NCPTW-IWCA Conference

the art of it all

Oct. 16-19th, 2019

Columbus, OH
Hyatt Regency
350 North High Street
Columbus, OH 43215
(614) 463-1234
**Artist Statement from the Chairs**

*We don’t make mistakes, just happy little accidents. -Bob Ross*

*Painting is easy when you don’t know how, very difficult when you do. -Edgar Degas*

When we first began thinking about this conference, Laura had two children, with no thoughts of any more, and Mike had a full head of hair. Now, Laura’s third child just celebrated her first birthday, and Mike, well . . . In short, conference planning can last a long time, especially a joint venture like this one. But, we wouldn’t trade any of it. From those initial conversations of “should we?” to the drafts and redrafts of the CFP to the flurried emails over reviewing proposals to the final collaborative exchanges on this letter, we have enjoyed the process.

And our process aligns with what so many of us do in writing centers—work with others to create something to be proud of, whether that final product is a lab report, a sociology thesis, a cover letter, or a conference. It is in our exchanges, the back-and-forth of words and ideas that the artistry happens. Though we can make determined efforts to be as prepared as possible to let art happen in our centers, we also know that sometimes we are simply fortunate to be there when it does.

We thank all of you for helping put together this wonderful collection. Think of all these sessions as our gallery, and this conference a chance to wander among all of the works and find your own places to connect. Sometimes you never know what will catch your eye, your ear, your heart.

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Mike Mattison  
Wittenberg University  
Springfield, OH

Laura Benton  
Caldwell Community College  
and Technical Institute  
Hudson, NC

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Schedule at a Glance

WEDNESDAY, OCTOBER 16
Registration ................................................................. 3:00pm - 8:00pm
_Hello, Dali (Opening Awards Reception) ...................... 5:30pm - 7:30pm

THURSDAY, OCTOBER 17
Registration ................................................................. 7:00am - 5:00pm
Continental Breakfast .................................................. 7:00am - 8:30am
_Kahlo Coffee for Newcomers ....................................... 7:15am - 7:45am
_Opening Session .......................................................... 8:00am - 8:50am
Session A ................................................................. 9:00am - 10:15am
Session B ................................................................. 10:25am - 11:40am
Session C ................................................................. 11:50am - 1:05pm
Session D ................................................................. 1:15pm - 2:30pm
Snack Break ............................................................... 2:30pm - 3:15pm
Session E ................................................................. 3:15pm - 4:30pm
Session F ................................................................. 4:40pm - 5:55pm

FRIDAY, OCTOBER 18
Registration ................................................................. 8:00am - 5:00pm
Continental Breakfast .................................................. 7:00am - 8:30am
_**Keynote** .............................................................. 8:15am - 9:15am
Session G ................................................................. 9:45am - 11:00am
Session H ................................................................. 11:10am - 12:25pm
Session I ................................................................. 12:35pm - 1:50pm
Session J ................................................................. 2:30pm - 3:45pm
Session K ................................................................. 3:55pm - 5:10pm
Regional Meetings ..................................................... 5:15pm - 6:00pm
Grad Organization ..................................................... 5:15pm - 6:00pm
_**Flights of Fancy Tasting Tour for Directors (Koppelmann, Wabash College)**

SATURDAY, OCTOBER 19
Optional Meeting Time ............................................... 7:15am - 8:15am
Registration ............................................................. 8:00am - 12:00pm
Continental Breakfast ................................................ 7:00am - 8:30am
Session L ................................................................. 8:00am - 9:15am
Session M ................................................................. 9:25am - 10:40am
Session N ................................................................. 10:50am - 12:05pm
Session O ................................................................. 12:15pm - 1:30pm
Snack Break ............................................................. 1:30pm - 2:00pm
Session P ................................................................. 2:00pm - 3:15pm
IWCA EXECUTIVE OFFICERS
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Travis Webster, Pace University

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Peer Tutor Representatives: Lauren Taylor, Emory Writing Center & Jarrett Taylor, Bronx Community College
Secondary School Representative: Jeff Austin, Skyline High School

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*Outstanding Book or Major Work Award*
Elisabeth Buck, Chair
Kim Fahle
Sarah Fischer
Jenn Forsthofel
Robin Garabedian
Morgan Gross
Duane Theobald

*Outstanding Article Award*
Talisha Haltiwanger Morrison, Chair
Keli Tucker
Isaac Wang
Rachel Herlz-Betz
R. Mark Hall

*Future Leaders Award*
Jeffrey Austin
Kelly Crespo
Jenny Goransson
John Taylor

*Travel Grants*
Kelli Custer
Shareen Grogan
Sarah King
Cassandra Book

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Leigh Ryan (2009)
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Paula Gillespie (2011)
Clint Gardner (2012)
Emily Hall (2013)
Bob Marrs (2014)

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Michael Mattison (2016)
Bobbi Olson (2017)
Laura Greenfield (2018)

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In keeping with NCPTW’s ethos, the NCPTW Steering Committee consists of whoever attends the annual business meeting. Current members include:

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Ben Rafoth
Brian Fallon
R. W. Monty

Kathy Shine Cain
Clint Gardner
Andrea Efthymiou
Krista Sarraf
Lindsay Sabatino

Julie Christoph
Shailen Scott
Chris Ervin
Mike Mattison

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**PROPOSAL REVIEWERS**

Travis G. Adams  
Andrea Efthymiou  
John Nordlof  
Erin Andersen  
Chris Ervin  
Georganne Nordstrom  
Jeff Austin  
Brian Fallon  
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Lingshan Song  
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Alicia De la Clark-Barnes  
Zachery Koppelmann  
Graham Stowe  
Hillary Coenen  
Dan Lawson  
Jarrett Taylor  
Matthew Cooper  
Cyndy Lopez  
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Michelle Miley  
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Daiki Yoshioka

