turn”

For the CFP: <https://cwcaaccr.com/2022-conference-cfp/>.
Submission platform for proposals: www.iwcamembers.org. CFP deadline: January 17, 2022. Contact: Nadine Fladd <nadine.fladd@uwaterloo.ca>.

CORRECTION:

In the November/December issue of *WLN*, vol. 46, no. 3-4, p. 19, the title of the article by Carol Severino, Deidre Egan, and Ashley Wells is incorrectly worded. The correct title is “Comparing Tutoring Strategies in Recurrent Tutorials.” (The title is correct in the Table of Contents.)



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