wln

A JOURNAL OF WRITING CENTER SCHOLARSHIP

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Editor's Note
Muriel Harris

The articles in this issue all address the events and conditions in the times we're living in. And, as the song tells us, "the times they are a'changin." The first article, by Karen G. Johnson and Laurie Cella, is a close study of what happens when a highly successful, innovative program—Brown University's Writing Fellows (WF)–flounders because of diminishing institutional support. The research, presented as an ecological one, studies the effects of the relationship between Brown University and three coordinators of the WF program. Originally a widely copied program initiated by a faculty member, Tori Haring-Smith, it slid into a downward spiral when the leadership gradually shifted to one led by contingent labor. This article also introduces us to the importance of identifying Bell Cows and establishing networks for obtaining programmatic support.

Next, given that much of writing center work with students has gone online, Beth Towle describes her development of asynchronous and hybrid workshops that can also allow for student interaction. In addition to including a realistic look at the constraints and considerations of such workshops, Towle details her method of assessment. Also addressing asynchronous writing services, Eric Camarillo stresses the importance of antiracism in online formats and draws on Suhr-Sytsma and Brown's heuristic for guiding tutor comments that resist "the everyday language of oppression."

In this issue's Tutors' Column, Sarah Trautwein shares her approach to helping writers gain a positive, empowering view of themselves as competent writers. In doing so, Trautwein affirms for us the tutor's important role of helping writers who "don't know how to chip away at their own writing insecurities."

Also, our blog editors invite us to look for "Dear CWCAB," a new feature on the *WLN* blog (wlnjournal.org/blog) that provides answers and updates to perennially asked questions. Stacia Moroski-Rigney

will search WCenter archives, journal articles, and Facebook groups and reach out to "experts" to give brief answers and provide further resources. Over time, Moroski-Rigney looks forward to the blog becoming a clearinghouse, centralizing a curated list of answers and resources for new WC administrators and for those starting new projects.

GET INVOLVED WITH WLN

Interested in serving as a reviewer? Contact Karen Gabrielle Johnson (KGJohnson@ship.edu), Ted Roggenbuck (troggenb@bloomu.edu), Lee Ann Glowzenski (laglowzenski@gmail.com), and Julia Bleakney (jbleakney@elon.edu).

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).

From Bell Cows to Overburdened, Contingent Labor: An Examination of Ecological Shifts in Brown University's Writing Fellow Program

Karen Gabrielle Johnson & Laurie J. Cella
Shippensburg University

In *Writing Program Ecologies*, Mary Jo Reiff and her colleagues argue that writing programs are best understood as everchanging ecologies, rather than static entities. They contend that writing programs are "quintessentially discursive and material ecologies because they emerge through complex networks of interrelations [and] depend on adaptation, fluidity, and the constant motion of discursive systems..."

LAURIE J. CELLA & KAREN GABRIELLE JOHNSON

(4). Indeed, while composition scholars have long understood the writing process as ecologically driven, applying this view to writing centers illustrates how programs are living beings, defined by the economies that support them, the policies and procedures that structure them, and the faculty, staff, and students who populate them. According to these authors, "an ecological perspective shifts the emphasis away from the individual unit, node, or entity, focusing instead on the network itself as the locus of meaning. All of the acts, actors, and objects in an ecology are connected, both in space and time" (6). Though writing center literature does not use ecologies to describe its programs, we argue that this ecological framework could be useful for understanding writing support programs.

Our experience in co-directing the Writing Fellow (WF) program at our university (Laurie as the Director of First-Year Writing and Karen as the Writing Center Director) drew us to investigate ecologies of WF programs. We decided to trace Brown University's (BU) WF Program, the one that ignited the WF movement, from its inception to the present, to learn how one program's ecology changed over time. We believe that examining WF programs is important since the *National Census of Writing*'s 2017 survey revealed that 29% of fellow programs are housed in writing centers ("2017 Four-Year"). Furthermore, there may be a growing trend to house WF in writing

centers as the percentage of funding for fellows increased from 40% to 55% from 2013 to 2017 ("2017 Four-Year," "2013 Four-Year"). In order to better understand BU's ecology, we interviewed three women who had the longest and most powerful impact on the program. Examining the ecology of the WF program at BU, as it evolved from Tori Haring-Smith's leadership in the 1980s, to Rhoda Flaxman's mentorship in the 1990s and early 2000s, to most recently, Stacy Kastner's vision, provides a history of a program that has become the grandparent of many WF programs. We contacted them, set up phone interviews, and obtained their permission and IRB approval to record and publish findings. Following the interviews, we transcribed the conversations, separately conducted narrative analyses, and then examined the common themes.

ENVISIONING AND CREATING A WRITING FELLOW PROGRAM

As we huddled around the phone on Karen's dining room table, we felt Tori Haring-Smith's energy and enthusiasm as she began to share her story. We immediately realized what made Haring-Smith so successful as she initiated a new WF program at BU: she understood and responded to BU's ecology and used that knowledge to create novel networks. Her stories about her first years at BU emphasized the importance of listening to key players, recognizing their values, and working efficiently to address their felt needs. Haring-Smith recounted that a sense of urgency to reshape writing and writing support had captured her administrators' attention. Her dean at the time, who had started a fellows program at Carleton University, was determined to begin a similar program at BU. As a new assistant professor with no money to start such a program, Haring-Smith was tasked with helping students fulfill the university writing requirement. Additionally, the problem of assessing writing was quite complicated: there were neither composition courses nor a writing center in which to teach writing, and Haring-Smith did not have any graduate assistants or other faculty to help her. Challenging as this was, Haring-Smith, apparently undaunted by the charge, began to develop an innovative program by garnering faculty support and by cobbling together a plan.

DEVELOPING A PLAN CREATES A NEW ECOLOGY

Nurturing a new writing ecology required persuading faculty to participate in a new program focused on talking about writing. As a faculty member, Haring-Smith was positioned to argue for a WF program because she understood faculty's lived experiences and the struggles they encountered when teaching and grading writing. She developed a plan that encompassed convincing faculty to participate, recruiting fellows, creating a course, and constructing a system. In her search for faculty participants, she looked for Bell

Cows, a term she uses to describe "the people who stand up in the faculty meeting and they say, "this is a good idea," and everybody says, 'Of course it is.'" Haring-Smith then met with faculty across generations, disciplines, and personality types to present A GOOD IDEA. To create faculty buy-in, Haring-Smith convinced faculty that they could spend less time grading and more time teaching in their discipline.