**COMMITTEE CHAIRS**

Awards Chair: **Lisa Bell** (IWCA) & **Travis Adams** (NCPTW)

Ideas Exchange Chair: **Kat Bell**

Ignite & Poster Session Chair: **Tony Schiera**

Registration Chairs: **Holly Ryan** and **Melissa Keith**

Sponsors: **Laura Benton**

Works-in-Progress Chairs: **Sarah King, Joseph Cheatle, Pamela Bromley, Kara Northway, & Eliana Schonberg**

Logo and Cover Art: **Anissa Dann**

Additional coloring pages in the program provided by **Alisa Burke**; more of her work can be found at alisaburke.blogspot.com.
CBUS attractions by stop - Northbound

**W. Sycamore St.**
- Scioto Audubon Metro Park
- Kroger

**W. Blenkner St.**
- Snapdragon Live
- E. Mound St.
- Southern Theatre
- The Westin Great Southern Columbus
- Henn0z Suites

**E. Rich St.**
- Bioreposo Park
- Cultural Arts Center
- Holiday Inn Columbus Downtown
- Capital Square
- Columbus Commons

**E. State St.**
- Ohio Judicial Center
- World’s Largestavel
- Double Tree Suites by Hilton Hotel Columbus Downtown
- Scioto Mile and Lower Scioto Greenway
- CVS Pharmacy
- Columbus Metropolitan Library
- Riff Center
- Stewart Columbus Capitol Sciences
- Ohio Theatre
- Columbus Commons
- Gallery Stop

**E. Broad St.**
- Columbus City Hall
- COSI
- Hotel LeVeque, Artwork Collection
- Palace Theatre
- Columbus Museum of Art
- Ohio Statehouse
- National Veterans Memorial and Museum

**E. Long St.**
- Downtown YMCA
- Courtyard Marriott Downtown Columbus
- COTA Offices
- Residence Inn by Marriott Columbus Downtown
- Renaissance Columbus Downtown Hotel

**E. Nationwide Blvd.**
- Nationwide Arena
- Nationwide Convention Center
- McFerrin Commons
- Huntington Park
- Visitor Center

**Ohio Center Way**
- Greater Columbus Convention Center South End
- Visitor Center - Inside GCCC
- Hyatt Regency Columbus
- Hilton Columbus Downtown
- Embassy Suites
- Red Roof Inn + Columbus Downtown - Convention Center
- Crowne Plaza Columbus Downtown
- Canopy by Hilton

**Spruce St.**
- The Cap at Union Station
- Hampton Inn & Suites Columbus Downtown
- Greater Columbus Convention Center North End
- North Market
- Arnold Statue

**E. Russell St.**
- Le Meridienn Columbus, The Joseph
- Goodale Park
- Gallery Stop
- Pizzuti Collection of CMA

**E. Warren St.**
- Goodale Park
- The Cattle Lab
- Gallery Stop

**E. 1st Ave.**
- Gallery Stop

**E. 2nd Ave.**
- Gallery Stop

**3rd Ave. & Sny Ave.**
- Kroger
- The Market Italian Village

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**KEY**

- ColumbusMeetings
- ExpCels
- ExperienceColumbus
- #ExpCels
- #Chamoeetings

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**COTA's CBUS** is the city's free Downtown Circulator, traveling from Brewery District, through Downtown to Short North Arts District, and back again. CBUS runs every 10-15 minutes, 7 days a week.

**CBUS Hours:**
- Mon - Thurs: 7 am - 10 pm,
- Fri 7 am - 12 am,
- Sat: 9 am - 12 am,
- Sun: 10:30 am - 6 pm,
- Holiday hours may vary.
CBUS' attractions by stop - Southbound

COTA's CBUS® is the city's free Downtown Circulator, traveling from Brewery District, through Downtown to Short North Arts District, and back again. CBUS runs every 10-15 minutes, 7 days a week.

CBUS Hours: Mon. - Thurs. 7 a.m. - 10 p.m., Fri. 7 a.m. - 12 a.m., Sat. 9 a.m. - 12 a.m., Sun. 10:30 a.m. - 6 p.m., Holiday hours may vary.

3rd Ave. & Gay Ave.
- Kegger
- The Market Italian Village

2nd Ave. & High St.
- W. Hubbard Ave.
- The Candle Lab

Bishops Ave.
- Goodale Park
- Gallery Stop

W. Russell St.
- Goodale Park
- Le Mandala Columbus, The Joseph
- Gallery Stop
- Fritz Collection of CMA

Swan St.
- Hampton Inn & Suites Columbus Downtown
- The Gap at Union Station
- Greater Columbus Convention Center North End

North Market
- Arnold Statue

Ohio Center Way
- Hilton Columbus Downtown
- Hyatt Regency Columbus
- Drury Inn & Suites
- Red Roof Inn+ Columbus Downtown - Convention Center
- The Lufthansa Hotel
- Greater Columbus Convention Center South End
- Visitor Center - inside GICC
- Crown Plaza Columbus Downtown
- Canopy by Hilton

W. Nationwide Blvd.
- Visitor Center
- Nisca's Convenience Store
- Nationwide Arena
- Huntington Park
- McFarlan Commons

W. Long St.
- COTA Offices
- Courtyard by Marriott Downtown Columbus
- Downtown YMCA
- Residence Inn by Marriott Columbus Downtown
- Renaissance Columbus Downtown Hotel
- Gallery Stop

- W. Broad St.
- Ohio Statehouse
- Columbus Museum of Art
- Palace Theater
- Hotel LeVeque, Autograph Collection
- Columbus City Hall
- COSI
- National Veterans Memorial and Museum

- W. State St.
- World's Largest Gavel
- Ohio Judicial Center
- Double Tree Suites by Hilton Hotel Columbus Downtown
- Riffe Center
- Ohio Theatre
- Sheraton Columbus Capitol Square
- CVS Pharmacy
- Columbus Commons
- Scioto Mile and Lower Scioto Greenway

- W. Town St.
- Columbus Commons
- Holiday Inn Columbus Downtown - Capitol Square
- Columbus Metropolitan Library
- Gallery Stop

- W. Main St.
- The Westin Great Southern Columbus
- Home2 Suites
- Southern Theatre
- Cultural Arts Center
- bicentennial Park
- Gallery Stop

- W. Mound St.
- E. Blenker St.
- E. Sycamore St.
- The Book Loft
- German Village Society
- Gallery Stop

KEY

- Columbus Meetings
- ExpoCabs
- Experience Columbus
- #ExpoCabs #CuBusmeetings
Students ask the right questions. Help them find the best answers.

Do your students know how to find trustworthy research materials and navigate campus resources? Turn students into capable thinkers, researchers, and writers with these new MLA guides.

**MLA Guide to Undergraduate Research in Literature**
By Elizabeth Brookbank and H. Faye Christenberry
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Members save 30% on all titles at mla.org/books.
BE THE CHANGE YOU WISH TO SEE IN THE WORLD

—Mahatma Gandhi
Kahlo Coffee for Newcomers

Thursday, October 17 | 7:15am - 7:45am

UNION C
Coffee for Professionals

UNION E
Coffee for Graduate Students

UNION A
Coffee for Undergraduates

First time at a writing center conference? New to writing centers? Interested in meeting your peers? These interactive orientation sessions are for you! We are pleased that you have chosen to participate in the IWCA-NCTW Conference as part of your professional development and want to help you make the most of your experience in Columbus. Attend this session to learn more about the IWCA and NCTW, network with members of the writing center community, and receive tips on navigating the conference. You’ll leave with valuable information, insights, and resources. #IWCA2019KahloCoffee

Opening Session

Thursday, October 17 | 8:00am - 8:50am

FRANKLIN

Opening Remarks

Jon Olson became a writing center tutor in the spring of 1979 at the University of Southern California. He’s been writing centered ever since. In order to rehab a spinal cord injury, he is currently on leave from Penn State’s University Park Campus where he serves as Scholar in Residence for Writing at Penn State Learning and as Graduate Writing Center Director.

Session A

Thursday, October 17 | 9:00am - 10:15am

FAIRFIELD

Featured: Geographical Mapping and Representation in Our Conferences: We Really Out Here

Eduardo Mabilog, José-Angel Corral Rodríguez, Nevada State College

Eduardo is an undergraduate peer writing specialist at Nevada State College. His work centers on student voice, antiracism, codemeshing, and letter writing. He is the past recipient of the 2018 IWCA Future Leaders Award and the 2019 CCCC Scholars for the Dream Award. He looks forward to applying for PhD programs in Rhetoric and Composition next year. When he is not trying to break the system, he enjoys baking, reading, and trying new food.

I’m José-Angel Corral Rodríguez. I work in the Nevada State College writing
center as a writing peer tutor/specialist. I am an undergraduate student studying Animation and I draw and paint in my spare time. I love long walks on the beach, and I’m looking for someone to make puns with.

Using archival research, Geographical Mapping and Representation in Our Conferences: We Really Out Here investigates the geographical mapping of presenters from IWCA and NCPTW 2016-2018. Viewing conferences as moments for collaboration, our findings are critical to understanding who has access to voice in our field, and, how we can better understand the necessity for greater input from minority groups, even if it is not apparent how it would best serve our institutions. #IWCANCPTW19A1

These Are the Tutors in Your Neighborhood

Ten-Year-Old Tutors: Learning Our Art from Third Graders through Community Engagement

Jaidyn Crookston, Christopher Westwood, Southern Utah University

Writing center tutors often have limited opportunities outside of the writing center to help others with their writing and make a difference in their communities. In order to give tutors more opportunities to become engaged outside their immediate writing center sphere, Southern Utah University’s writing center teamed up with a local elementary school. Together with a third grade class, they created digital book trailers, which helped elementary students become more excited about reading. Through the art of peer tutoring, third graders taught writing tutors how to better communicate. Ultimately this presentation provides innovative methodology for tutor training. #IWCANCPTW19A2

The Art of Politics: A Writing Center Workshop Model to Promote Community Engagement

Josh Cianek, Saginaw Valley State University

This presentation will explore how a tutor used their background to create, fund, and develop a political letter writing workshop to our future Michigan Governor in October 2018, prior to the election. This workshop model, along with assessments completed by the participating students, will be shared. Specifically, the presentation will discuss how tutors can use their personal interests and backgrounds to create writing workshops designed to engage and empower students on their own campus, thus using the art of politics to (re)invent their writing centers as potential sites for social justice. #IWCANCPTW19A2

Radical Rhetoric: One Year Into “The People’s Writing Center”

Lucia Pawlowski, People’s Writing Center

What problems and possibilities arise when we embrace writing center work as fundamentally political? Founded in May 2018, The People’s Writing Center is a community writing center whose mission is to offer free writing support to social justice organizations in the Twin Cities. Focused on memoirs and editorials, we offer classes and consultations for local labor activists, anti-racist after-school educators, and prisoners working to end mass incarceration. The PWC, in its infancy, has presented four interesting issues stemming from the nature of activism—issues that compel us all to ask about the political nature of writing center work. #IWCANCPTW19A2
**DELAWARE B**

*The Art (and Heart) of Replication: A Small College Writing Center, PW-TARP, and the Benefits of Alumni Outreach*

Scott H. Whiddon, Alexandra Miller, Eileen Bunch, Hayle Hall, Madison Perry, Karisma Keeton, Transylvania University

This panel presentation, led by a writing center director and five undergraduate staffers from a small liberal arts college, showcases initial findings from an attempt to replicate Kail, Gillespie, and Hughes’ Peer Writing Tutor Alumni Research Project (PW-TARP) as part of a writing center theory and practice course. Our presentation not only speaks to the art of data-driven/replicable research models and undergraduate student/teacher collaboration, but also helps provide additional evidence for the importance of writing center work on small college campuses with limited resources, in terms of retention, student growth, campus writing culture identity, and professional development.