Recruiting fellows in majors across disciplines, however, required a different strategy. To reach students, she positively pitched the opportunities of working with writers, taking a unique course, and explaining how everyone benefits from feedback. After recruiting faculty and fellows, she then created a 400-level course that taught fellows how to respond to students' writing in non-evaluative ways and how to prompt students to think about how to clearly articulate ideas. Finally, she developed a system to match fellows to professors who assigned two or more papers during the semester. The professor would create two deadlines for each paper, one for the WF and one for the professor. For each paper, the professor received both drafts that included the draft with the WF's comments and the final draft. Professors would not accept a final paper that did not have the WF draft. Though snags existed, such as convincing mature writers they could benefit from feedback or determining how to please demanding faculty by carefully pairing faculty with fellows who could negotiate their writing expectations, a new writing ecology began to emerge. This ecology evolved from Haring-Smith's ability to listen, network with key stakeholders (Bell Cows and administrators), and understand the importance of creating a shared vision to move forward.

Haring-Smith explained that once students learned they benefited from feedback, they started to talk more about writing all over campus. As she describes, "There were times when you'd walk across campus and under every tree, there would be a pair of students talking about writing. You'd walk into The Grill, and there would be students over hot dogs, talking about writing." Haring-Smith explained that this exciting shift in writing ecology did not stop with students; faculty began to comment more on papers, Bell Cows led future Bell Cows with their testimonials, faculty were better able to separate lack of conceptual understanding from poor writing, and faculty were doing less work because writing was better, freeing them up to do the "important work" of teaching in their discipline. Students felt honored to be nominated for a fellow position, and fellows learned even more about writing. Finally, Haring-Smith found that writers gained the ability to "become intentional in their writing rather than just hoping that, once again, they hit the mark."

As a result of these positive dynamic interactions, the WF program gained buy-in from students, fellows, and faculty, creating rich networks and interactions between the actors.

INSTITUTIONAL DECISIONS TRANSFORM ECOLOGIES

Haring-Smith left BU in 1987, and for the next twenty years Rhoda Flaxman directed the fellow program as a staff member and worked as an adjunct in the English department teaching one course per semester. The decision to shift the faculty-led program to a staff-led program illustrates significant changes within the university and the gradual reshaping of BU's ecology. Even so, Flaxman was instrumental in building upon the thriving WF program, and at its peak, she supervised up to eighty fellows a year. For the first fifteen years, she also treasured the freedom to direct the program in a way that she "thought was responsible to both the writing fellows and the students." But this independence, successful leadership of the WF program, and adjunct status in her department disconnected her from the interconnected network Haring-Smith had built, distancing Flaxman from the faculty (and the Bell Cows) WFs served.

Though Flaxman lacked close connectedness to faculty, she did create strong networks among the fellows and herself. Like her predecessor, Flaxman sustained the program by teaching an intellectually challenging course, mentoring fellows, and creating a community using strategies that included offering cookies and coffee at their gatherings as well as throwing an occasional party. Flaxman's ecology embodied a close-knit WF community where fellows developed long-lasting friendships in their non-working hours. Her devotion to fellows not only resulted in their loyalty to the program where they often worked until graduation, but it also contributed to her joy. She stated that though her days were very full, she found her work satisfying: "I think there's a whole culture of people like us. And—and we're the crazy ones. But we're happy. We love our work. I loved what I did. Absolutely loved it." These connections to fellows fueled her energy to shepherd the WF program during her long working days, but it also left her little time to network with faculty.

Flaxman's autonomy came at a price—she operated outside the faculty's ecological network and suffered from their lack of support. In contrast, Haring-Smith had garnered faculty support because she was in an ideal position to network with them and was able to convince them of the program's benefits. On the other hand, the administration's decision to hire Flaxman as staff disjoined her from faculty, contributing to the eventual ecological erosion. During Flaxman's last five years, as funding sources declined and program-

matic changes were destined to occur, Flaxman felt her autonomy waning. Her painful decision to leave behind the work she loved is echoed in her reflection: "Well, it was a dream for twenty years." From Flaxman's description of the program, we concluded that her dedication left an indelible mark on the fellows and students they served.

SITUATED HEALTHY AND DETERIORATING ECOLOGIES

When Flaxman left in 2007, the WF program experienced cuts, including the elimination of the WF Program Coordinator position. The WF and Writing Center program director positions were consolidated in 2007 into one: the Director of Writing Support Programs. Douglas Brown held this hybrid position until 2014, and though we were unsuccessful in contacting him, Laurie was fortunate to interview Stacy Kastner who was hired in 2016 as Associate Director of the Writing Center and Writing Support Programs, coming on board after a second dramatic restructuring had occurred. In 2016, writing support programs moved to the Sheridan Center for Teaching and Learning as part of the newly created Brown Learning Collaborative, a program that sought to scale the WF model. Though the loss of an important position and added responsibilities can deteriorate an overall ecology, moving the services to the Center for Teaching and Learning did create a situated healthy ecology as it generated renewed faculty interest and interconnectivity. This new organizational structure offered Kastner opportunities to consult with faculty, which resulted in the development and facilitation of course-embedded writing workshops for the growing number of faculty interested in working with the WF Program.

Over the next few years, the increased responsibilities to support the Writing Center, the Excellence at Brown Program, and graduate writing weakened the ecological health for the WF program. Like Flaxman, Kastner did not have full-time faculty status, and she supported a substantial number of fellows and faculty—up to 60 fellows and 20 faculty--but unlike Flaxman, Kastner also worked in the Writing Center and supported around 40 writing associates, a few Ph.D. professional writing coaches, and the Excellence at Brown program (a week-long writing-intensive residential pre-orientation program that served around 100 students with a staff of over 40 undergraduate and graduate students and 10 faculty members). In addition, each year she coordinated dissertation retreats, writing groups, and workshops to support graduate writers; helped faculty design class writing assignments; provided course-embedded workshops; and worked with the Office of the Dean of the College to support the University's writing requirement.

Despite this heavy workload, Kastner fully dove into these responsibilities, committing her energies to the fellows who gave her true joy in her work. Kastner described the passion she felt during that time in her career, saying, "That was some of the best work I will ever do in my career. Students were hungry to talk about writing, and it was a pleasure to work with them." Though modest compromises were made to address staff deficits and though Kastner found the work to be exhilarating and deeply meaningful, this ecology was unsustainable without an additional full-time staff position, so she chose to move on in 2019. Over time, this faculty-led program had devolved into one led by overburdened, contingent laborers who were separated from upper-level administrators and who lacked the power to make systemic change.