#IWCANCPTW19A3

**DELAWARE C**

*Training Teachers and Tutors*

*Creating Fabulous Writing Teachers No Matter What Discipline*

Robert W. Holderer, Edinboro University of PA

A major focus of our writing center is to help faculty to become better teachers of writing. As we do so, we focus their attention on writing as a rhetorical act rather than a set of rules. To accomplish this, we help faculty to devise clear writing prompts, detailed instructional handouts, and a focused scoring guide. In this presentation, we will showcase the work that we have done with a math education instructor helping students to evaluate the various math tutorial programs for their usefulness for learners of with varying skills, populations, and special needs.  

#IWCANCPTW19A4

*Direct Training of Faculty Member, Indirect Training of Students = A New Dimension of Writing Lab*

Isela S. González, Tecnologico de Monterrey

A vast majority of Writing Labs provide services for students of different levels to improve their writing skills. While this provides great opportunities for students to perform better in their exams, assignments, or publishing their articles, it also poses a threat to the supervisor-student interaction as the students may develop stronger skills in writing and publication than their respective supervisors. On the other hand, by focusing on students, Writing Labs/centers would invest resources on those who will leave the institution instead of those who will remain within the organization and could provide further services.

#IWCANCPTW19A4

*Hire, Train, Develop, Track, Reward ... Rinse & Repeat: The Never-Ending Task of Staffing a Writing Center*

Mark Lewison, Hope College

We share with you our experience with the fine art of sustaining a 40-person Writing Center staff. It’s a LOT of work … but there’s a lot of reward once you get your systems in place. The Hope College (Holland, Michigan) Writing Cen-
ter conducts 2,000-plus peer-review sessions per year. Today’s presentation shows how we manage all the action and train/retain our best tutors until they graduate. Topics covered: in-depth training, paid staff meetings, banquets/parties, “exit interviews” every semester, professor referrals, structured session reports. #IWCANCPTW19A4

DELWARE D

Workshop: The Curatorial Pedagogy of Writing Centers
Alicia Brazeau, Tessa Hall, College of Wooster

Within the recent social turn of museum studies that emphasizes the social and pedagogical possibility of curation, scholars such as Maria Lind define “the curatorial” as a critical methodology that interweaves artists and audiences, spaces, and sociopolitical contexts. As writing centers adapt their pedagogies, processes, and spaces to meet new student populations and respond to cultural and political contexts, how could (and should) writing center administrators embody the curatorial? What would a pedagogy of curation look like in writing centers? This workshop will guide participants in considering how they curate writing spaces and programs for writing centers. #IWCANCPTW19A5

UNION B

Adrienne Oliva, Madison Area Technical College

As a peer tutor with an interest in journalism, I noticed a lack of journalism students utilizing our center. After conducting research, I found that other centers were noticing the same phenomenon, and many just weren’t sure how to accommodate journalists. In response to this, I developed a workshop where tutors and directors alike can practice their communications skills, as well as learn how to begin introducing their institution’s journalists to their writing center. The goal of this workshop is to help all writing center artisans hone their craft in order to assist every kind of artist that enters our writing centers. #IWCANCPTW19A7

UNION C

Double Session Workshop: “Teaching Artistry: Considering Ways to Design Staff Education that Encourages Adaptability and Confidence”
Elena Garcia, Leigh Ann Copas, Kelsey Hixson-Bowles, Utah Valley University

This double-block workshop guides attendees through a strategic process of developing and justifying tutor education and training programs. Attendees should plan on crafting arguments for tutor education to administration as well as tutors, developing outcomes for their training programs, and designing an assessment plan for their staff education and training programs. #IWCANCPTW19A8

UNION D

Workshop: Can You Hear Me Now? A Workshop to Create Innovative Methods of Promotion and Outreach
Megan Keaton, Haley Linker, Deborah McClure, Pfeiffer University

Many writing centers struggle with ensuring students, instructors, and administration know where our writing centers are located, what services we pro-
vide, and even that we exist in the first place. The purpose of this workshop is to help participants discuss and develop new methods of promotion and outreach to reach more of their campus' populations and increase their centers' visibility. During this workshop, participants will (a) share their current methods of promotion and outreach, (b) discuss the nuances and possible complications of promotion, and (c) brainstorm new and innovative methods. #IWCANCPTW19A9

**Taking Action**

*The Writing Center and Social Action in the Neoliberal University*

**Robin Garabedian**, University of Massachusetts - Amherst

This paper argues that to continue the work of building a more inclusive society through the work done in writing centers, we must contextualize the writing center within neoliberalism, a new world order in which humans across the globe are commodities who must constantly tend to their own value. The effects of neoliberalism in higher education are widespread, from a reliance on adjunct labor to reduction of academic programs that are not considered financially lucrative, and in the writing center, we must adapt to changing ideas about literacy, identity, and collaboration. #IWCANCPTW19A10

**Making and Un-Making the Writing Center: What the Lesbian Avengers Taught Me**

**Elise Dixon**, Michigan State University

What can a writing center learn from a lesbian activist organization? What can writing center scholars and directors gain from examining how activists artfully created their own organizations? In this presentation, I aim to show some of the lessons I have learned from the Lesbian Avengers-- a lesbian activist organization who were active in the 90s— about what it means to make and un-make a community, and what those lessons have taught me about making and un-making community in the writing center. #IWCANCPTW19A10

**Race, Persistence, and Writing Centers: What Quantitative Methods Can Teach Us About Our Work**

**Floyd Pouncil, Nick Sanders**, Michigan State University

This presentation explores how writing center practitioners can use quantitative methods, specifically an analysis of co-variance, to consider how and to what degree writing centers serve under-represented student populations the semester they take first-year writing. Building on writing research demonstrating correlations among first-year writing GPA and persistence, the current study examines the relationship between writing center usage and student GPA while accounting for race. Ultimately, we forward quantitative methods as a tool for social justice and institutional change that both fosters reflection and improvement of writing center services and calls for the possibilities of strengthening writing centers’ connection to institutional bodies that do similar assessment work. #IWCANCPTW19A10

**Roundtable: Guides, Advocates, Resources, and Evaluators: Some Practical Constraints and Opportunities**
in Democratizing WC’s and Generating Knowledge Together

Sean Molloy, Steven Underwood, William Paterson University | Erin Andersen, Victoria Manzi, Centenary University

At our two New Jersey universities, collaborating on writing center policies, practices and administration can be a messy art form—fraught with power relations, unjust labor systems, competing priorities, flawed assumptions, and practical constraint. Yet these collaborations push us to all learn more together. In this interactive round table session, two WCDs and two peer consultants will first discuss our actual efforts to 1) adopt a democratic hiring process, 2) draft, approve, implement, and then act on social justice policies, and 3) collaborate on assessment design and implementation. Then we will invite an open discussion of other messy collaborations. #IWANCPTW19A11

KNOX

Translanguaging: Supporting the Writer as Artist

Celeste Del Russo, Sharada Krishnamurthy, Donna Mehalchick-Opal, Rowan University

Writing centers present themselves as student-centered and welcoming, yet the seemingly “neutral” space is complicit in the racism of language that marks the field of composition studies. Writing center scholars like Villanueva, Blazer and Grimm advocate for a transformation of writing center work to become inclusive and supportive of diverse student writers. One could argue that translilingual approaches in tutoring writing call for viewing each writer as an artist with their array of language practices and skills in composing their non-standard diverse writing art. We present current projects underway to implement and assess a translingual framework in the writing center. #IWANCPTW19A12

CHAMPAIGN

Workshop: Tackling Graduate Student Imposter Stress Through the Working Habits of the Artisan

Elena Kallestinova, Julia Istomina, Patricia Trainor, Yale University

Like working artists, graduate students are often afraid of being exposed as frauds, as mere imitators who lack original thought, a fear we now refer to as “imposter stress.” Graduate writing centers are uniquely poised to demystify and humanize the realities of imposter stress and to offer practical advice for working through it. We will offer strategies for dealing with imposter stress modeled after professional writing habits of the “artisan” and mindfulness-based stress reduction therapy. Our strategies will cover not only what students can do for themselves, but also how writing consultants and specialists can scaffold these strategies for students. #IWANCPTW19A13
**With(out) A Net**

*A Network of Artists: Creating a Tutoring Network*

Jarrett Taylor, Bronx Community College

Creating a tutoring network will be beneficial to students because it will allow students to receive tutoring services from any tutoring center without restrictions. This network will allow tutoring centers to share information. Established locally at first, the network will include most tutoring centers within a particular region. Several steps would be involved in creating the network, including but not limited to examining risks, budget, personnel and support. #IWCANCPTW19B1

*Improving Collaboration and Communication Among Writing Center Artisans*

David Perrin, Iowa State University

Writing center consultants follow a standard approach during sessions; when problems arise that they cannot solve, they turn to texts around them rather than to coworkers with diverse sets of knowledge and creative ideas. Thus, resolutions tend to remain static as consultants only use their own ideas and the same resources they always have. Further collaboration, communication, and experience sharing among writing center consultants and administrative assistants, scholars of varying and relevant fields, would allow tutors to more effectively teach and aid tutees by incorporating new ideas and approaches learned vicariously through coworkers into sessions. #IWCANCPTW19B1

*Compromising Writing Center Pedagogy: Making the Center a Part of It All*

Finley Williams, Kelly Johnson, Lane Tech College Prep

To operate within an institution which cares only for product-oriented writing and material evidence of success, a writing center must compromise its pedagogy in order to expand. At Lane Tech’s writing center, this takes the form of the volunteer tutoring, writing fellows, and literary magazine partnership programs. In this presentation, tutors Kelly Johnson and Finley Williams describe how exactly these programs walk the line between artist and artisan, organic and traditional intellectual, and promoter and detractor of orthodox theory. Using the methodology behind these three concrete programs, you, too, can make your writing center a part of it all. #IWCANCPTW19B1

**Portrait of the Tutor as a Young Artist**

*The Arrr!t of the Guideline: Parleying Uncharted Territory into Standard(ish) Tutor Report Summaries*

Miriam E. Laufer, Howard Community College
I will share how our center went from free-for-all tutor report forms to guidelines based on experience and research that all tutors could share to create their own standard(ish) summaries. Unlike “rules,” guidelines leave room to improvise as needed, but still set out a clear path through previously uncharted territories, so tutors have a firm anchor if needed, and at least an approximate latitude and longitude to determine the parameters of their report, enabling tutors to write reports more effectively and for those reports to be useful to a student and professor audience. #IWCANCPTW19B2

**Artist-Inspired Tutor Education: Re-Imagining Practicum to Promote New Dialogue on Campus**

**Lindsay Sabatino**, Wagner College

Tutor education is typically focused on preparing tutors to navigate writing sessions, conducting research, and/or creating promotional materials for their center. But how can writing center practicum engage tutors in broader conversations with their campus? I redesigned our ongoing professional development to create an artist-inspired yearlong theory into practice model that more directly and transparently demonstrates our writing center’s work to the campus. In this presentation, I share how the tutors not only studied a particular area in-depth—students with disabilities, multilingual writers, or social justice—they also developed leadership skills through hosting events initiating new dialogue with the community. #IWCANCPTW19B2