THE IMPORTANCE OF INTERCONNECTEDNESS, NETWORKING, AND AGENCY

Though there is much more we could address in our analysis of these three different ecologies, we only have space to discuss our primary findings. We learned that writing support programs depend on strong interconnections between fellows, faculty, and administrators. These interconnections depend upon a director's ability to effectively network with each community and articulately convey the benefits of practices. Haring-Smith successfully built a WF program because she developed strong interconnections with her upper administrator, faculty, and fellows. We also believe her success resulted from her understanding of her institution's ecology and her power as a faculty member, and she used her status and understanding to gain buy-in from the Bell Cows, an essential skill for the creation of any institutional program.

The ecology Flaxman entered had shifted, and she was not hired as a faculty member, which created a disconnected network from the start. Her strong interconnection with fellows nourished a thriving ecology within the WF community. We did not perceive that Flaxman's connectedness with her administrator was compromised, but her experiences illustrate that directing a program with sound pedagogical foundations and a tight-knit WF community may not be enough; an ecology of trust and partnerships must continually be built with faculty and administrators through dialogue. We also believe that directorships distanced from faculty may struggle to gain their support and subsequent buy-in for the programs they lead.

Kastner entered the most challenging ecology of all as she lacked a permanent position, faculty status, and upper-level administrator support, all of which are essential for building ethos with faculty

and administrators. Hired as contingent labor, Kastner was given multiple and varied responsibilities while trying to please administrators. She was overtasked with an impossible job to direct fellows and tutors while trying to build connections with faculty, yet she still found her work highly satisfying, just like Flaxman. Regardless, it was problematic to task Kastner with directing a university-level WF program and the writing center when she held little agency to enact change or self-advocate. Without proper support, permanency, and status, directors may lack agency and struggle to sustain their energy and mental stamina.

LESSONS LEARNED

Our analysis, though limited to one program at one institution, agrees with Reiff et al. that an ecology is discursive and emerges through interrelations that must continually adapt to constant motion. But we also found that this description is not sufficient for those in writing support programs who often must lead programs and create shared visions through intricate, discursive dances with faculty and administrators. Actors in ecologies must be empowered to enact change and have sufficient status in an ecology that provides them with the agency to ethically direct their programs. Haring-Smith had both the agency and interrelationships to create a healthy ecology. Her intentional planning and continual networking with the triad of Bell Cows, administrators, and WFs was also key to her success. Flaxman and Kastner did not hold the positions or power Haring-Smith enjoyed, making the development of interrelations more challenging. One lesson we've learned is that writing support program directors must carve out time to maintain relationships with Bell Cows and guide stakeholders to understand the benefits of their programs.

Sometimes directors can enter ecologies that are difficult, deteriorating, or impossible to change. Nevertheless, even when institutions present formidable challenges for empowering directors and allowing them to thrive, the joy they receive from working within their situated WF ecology may provide life-sustaining energy to continue their work. We found that situated healthy ecologies can exist even when these small ecologies must battle larger, unfavorable environments.

Despite the joy directors experience, real danger exists in overburdening directors, hiring them as contingent staff, and placing directorships in departments distanced from faculty interactions and administrator networks. But even more disturbing is the elimination of director positions themselves as these decisions directly impact fellows, tutors, and writers. Over the past few years, WCenter list-

serv posts reveal that the ecology and events at BU are not isolated, suggesting that we're going to need a lot more Bell Cows, both locally and at large, loudly clanging their bells to lead the charge for reforms and innovations. As writing support programs continue to adapt to changing climates, we must staunchly advocate for permanent director positions, thoughtfully placed in the hub of faculty discursive systems, and fully supported (and appreciated) by upper-level administrators.

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Authors' Note:
The electronic version of this article differs slightly from the printed version of the article.

SEASON 3 OF SLOW AGENCY TO APPEAR ON THE *WLN* BLOG

Stay tuned for Season 3 of the Slow Agency podcast, hosted on our blog, *Connecting Writing Centers across Borders*. Season 3 features conversations with Noreen Lape about her book *Internationalizing the Writing Center: A Guide for Developing a Multilingual Writing Center*; Joe Essid and Brian McTague on their edited collection *Writing Centers at the Center of Change*; and with Susan Lawrence and Terry Zawacki on *Re/Writing the Center: Approaches to Supporting Graduate Students in the Writing Center.* This season will be released in mid-March. We hope these conversations support and inspire your writing center research and practice.

From In-Class to Online: Developing Asynchronous and Hybrid Writing Center Workshops

Beth A. Towle
Salisbury University

During my first year as the associate director of the writing center at Salisbury University, a mid-size regional comprehensive university, I had developed an in-class workshop program that was growing exponentially when the COVID-19 pandemic closed the campus in mid-March 2020. These workshops are part of the regular services provided by the writing center to support both faculty and students across campus, at all levels, through a WAC/WID model. The writing center had already scheduled several in-class workshops for late March and April that covered material still

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needed for students to complete course assignments such as literature reviews and research papers. In order to meet the needs of faculty and students, I developed asynchronous and hybrid workshops that would allow some flexibility of instruction while also making room for student interaction. In this article, I will discuss how I developed and facilitated these online workshops, their affordances and constraints, and the assessment protocol that is underway to understand the effectiveness of online workshops. I will also connect this work to the need for continued research and discussion of how writing centers can expand their digital outreach for both students and faculty.
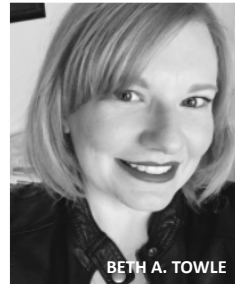
WRITING CENTERS, TECHNOLOGY, AND WORKSHOPS

When the COVID-19 pandemic hit and universities all across the country moved to online education, writing centers were often left out of conversations in places like the *Chronicle of Higher Education* or the Writing Program Administrators' listserv about how to adapt pedagogies for the digital environments of students, staff, and faculty. These conversations posed the sudden digital innovations as new, ignoring the ways in which some writing centers have embraced online education models for decades. The Purdue Online Writing Lab (OWL), as well as other writing centers, have offered online writing support since the 1990s. Throughout the last two decades, scholars have described how writing centers can offer

carefully constructed online services (Hewett; Inman and Sewell). Tutor education has also incorporated information about effective online tutoring strategies to prepare tutors for tutoring online both synchronously and asynchronously as part of their regular duties (Gallagher and Maxfield). Writing center outreach, primarily in the form of workshop development, has increasingly been a focus of writing center administrators and scholars, including work on how to assess writing center workshop effectiveness (Wood, et al.) and how to train tutors to facilitate workshops (Crews and Garahan). Additionally, scholars in the field have made the call for us to consider new ways of providing outreach beyond traditional in-person tutoring, both to support possibly marginalized students (Salem) and to expand our conception of writing center work (Grutsch McKinney). However, there is a lack of published scholarship on how technology can be used to provide outreach to students and faculty beyond online tutoring or web resources. Therefore, when designing online workshops for my own writing center, I found very little scholarship I could directly pull from, so instead I had to find ways to merge information about effective digital pedagogical practices, workshop development, and accessibility. This article hopes to serve writing center administrators or tutors who want to develop online workshop models beyond synchronous formats, especially as writing centers will likely be forever changed by this temporary move to all-digital.