**Coding Writing Center Reports for HOCs vs LOCs**

**Justin Hopkins**, Franklin and Marshall College

This presentation reports on our study of whether or not, and to what extent our tutors follow their training to focus first and most on higher versus lower order concerns. Following calls for increased RAD research (Driscoll and Perdue 2012), and using methodology described by Johnny Saldaña (2015), a team of tutors coded session reports, identifying the order and strength of focus on higher versus lower order concerns. We will share our methodology, our initial findings, and some preliminary interpretations, and we will welcome suggestions for further inquiry. #IWCANCPTW19B2

**Still Life with Tutor**

**Towards a Poetics of Tutoring: A Shapeshifting Aesthetic**

**Lindsey Allgood**, University of California - Irvine

Encouraged by the Stanford Study of Writing (Fishman et al., 2005) and embodied literacy praxis (Henry & Baker, 2015; Fournier, 2017), a professional Writing Specialist with an MFA in (performance) art advocates a shapeshifting tutoring aesthetic that brings WC work to uncommon locations like theatres, coffee shops, and dance studios. Participants add to this list by considering how their unique skill sets (often deemed extracurricular), paired with intentional shapeshifting, can serve more diverse literacies in and out of the center. Participants workshop their own shapeshifting aesthetics and identify spaces in which WC work is needed on their campuses. #IWCANCPTW19B3

**What We Talk About When We Talk About Flow**

**Tisha Turk**, Grinnell College
Student writers ask “Does it flow?” to request feedback about remarkably varied concerns, from argument to organization to cohesion to the presence or absence of sentence-level error. This presentation unpacks some of those possible meanings and offers concrete strategies both for finding out more about what writers want to work on and for addressing some of their concerns. 

#IWCANCPTW19B3

The Body Movement Arts
Amanda Kay Cruz, UTRGV

Attendees of this talk will be prompted to consider what sitting versus standing says about labor and status. This talk details the important physical work enacted by tutees/ initiated by tutors in the writing center, bearing in mind that “a good tutor should make the student do all the work, [for] the ultimate aim of a tutorial is an independent writer, [and] our job is to produce better writers, not better writing (Grimm 81). In order for them to become better writers though, students need ways to move from the received knowledge of course material to separate, more synthesized and analyzed understanding of course material. 

#IWCANCPTW19B3

On the Threshold of New Ideas

Nonlanguage Factors Affecting Nonnative Speaker Students’ Perceptions of Nonnative Speaker Tutors
Yelin Zhao, University of Delaware

This session explores the concept of the “native speaker fallacy” (Phillipson, 1992) in the writing center. This concept refers to a faculty assumption that all native speaker tutors are more qualified than nonnative speaker tutors, by virtue of their NS/NNS status. Matched guise experiments were conducted to examine the extent to which 68 NNS students’ perceptions of tutors are affected by tutors’ nationality and their NS/NNS status. In this presentation, the presenter will share the research findings and offer practical suggestions for how to empower NNS tutors. 

#IWCANCPTW19B4

The Art of the Reimagined Conference Summary: Using a Threshold Approach to Facilitate Tutor Knowledge and L2 Writing Transfer
Gita DasBender, Denice Martone, New York University

Drawing upon a framework informed by threshold concepts that are relevant to writing center conversations with multilingual students, this presentation examines how the conference summary can be artfully and reflectively reimagined as a site which produces, ponders, and plays with new insights into multilingual writing for the purposes of tutor development and L2 writing transfer. We will focus on tutoring experiences and examine samples of reflective summaries that model how this innovative form of reporting not only captures new knowledge and insights into the writing processes of multilingual writers but also increase the chances of L2 writing transfer. 

#IWCANCPTW19B4

GoogleDocs Is My Canvas: Blending Old and New Ways to Support ESL Students and Faculty in Oral Communication Sessions
Romy Frank, Vanderbilt University English Language Center

We want our students to become members of academic and professional discourse communities and effective communicators. Surveys have found that the ability to communicate effectively overall, not just in writing but also speaking, is considered crucial across industries (Turner & Sheckels, 2015). This is where our experience as artisans and artists can help us inform our practice and empower our students. The presenter will show how her own background as an ESL learner, peer tutor, and teacher helped her create innovative ways to help ESL students and faculty improve a range of speaking skills through 1-to-1 consultations. #IWCANCPTW19B4

The Data Movement

“It is just as effective and much easier”: A Comparative Study of Face-to-Face and Synchronous Online Tutoring

Carolyn Wisniewski, University of Illinois at Urbana-Champaign

Limited empirical research has compared the pedagogical qualities of face-to-face and online writing tutorials. This presentation will share results from a mixed-method study of face-to-face and synchronous online tutoring. Drawing on interview, observation, and survey data, the researcher will discuss how conversational rapport, session phases, and tutoring strategies were similar across settings. However, conversation content differed, as online tutorials devoted more words to micro-level and fewer to macro-level issues. Students’ perceptions of both tutorial environments were positive, with most writers reporting their goals had been met. This presentation concludes with implications for ongoing assessment and future research. #IWCANCPTW19B5

The Art of Data Collection: Negotiating the Dance Between Institutional Requirements and Helpful Writing Center Measurement

Clayann Gilliam Panetta, Christian Brothers University

Using the inspiration of Isabelle Thompson, who recently called for more empirical research in writing centers, I will share our writing center’s strategies to alleviate the embedded frustration from the dual needs for data collection—one for institutional accreditation and one for our own use. We have developed a system that meets the needs of both entities. In addition, I will share the research projects that have evolved from our revised strategies. Listeners will learn some tactics for streamlining data collection, as well as ways of developing new ways of empirical research. #IWCANCPTW19B5