DEVELOPING ONLINE WORKSHOPS: ASYNCHRONOUS AND HYBRID MODELS

In developing "in-class" online workshops, my foremost concern was that they meet student and instructor needs *and* be as accessible as possible. Traditionally, our writing center works with any course instructor to develop a workshop that is specific to a current assignment or unit so that students can immediately put the material into practice. Developing online workshops did not change this practice but it did change the delivery of material significantly. In particular, there was a renewed focus on how to make the delivery the most accessible for students, particularly considering our university's population, which includes many working-class students without access to updated technology and rural students with spotty internet (if they have internet at all). For some workshops, this accessibility issue ruled out using an online meeting platform such as Zoom, yet we still wanted an opportunity for students to ask questions, interact with each other, and get feedback in a timely manner. Therefore, we decided to use an asynchronous format that could be incorporated in the university's learning management system (LMS). In other circumstances, it was possible to have a recorded lecture-style component and a live component using

Zoom because of a lower number of students in the group or class or because the students lived off-campus where they had access to internet at home or through the university's parking lot "hot spots." [1]

Accessibility considerations go beyond just the delivery format, however. Our writing center has an inclusivity statement on our website that we work hard to incorporate into all of our services, and because we acknowledge the importance of universal design principles in writing center work (Kiedaisch and Dinitz), I wanted to make sure workshops were meeting accessibility requirements that considered learning differences, disabilities, and access to technology. Therefore, I needed to ensure our technology included captions for the recorded portions, working links for shared resources, and some clear alternatives in case technology failed on my or students' ends. Additionally, unlike a synchronous workshop where we could easily integrate an activity or peer review into the workshop, asynchronous workshops did not allow for that same kind of engagement. As a result, we needed to create clear channels for students to practice what they learned. And while we always included information about making an appointment, finding resources, or contacting the center, we spent more time at the end of workshops showing students how to do this through the use of screen capture. Essentially, the goal was to provide the most help with the resources we had available while also not placing a burden on students dealing with accessibility issues ranging from disabilities to hardware technology deficits or lack of software programs. We also wanted to account for the ability of students to process new material during a time of incredible stress, grief from loss of loved ones, and, in some cases, trauma from being sent "home" in the middle of a pandemic. Keeping these issues of access in mind, I developed asynchronous and hybrid workshop models.

ASYNCHRONOUS WORKSHOP MODEL
Asynchronous workshops were designed for courses that previously had an asynchronous format or an online component. The first part of the asynchronous workshop utilized ten- to twenty-minute video lectures using relevant and course-specific information and examples. Using the Panopto platform for making video lectures, I delivered the workshop material through a recorded and narrated PowerPoint video, which the instructors then added to their chosen LMS course modules.

The second part of the workshop utilized discussion boards for students to engage with each other and with me about the material. The instructors added me to their LMS course sites so that I could

create the discussion prompts and monitor student engagement. Students were required to respond to each other's posts so that they could demonstrate their own knowledge and provide useful examples; I then went into those discussion boards and answered any questions or concerns students had. Having these discussions be open to the entire class made the material more interactive, which is a key pedagogical practice in workshops. Rather than passively watching video lectures, students were invited to develop questions or ask for points of clarification, then demonstrate their own knowledge in an open forum. While this engagement was fruitful for students, it was also time-intensive. I discuss the labor and time involved in online workshops later, but I want to note the importance of accounting for this time when deciding how to incorporate discussion elements into asynchronous workshops.

HYBRID WORKSHOP MODEL

One of the online workshops met a very specific request from our undergraduate research journal's editorial staff. The journal had just hired a new team of student editors and asked if the writing center could put together a workshop on basic editing skills and how to give effective feedback. Because this was a small group with specific needs, we decided some portion of synchronous interaction was appropriate. The workshop material was given via recorded video, which the student editors watched on their own; then, in a one-hour Zoom meeting, I answered questions, provided clarity, and pointed to specific resources. This hybrid model saved time compared to the all-asynchronous model (see below) and allowed for more immediate interaction. However, it did require student access to technology, more concentrated coordination across multiple media (email, Zoom, Panopto), and reserved time to hold the meeting, making it less flexible for all involved compared to the asynchronous model.

ONLINE WORKSHOP MODELS: ALLOWANCES, CONSTRAINTS, AND CONSIDERATIONS

The best part of these online workshop models was how well they mirrored our in-person workshop pedagogy, which places emphasis on student engagement. These online workshops also made it easy to share resources. In the discussion forums, I could post links to resources such as the Purdue OWL or the library's style guides. I was also able to easily share links through the chat feature of Zoom for the hybrid workshop meeting. The asynchronous components of these workshops also prevented a common problem with in-class workshops: their one-off nature. Because students could watch and re-watch the video on their own time, they did not have to rely solely on their note-taking or sans-context slides to have the

information.

Unfortunately, there are some constraints with online workshops, particularly in terms of how we can measure student engagement. While the required discussion forum or online meetings ask students to engage with material, measuring student engagement can be difficult. As Jessa Wood, et al., among other scholars, have noted, workshops are not the best educational model for all students, and neither is online learning. It can be hard to measure students' understanding, and at times when I moderated discussions, they asked questions that were directly addressed in the pre-recorded lecture. Additionally, when I answered questions, students rarely responded to my comments, meaning they may have simply not read the answers or, if they still were unsure about the answer, might have felt they could not continue to ask for clarity.

Another problem with online workshops is the high labor input involved. The asynchronous model can be time-consuming, sometimes prohibitively so. While the creation of the workshop material required no more time than an in-person workshop, recording videos and making sure they were well-produced, edited, and captioned took additional time.[2] More importantly, facilitating and monitoring the discussion forums took significantly more time than I would have spent simply answering questions in the classroom or responding to a few follow-up emails. One asynchronous workshop was for a course with two sections of thirty students apiece, meaning I spent time reading and responding to sixty original discussion forum posts, as well as some additional student responder comments. While I had time to do this for the few online workshops offered, not everyone would be able to do so. In fact, had these online workshops been offered in the first half of the semester, when we often have three or more workshop requests a week, I would not have been able to dedicate this much time to each workshop. Writing center administrators should be protective of their time and labor, so the time issue is especially important to consider when offering new or altered programming. These aspects of time and labor are impacted by the context of centers and administrators, too. For example, as a tenure-track faculty member, I can add this work to my tenure file, whereas a staff or non-tenure track administrator may receive no recognition or be underpaid for this extra labor. These material factors are necessary aspects of designing programming. Additionally, tutors who take on this work should be fairly compensated for the total amount of time they put into the workshop—from development and recording of materials to the time spent responding to student questions.

Writing center administrators need to carefully consider the allowances and constraints of online workshops before developing online programming. These considerations include working with the instructors who request workshops so that they might understand the time and access issues involved, having a campus office that can help with the technological considerations (in our case, an instructional design and delivery office), and being conscious of the labor involved for both the workshop facilitator and the students. For those who train tutors to develop and deliver workshops, it is even more important to consider how these constraints might look different than they would for an administrator. A tutor, for example, would likely be even more hard-pressed for time and may not have familiarity with all the resources available. Therefore, if peer tutors are expected to do online workshops, additional training and introduction to campus technology resources are necessary. However, even with these constraints, it is worth pursuing these online workshop formats so that students who might otherwise not have access to writing center services can participate in programming. Additionally, these workshops serve as profound professional development opportunities for peer, graduate, and professional tutors.

ASSESSING ONLINE WORKSHOPS

At the time my writing center developed these online workshops, we were also in the process of developing an assessment plan for workshops. I developed two assessment instruments for both in-person and online workshops. Using Qualtrics software, I created evaluation forms for students and faculty to send immediately after a workshop's completion. The student evaluation forms serve not only as assessment tools for the writing center but are also designed to be a reflective tool for the students. Surveys ask about the helpfulness of the workshops and students' likelihood of using future writing center services. In addition, these evaluations include open-ended sections for students to reflect on what they learned and how they plan to integrate the workshop's content into their writing. The new evaluation forms also ask questions about the ease of accessing the workshop and its materials, with an open-ended component that allows students to provide feedback on how we can make workshops more accessible.

The faculty survey also serves two purposes. It asks about the workshops' meeting of goals and accessibility issues, but it also asks what other types of support or outreach faculty would like to help them integrate, teach, or assess writing in their courses or departments. Because our university's WAC program has recently become part of the writing center, this question helps us to under-

stand faculty needs, particularly as they relate to writing and technology. Developing assessments that target multiple problems and provide multiple paths for data analysis keeps the center from exhausting students and faculty with additional feedback requests while also providing space for reflection for these campus stakeholders. Additionally, having questions related to accessibility gives the writing center a chance to improve its technology usage and digital outreach efforts.

While these asynchronous and hybrid online workshops were offered as a "fix it" during the campus shutdown from COVID-19, our writing center has found them to be a good model for future programming. Online workshops provide services to students who often don't visit the center, such as distance students, students enrolled in some of our programs at other institutions, or nontraditional students with busy home and work lives. While online workshops require careful considerations about access and labor, they also provide outlets for administrator innovation in how we collaborate with faculty. In our writing center, we hope these experiences will help us improve the accessibility and facilitation of our in-person workshops, too. The next step in my work is to assess our online workshops and compare the learning outcomes to in-person counterparts. Opening up the possibility of multimodal workshopping through the models I present here allows for new ways for writing centers to reach students, answering calls by leaders in the field such as Lori Salem and Jackie Grutsch McKinney to reconsider the ways in which we serve our student populations, particularly those who are underserved by our traditional focus on in-person outreach and programming.

NOTES

1. In Spring 2020, when everyone very suddenly, and with almost no infrastructural support, moved online, all of our requests were for asynchronous or hybrid workshops. Interestingly, in the 2020-21 academic year, we found an increase in requests for synchronous workshops, likely due to increased faculty comfort with technology, while also meeting new demands for static video content.

2. One benefit of these pre-recorded videos is the building of a video archive for common topics. For example, we created an annotated bibliography workshop video that can be reused for different courses and disciplinary contexts. The hope is that this archive will save us future time and labor.

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An Idea of a Writing Center: Moving Toward Antiracism in Asynchronous Sessions

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While writing center scholars such as Nancy Grimm, Laura Greenfield, Anis Bawarshi, Stephanie Pelkowski, and others have highlighted how writing centers participate in the oppression of linguistic difference, and racial difference as an extension, all have framed their discussions within the face-to-face, synchronous model. Yet, as the coronavirus continues to rage and our students continue to seek tutoring in various modalities, we must also grapple with our participation in oppressive systems in an online format. Now is the time to examine our role in racial oppression in something other than the face-to-face mode. If we truly wish to keep students safe during these uncertain times, this also means we must suffuse our centers with antiracist practices and values, no matter the modality.

ERIC C. CAMARILLO

Online writing center work, in particular, is at risk of being seen as a race-neutral practice because of the apparent neutrality of the medium. In her work on race and technology, Ruha Benjamin discusses what she calls the New Jim Code or "the employment of new technologies that reflect and reproduce existing inequities but that are promoted or perceived as more objective or progressive than the discriminatory systems of a previous era" (5). The difference in mode creates new possibilities for bias and prejudice, unconscious or otherwise, that need to be considered, navigated, and mitigated. However, the difference in mode also creates new opportunities to understand our work and to perform our work ethically and equitably.

Especially at a time when so much of our work now must be done remotely, writing centers should strive to understand more about asynchronous tutoring. Yet, I'm also writing in a moment when so many writing centers are becoming more cognizant of racial inequities, particularly the role of racism in sustaining dominant power structures and the various, violent ways in which this dominance manifests for people of color.

This article begins by providing Ibram Kendi's definition of antiracism and framing antiracism within a writing center context. Next, I draw on Mandy Suhr-Sytsma and Shan-Estelle Brown's heuristic to resist the everyday language of oppression and position it as a potential framework to move toward an antiracist practice in asynchronous consultations. Finally, I offer a potential training strategy for asynchronous writing tutors using Suhr-Sytsma and Brown as a tool of antiracist praxis.