The Art of Data Analysis: Analyzing Existing Writing Centre Tutorial Data Through a Statistics Special Topics Course

Sarah King, Sohee Kang, University of Toronto Scarborough

Using a special topics course as the vehicle, a writing centre director, statistician and senior statistics students collaborated on a quantitative study of writing tutorial records, focusing on attention to local (sentence-level) concerns. Results suggested limited change over multiple appointments, and significant differences between tutorials with domestic and international students. Our
slide-based research presentation will include the rationale, results and implications of our study, but we will focus on the methodology—particularly the process of manipulating student data into a form that allowed us to ask—and answer—our questions. #IWANCPTW19B5

DELAWARE B

The Joy of Creation: Considering a Bob Ross Ethos in the Writing Center

Erin Goldin, University of California | Merced Kat Lambrecht, Annette Cooper, University of Nevada - Reno

Writing centers are in a constant state of “in process,” never truly achieving a final product. When we face administrative initiatives, organizational shifts, or legislative mandates, we often perceive these changes as problems to be solved or challenges to overcome. But they don’t have to be. Our panel explores the notion of a “Bob Ross ethos,” discussing the current processes we are using to renegotiate approaches to the work we do while emphasizing the joy of creation. #IWANCPTW19B6

DELAWARE C

Diffracting the Writing Center: Complicating Reflection with Access, Empathy, and Play

Taylor Tolchin, Olivia Tracy, Justin Wymer, University of Denver

Understanding the writing center as an intra-active site constructed by and producing “practices of knowing” that “participate in (re)figuring [and (re) making] worlds” (Barad 90), we propose Karen Barad’s agential realist approach to diffraction (which focuses on the effects of difference) as a process capable of productively complicating our reflection-oriented field. We engage access, empathy, and play as lenses for enacting diffractive readings of the writing center and incorporate crip/queer discourses to position consultant training and praxis as collaborative practices that require continual practicing and questioning of the histories, strategies, and approaches we use to connect with writers. #IWANCPTW19B7

DELAWARE D

Workshop: The Art of Being an Outside Reviewer

Karen Gabrielle Johnson, Shippensburg University | Ted Roggenbuck, Bloomsburg University

Serving as an outside reviewer is an important scholarly contribution to our field. As WLN Co-editors, outside reviewers for several other journals, and writers whose work has been reviewed, we have observed the work of many outside reviewers, some more productive and helpful than others. This workshop will offer examples and strategies to help those interested in either beginning to serve as reviewers or in becoming more effective reviewers. We also aim to generate productive conversations among participants about helpful practices for outside review. #IWANCPTW19B8

UNION A

Roundtable: Acknowledging Privilege: Working Toward Inclusive Self-Care Practices

Hillary Degner, The Ohio State University

This roundtable examines privilege associated with self-care and mindfulness

25
practices. The presenter will use disability and feminist studies to explore how mindfulness practices can harm, exclude, and emotionally drain those who sponsor the practices. We will discuss how to use radical intervention as a way to approach self-care and mindfulness more carefully and deliberately. Attendees will brainstorm and discuss non-ableist, accessible, and inclusive self-care practices that could best serve their writing center staff. #IWCANCPTW19B9

UNION B

Workshop: “Why Design? Aren’t We Writing Papers?”
Neihan Yaqoob, Virginia Commonwealth University School of the Arts in Qatar

Designers in academia see value in the process of writing to enhance the process of designing! So, if “writing” can inspire good designing, why can’t “designing” inspire better writing? The presenter questions the use of design principles, design-based thinking and recursivity in design processes as tools for writing development. Participants will be surrounded by sweeping spreads of play bricks and engaged in creative “making” processes to transform text-heavy writing concepts into fun, interactive 3D models. This experiential learning is expected to inspire innovative forms of teaching writing to our current student generation who thrives on visual explorations and playful interactions. #IWCANCPTW19B10

UNION D

Caron Martinez, American University

The professional world needs strong and effective business writers. Yet as ideas about business needing to “do good and do well” take hold, our students realize that ethics, ally-ship, and equity are essential for business success. Our writing center’s service project with Washington, D.C. eighth graders reinforced our peer tutors’ awareness about implicit bias, deficit thinking, and writing center practices that promote both social-emotional and academic growth. In this session, participants will discuss how navigating the highly social and spoken ways that diverse eighth graders learn can lead to enhanced tutoring practices promoting social justice in university writing centers. #IWCANCPTW19B11

UNION E

Roundtable: The Art & Craft of Training Graduate Writing Consultants
Susan Lawrence, George Mason University | Elena Kallestanova, Yale University | Linda Macri, University of Maryland | Talinn Phillips, Ohio University

Four panelists from different universities will invite participants to discuss effective practices in training writing consultants on the art and craft of working with graduate student writers. Drawing on their own experiences of mentoring writing consultants, the facilitators will engage the participants in small group collaborations and whole group sharing to brainstorm a list of helpful strategies, strategies that could be used by those who already train their graduate consultants and those who want to learn more about this artisanship. #IWCANCPTW19B12
MADISON

SIG: Student-Athlete Writing (SAW)
Alanna Bitzel, The University of Texas at Austin

SAW’s mission: to foster a community of writing center practitioners who support student-athlete writing. SAW attendees engage in lively, purpose-filled conversation, collaborating to further the application of writing center pedagogy and best practices with student-athletes and/or athletics units and promote research and scholarship within the ever-changing and complex athletics landscape. #IWCANCPTW19B13

FAYETTE

SIG: Cross-Institutional Research
Christine Modey, University of Michigan | Alicia Brazeau, College of Wooster | Joseph Cheatle, Jo Mackiweicz, Iowa State University | Genie Giaimo, Middlebury College | Randall W. Monty, University of Texas Rio Grande Valley | Mike Haen, University of Wisconsin-Madison