ANTIRACISM IN THE WRITING CENTER

In *How to Be an Antiracist*, Kendi carefully, but broadly, defines antiracism as "a powerful collection of antiracist policies that lead to racial equity and are substantiated by antiracist ideas" (20). An antiracist policy is "any measure that produces or sustains racial equity between racial groups" (18). An antiracist idea would be one that functions to resist or dismantle racial hierarchies. For Kendi, there is simply no way to be passively antiracist, and there's no such thing as non-racist or race neutral. One is either actively creating policies, procedures, and environments that lead to racial equity, or they are not; if they are not, they are unthinkingly participating in racism or a collection of racist policies that lead to racial inequity and hierarchies.

Writing center scholars regularly grapple with the racist policies and practices of writing centers. For example, in "Unmaking Gringo-Centers," Romeo Garcia posits, "writing centers may not be as equipped to account for how race operates and manifests. To move beyond the limits of a white/black race paradigm, and into a pluriversality of anti-racist agendas, a cultural dialogue of recognition, critique, accountability, and responsibility is needed" (38-39). Grimm attempts to dismantle the language of individualism that pervades the writing center and that creates a system of disadvantage for students from, in particular, non-white backgrounds. Focusing on individual writers shifts our attention away from the wider social dimensions of our work, stops us from interrogating the racist policies we unthinkingly enact, and "hinders our ability to address racism that operates structurally" (79).

Following Kendi's model, Grimm's use of "structurally" is redundant. Kendi contends, "Racism itself is institutional, structural, and systemic" (18). That is, there is no racism that is not also operating structurally. While prejudice might exist on a personal or individual level, racism necessarily functions at the level of the system, constituting and being constituted by racial hierarchies. While any single person is capable of exhibiting prejudice against another person, racism "produces and normalizes racial inequities" (17) and, I

argue, because these inequities are thus normalized in a racist system or racist practices, they become harder to see.

Racism is not always easily identifiable. In writing centers, and in writing studies more broadly, racism manifests most readily in the idea of "standard" English. In "The 'Standard English' Fairy Tale: A Rhetorical Analysis of Racist Pedagogies and Commonplace Assumptions about Language Diversity," Greenfield notes, "It is no coincidence that languages [and dialects] spoken by racially oppressed people are considered to be inferior in every respect to the languages spoken predominantly by those who wield systemic power: namely, middle- and upper-class white people" (36). Yet, because this discrimination is hidden within the discussion of linguistics and language practices, it may go unnoticed, invisible behind a façade of neutrality.

Antiracism can become a lens through which we view students' writing, critically engaging with our process for writing comments in asynchronous sessions. Antiracism actively resists unthinkingly reinforcing the standards of the dominant discourse, a style of writing privileged in academia, and encourages the creation of antiracist policies and strategies to further break down racial and linguistic hierarchies. Written feedback can and should be a vehicle for the equitable treatment of students, fostering respect for students' home discourses, and cultivating agency in the students themselves. What writing centers need, then, is a path toward doing this kind of work.

USING SUHR-SYTSMA AND BROWN AS A LENS FOR ASYNCHRONOUS COMMENTS

As we consider Kendi's definition of antiracism along with the connection Greenfield makes between linguistic validity and race, how can written comments on a student's paper help perpetuate racial equity? Conversely, in what ways could a comment reinforce the dominant discourse? In order to enact antiracism in an asynchronous consultation, consultants should thoughtfully consider how and why they're leaving comments and what students are supposed to do with those comments. Unlike in synchronous sessions, writing consultants in asynchronous sessions have time to be deliberate about the kinds of comments they make. We can move toward identifying their antiracist components by using Suhr-Sytsma and Brown's heuristic in "Theory In/To Practice: Addressing the Everyday Language of Oppression in the Writing Center." In using their heuristic as a kind of frame, I will outline how each item can be addressed or translated into an asynchronous modality.

Suhr-Sytsma and Brown are writing from a face-to-face paradigm, but much of their heuristic is productive for asynchronous sessions. In particular, Suhr-Sytsma and Brown bring attention to several approaches to anti-oppression work in writing centers, including one approach that "stresses the systematic not just personal nature of oppression and…pushes for increased reflection about privileged discourses, power dynamics, and forms of oppression at play in tutors' and writers' experiences in the writing center itself" (17). They present two heuristics in their work: one for how language can perpetuate oppression and one for how oppression can be challenged through attention to language (22); only the latter, "How Tutors and Writers Can Challenge Oppression through Attention to Language," will be used here. Suhr-Sytsma and Brown present eight distinct items in their list:

1. Clarify meanings together
2. Express understanding of one another's meanings
3. Discuss meaning and use of sources
4. Pose counterarguments
5. Maintain a non-combative tone
6. Address language without accusations of intentional oppression
7. Name the "elephant in the room"
8. Learn to better identify and address language that perpetuates oppression. (22)

This list acts as a potential way for writing consultants to actively resist what Suhr-Sytsma and Brown call the everyday language of oppression, which refers to commonly used language that may invisibly reinforce systemic inequalities based on things like race and gender. Insofar as the everyday language of oppression can be used to reinscribe racism or racial hierarchies, Suhr-Sytsma and Brown's heuristic for challenging that oppression can function in an antiracist way.

In the following sections, I have grouped the eight-item heuristic into three umbrella sections. There may not be a direct way to transfer some of the items specifically because I'm translating them from a synchronous to an asynchronous context. However, there are common themes that run through each item that can be addressed in an asynchronous session. I've determined these themes based on how they frame the interaction with the student: clarifying strategies help keep the student in a position of agency; responding strategies can push students to acknowledge oppressive features of their writing; and addressing strategies demonstrate to students what they can do to mitigate oppressive features in their

writing. In the next few sections, I hope to show how Suhr-Sytsma and Brown's heuristic can be adapted to asynchronous tutoring even if each item does not have a direct one-to-one translation.

CLARIFYING

Clarify Meanings Together, Express Understanding of One Another's Meanings, Discuss Meaning and Use of Sources

Suhr-Sytsma and Brown's conception of clarification revolves around open-ended questions such as, "What do you mean?" (35), which would then open up a conversation between the tutor and the writer. In an asynchronous session, though, a question such as "What do you mean?" could itself be easily misread as critical or confusing. In an asynchronous session, a tutor might instead offer a summary of any troubling content, as the tutor understands it, and then ask the student if their (the tutor's) understanding is correct.

Suhr-Sytsma and Brown posit that clarity is usually lost when "writers are unclear or vague about their own or their source's perspectives" (35), which causes the tutor's own comments to be unclear. Clarifying meanings together, then, requires not necessarily a particular question to be asked, but a particular purpose in mind. Even the tutors in Suhr-Sytsma and Brown's study acknowledged that they sometimes needed a more directive way to approach issues of clarity.

The strategy that Suhr-Sytsma and Brown offer of having tutors ask "is that what you meant to say?" is easily adapted to asynchronous sessions and allows the tutor to respond more as a reader, which Suhr-Sytsma and Brown emphasize as important (35). This clarifying question, as opposed to something like "I don't understand you," keeps the writer in a position of agency. This reader positionality is arguably easier to attain when a tutor is working asynchronously, since most readers don't usually read with the writers right in front of them.

RESPONDING

Pose Counterarguments, Maintain a Non-Combative Tone

There are multiple ways that a tutor can respond to writing, but posing counterarguments can be an effective strategy for pushing writers to think through or see other perspectives. Suhr-Sytsma and Brown contend, "posing counterarguments, in the spirit of a peer reader, [is] an effective strategy and, in some cases, the best strategy for addressing the everyday language of oppression" (38). This specific strategy is easily translatable to the asynchronous session. If a writer is making an argument based on racial stereotypes,

for instance, the asynchronous tutor can provide web links to sources that disprove or counter those stereotypes. An asynchronous session may actually be more effective in this case because it would give the tutor time to find the appropriate sources and to craft an effective counterargument, rather than trying to come up with one in the moment.

Tone takes on a vital dimension in asynchronous sessions, especially when posing counterarguments. A comment made lightly in a face-to-face consultation may be misread as rude in an asynchronous one. Courtney Werner and Diane Lin Awad Scrocco posit that "netspeak" may be one strategy for generating a friendly ethos in a digital environment. In their study, "Tutor Talk, Netspeak, and Student Speak: Enhancing Online Consultations," they argue, "These digitally specific communication patterns allow tutors and writers to establish common linguistic ground in a digital environment where many students feel quite comfortable, allowing for ample opportunities for rapport building between tutors and writers" (58). That is, when a tutor writes less formally, this can make the act of reading through feedback less threatening for the student. Werner and Awad Scrocco note, "Netspeak is characterized by fewer full stops (punctuation), sentence-initial capitalization, and capitalized proper nouns" (53). However, they also point out that this more informal writing can potentially harm a tutor's ethos for students who might expect a tutor to only write in Edited Academic Discourse. As Suhr-Sytsma and Brown note, "it's important to maintain a positive, collaborative tone" (38), and deploying netspeak may be one way to do that even while pushing back against problematic language.

ADDRESSING

Address Language without Accusations of Intentional Oppression, Name the "Elephant in the Room," Learn to Better Identify and Address Language That Perpetuates Oppression
A key component of Suhr-Sytsma and Brown's article is being able to address the everyday language of oppression. Yet, in alignment with maintaining a non-combative tone, a tutor has to be judicious in how they approach students—especially in an asynchronous environment. Suhr-Sytsma and Brown highlight the importance of rapport: "creating a non-judgmental atmosphere of trust...is especially key in fostering productive conversations about oppressive language" (39). How can tutors create this atmosphere of trust in an asynchronous session?

One potential strategy is providing more to the student than just comments in the margins of the paper. Depending on the platform

being used the tutor might write an introductory email with the document attached or write up a separate document to also be shared with the student. For instance, Dan Gallagher and Aimee Maxfield note the University of Maryland University College's use of standalone advice letters. They write, "Our rationale is that creating a personalized, persuasive, logically organized advice letter allows the tutor to both model effective writing and establish a connection with the student within the boundaries of a written text." In this letter, the tutor could note their intention to ask hard questions and state their goal of helping the writer communicate in a more inclusive way. While this can also be done in marginal comments, having some context might make naming "the elephant in the room" (Suhr-Sytsma and Brown 39) less threatening to the student.

Finally, Suhr-Sytsma and Brown emphasize the importance of continuously working to better perceive the everyday language of oppression and to implement strategies to address it. They acknowledge their work as a "springboard" (40) for writing centers, but these strategies can also add value to asynchronous sessions.

CONCLUSION

While a true theoretical framework for enacting antiracism in asynchronous sessions is beyond the scope of this article, focusing on how to resist the everyday language of oppression as it might arise in asynchronous sessions is an important step forward. An effective next move for this kind of research might be to apply Suhr-Sytsma and Brown's heuristic more definitively to asynchronous sessions, perhaps developing a more comprehensive heuristic that other institutions who provide asynchronous sessions could use and modify for themselves. There's so much that's different when communicating asynchronously compared to communicating synchronously, including the ways in which we have to adjust our approaches when working with students in this modality.

The practice of asynchronous tutoring now finds itself at the confluence of two worldwide events: the spread of the coronavirus and a great reckoning with racial oppression and violence. To mitigate the spread of the virus, universities and other institutions of learning are turning to increasingly digital offerings, both for classes and academic support, which results in greater pressure on writing centers to provide synchronous and asynchronous online tutoring. As of this article's writing, the virus continues to cause COVID-19 infections across the country. While many institutions may be preparing to welcome more students in person, mitigation efforts continue—and so does our electronic work. Even if we're ever able to

move into a truly post-pandemic phase, I suspect that digital synchronous and asynchronous work is here to stay. This increase in electronically-mediated tutoring also means that writing centers must, as they've done with face-to-face sessions, grapple with the racism and oppression endemic to academic sites if left unchecked. Antiracism is active, ongoing work no matter the modality.

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Tutors' Column: "Untangling the Story Within"

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Michelangelo seemed crazy to me for most of my life, and yes, I'm talking about the world-renowned sculptor. I learned that he believed the sculptures were already formed in the marble, and he merely chipped away to free them. Although I knew if I were to chip away at marble I would never find a gorgeous sculpture, I love to share this example with students who come into the writing center. As a writer I often know what I want to say, know the points I want to make, but cannot get them out onto paper and so become frustrated, doubting my own abilities and ideas. The challenge of writing, then, is to untangle what I already know, and most of all to believe that I have the capability to do so. Sharing this idea with students has helped me listen to what they already know and to encourage them to get their own thoughts on paper. Empowering students' perception of themselves as "creators" instead of incapable writers by pointing out their own writing intuition, ideas, and strengths builds not only their trust in the tutor, but also confidence in their writing.

I worked with a student— I'll call her Sally— who asked for help on content development for a personal narrative assignment. She had great pacing, a strong introduction, and moving details throughout but struggled to connect and explain the purpose of details and different sections. As I read her work aloud, I noticed Sally was becoming uncomfortable. When I asked why she chose certain points or details and how they related to the prompt, she would squirm in her chair and say, "I don't know," or "they [the sections] probably can't connect." She would apologize when she didn't answer a question, delete entire sentences instead of talking through them, and keep saying "I can't do this." We looked at sentence after sentence, moved from paragraph to paragraph while I encouraged and praised her writing, but the guiding questions I had been trained to ask, questions to help students work through their individual writing process needs, were overwhelming her. If I suggested any-

thing, she would try to type exactly what I had said or quickly write down the thought on her paper saying, "that's so much better," "that's good," and "I'm not a writer."

I realized I needed to change my approach. "Sally, can you just tell me why you chose to write about this and what you wanted it to say?" I asked, as she began looking at her computer screen for an answer. "No, not from there," I said, "just talk to me for a little bit. Forget about the assignment. Why did you want to write about this, and why did you choose each of these details?" Sally poured out explanations, powerful points, and complex ideas and, as she talked, I scribbled away on my legal pad, trying to catch as many of her words as possible. When she finished, I read through my notes, which addressed the disjointed sections of her narrative and the areas which lacked detail. How Sally answered, through conversation, helped me see the bigger problem she faced. She said, "Yeah, that's so good! Can I see that, so I can write it down? It sounds so much better when you say it." She didn't even realize I was reading her own words! I stopped her and said, "I didn't write this— you did."

Did I capture perfectly every word Sally said? No, but I was taking notes on her ideas, and she was shocked not by my feedback, but by her own. My job, as tutor, was not to create for Sally, but to help her understand her own creation. Sally saw writing like so many other student writers do, as something beyond their capability, and as a process that shouldn't involve questions, multiple drafts, or moments of struggling. I have had countless comments from students like: "This is why I hate writing," "I'm not a writer," "I can't write what I think." When I respond to these comments with "you are already a writer," I have received countless looks of bewilderment and even disdain. I understand their writing much like David McVey does when he says, "from published instructions for using a power drill to the most esoteric literary poetry," all writing and writers "use the raw materials of language, experience, knowledge of textual sources and the authors' own ideas and imaginations to bring something into existence that did not exist before" (289). As much as students fight it, they are all Michelangelos, except that some of them refuse or don't know how to chip away at their own writing insecurities and hurdles within the writing process.

As a tutor I realized the most important thing I could help a student see is their own ability to work through their unique writing process. For Sally, that meant asking her why she wrote something, but for others it could be asking them why they say things certain ways, what they mean in a section, or what they want to convey. It

may mean taking notes, mapping concepts together, or even cutting up a paper and moving sections around, but each time I have reinforced a student's unique process of writing, their attitude and work has blown me away.

A prime illustration of both the significance of helping students see themselves as creators, as well as why it is especially important, is an appointment I had with a very nervous theater major I will call Mike. Mike had one paragraph of a research paper written and wanted to brainstorm. "Great, let's start drafting," I said, "What's the outline or topics you want to cover?" Mike froze, saying, "no you don't understand: I can't write," he said. "Okay, that's fine, you're not writing, you're talking, tell me your ideas." Mike very cautiously walked me through his research and ideas as I took notes, much like I had with Sally. Then, as I read points back to Mike I asked him to type them out, and we worked together to make them complete sentences, but Mike did not seem more at ease. "Okay, so I've got a question," Mike said, "I've been here before, and I leave and I think I've got it, think I'm okay, and then I go home and I can't write. I just look at the computer screen and freeze. I've not turned in entire papers before because of it. So, what should I do?" To be honest, I was nervous Mike was going to ask me to help write his paper, and I felt very sorry for him, as he was visibly nervous. But I knew Mike needed a way to write on his own, not just with me as a note taker. I offered a series of tips I could think of that might help: writing on paper instead of the screen, drafting outlines before, having a friend read through a draft first, but he said those all didn't help. "Well, you did well talking through the writing process. You could have a friend type as you talk, or, if you don't want to ask, you could record yourself and then type that out," I said. "Record myself?" Mike asked, "Yeah, maybe, I never thought about that; I hate hearing myself taped though."

Mike was so afraid of writing and lacking in confidence that he couldn't write by himself. Because I was a peer whose job is not to change his writing style but to meet him where he is, I knew the excuses needed to stop. He needed to become the creator. I shared with Mike a little of my own struggles and unique strategies to combat them; I wanted him to know that everyone has trouble and no matter what crazy things he needed to do to write, he had to be the one to take charge.

The power that comes when students see themselves as creators has far reaching applications. Carey Smitherman and Amanda Girard write that a major component in this problem is that students do not typically "think of themselves as writers," nor are they

"often pointed to texts that lead them to believe they are" (53). A student's self perception is not only a first-year writing issue; the majority of students who visit the writing center need to be encouraged through their creative authority and creative writing process regardless of the assignment. This challenge is for both tutors and students, and while note taking and verbal encouragement have gone far in my experience, encouraging creators is not a formula. But tutors, by being conscious about meeting students where they are in the writing process, rephrasing and reframing what students see as "writing," and working through those insecurities together, can help students chip away towards their sculpture.

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Conference Calendar

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.

October 26-29, 2022: International Writing Centers Association, in Vancouver, BC, Canada
Contact: Lucie Moussu: moussu@bell.net; conference website: https://writingcenters.org/events/cfp-2022-iwca-international-writing-centers-week

October 27-30, 2022: National Conference on Peer Tutoring in Writing, in Omaha, NE
Contact: Travis Smith: gtadams@unomaha.edu; conference website: https://www.thencptw.org/omaha2022.

Announcements

International Writing Centers Association
October 26-29, 2022
Vancouver, British Columbia, Canada
"Local Mission; Global Vision"

For additional information, contact Lucie Moussu: moussu@bell.net; for information about proposals and registration, see the conference website: https://writingcenters.org/events/cfp-2022-iwca-international-writing-centers-week/. **Proposals are due by April 17, 2022, at 11:59 pm EST.**

National Conference on Peer Tutoring in Writing
October 27-30, 2022
Omaha, Nebraska
University of Nebraska Omaha
"Writing Center Mavericks"

For questions, please contact Travis Smith: gtadams@unomaha.edu. For proposal categories and other information, see the website: https://www.thencptw.org/omaha2022/, and check the website regularly for added content. **Proposal Due Date: April 1, 2022.**

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