Writing centers generate abundant data, yet we have not developed strategies for collecting this data across writing centers and making it available to researchers. This Special Interest Group invites participants interested in pursuing research that could be explored in a large data repository of writing center texts (e.g. session notes and transcripts of sessions) to hear about some projects currently underway and to discuss the possibilities for collaborative, cross-institutional work in this area. One possible outcome of this meeting is the identification of a group of researchers committed to sharing writing center data in a cross-institutional data repository. #IWCANCPTW19B14

MORROW

Roundtable: Remaking the Center: Exhibitions, Space, Art, and Community
Chelsea J. Murdock, Clemson University | Jeff Howard, Natalie Zukerman, Rocio Soto, Georgia Institute of Technology

This active roundtable will offer the perspectives of various stakeholders in the creation of art and participation-based exhibitions at a STEM institution writing center. From planning to construction to impact, this session will discuss how the center space is remade to reconnect. The session will include an opportunity for participants to consider hosting their own art- and participation-based exhibitions within their own spaces. #IWCANCPTW19B15

MARION

Roundtable: Concrete Artisans and Conversational Artists: Finding Organization and Inspiration in the WC
Anna Cairney, Cristen Fitzpatrick, St. John’s University

Rather than the tutors being artist and artisan, it is the students who wear those designations. This leads to two different paths of a writing tutor session requiring different modes of instruction and encouragement. This roundtable will attempt to define and explain those different tutoring styles. How do we help the fledgling student who is still learning “the rules”? How do we motivate the graduate student who is learning his or her own voice, attempting to break from conventional methods? #IWCANCPTW19B16
The Art of Mentoring: A Play in Four Acts

Jennifer Daniel, Queens University of Charlotte | Aaron Bea- sley, Union University | Maureen McBride, University of Nevada - Reno | Molly Rentscher, University of the Pacific | Julia Bleakney, Elon University (Moderator/Respondent)

The 2019 IWCA-NCPTW conference theme of “Heart of it All,” emphasizing the lens art, is an apt perspective to consider when understanding the role of mentoring. Mentoring, like art, can be fluid, contingent, and reflexive in practice. While theories of mentoring have an emergent presence in writing center scholarship, there is a rich body of scholarship on mentoring in other disciplines such as business, education, coaching, etc. The panelist will share accounts from both the mentor and the mentees perspectives. We will encourage participants to engage in a discussion of the ways that mentorship has benefited or not benefited them. #IWCANCPTW19B17

The Person Behind the Tutor

Navigating Identity and Discomfort: A study of tutor/student relationships and meaning-making

Jillian D Custodi, SUNY Buffalo State College

This presentation will examine the implications of having a tutoring staff that does not reflect the diversity of the student population, using my own institution as a subject of self-study. I will explore the anxieties and discomfort students may have in approaching tutors with divergent backgrounds, while also considering how tutors work to break down those barriers. #IWCANCPTW19B18

Where Theory and Reality Collide: True Stories from the Writing Center

Kenneth Butterfield, Brigham Young University

As writing tutors, we often study theory, developed by those whose experience is broad and deep. On occasion, however, we will be confronted with situations to which no theory may readily apply. We may be presented with students whose writing we are uncomfortable or unfamiliar with, or we may be placed in situations—such as one involving emotional or mental illness—that require us to shed the cloak of the tutor, heeding our higher call to be human. In such cases, such as the three discussed in this presentation, we must learn to embrace the art of tutoring. #IWCANCPTW19B18

The Art of Balance: Reconciling Nondirective and Directive Tutoring

Katie Milligan, Hannah Fair, Cedarville University

Scholarship on tutoring approaches indicates that though nondirective tutoring is the predominant approach within writing center praxis, students are often dissatisfied with nondirective-style appointments due to unmet expectations. Personally, we struggle to reconcile the impulse to help our writers learn while simultaneously letting them think for themselves. Our research, conducted at a small liberal arts school, examined surveys and case studies, student feedback, and the scholarship of renowned experts in the writing cen-
ter field. This presentation will present our research findings, concluding that incorporating more directive techniques into writing center pedagogy will increase productivity and student satisfaction; thus, nondirective and directive tutoring methods exist on a continuum and maintaining a comfortable balance of both most benefits the writer. #IWCANCPTW19B18

Session C

Thursday, October 17 | 11:50am - 1:05pm

FAIRFIELD

“Hey, big spender, spend a little time with me”: Lessons from Case Studies of Writing Center Sponsorship

Rebecca Hallman Martini, University of Georgia | Harry Denney, Purdue University | Valerie Balester, Texas A&M University

Given that writing center studies has yet to deeply interrogate avenues for sustainability, each speaker on this panel will provide a case study of working within and/or against “sponsorship” in a writing center and address the possibilities and limitations of their institutional experiences. #IWCANCPTW19C1

FRANKLIN A

One Word: Graduates

Facilitating the Art of Becoming-Scholar: Graduate Writing Support Within and Against Positivist Consensus

Adam Haley, Oregon State University

How can graduate writing support attend responsibly both to the artisanal task of reproducing disciplinary codes/ways of knowing and to the artistic task of innovating beyond those norms? Given the dominance of positivist epistemologies within the neoliberal academy, can a graduate writing center be a force for epistemic pluralism and against epistemic closure, while also supporting students in moving fluently within the confines of disciplinary codes? This presentation will explore these questions, locating the push-and-pull between imitation and originality at the heart of graduate students’ development—and thus at the heart of graduate writing support. #IWCANCPTW19C2

Re-Imagining the Graduate Student Writing “Bootcamp” to Promote Long-Term Changes in Graduate Students’ Writing Practices

Erica Bender, University of California - San Diego

This presentation will discuss the ethos of graduate student writing bootcamps and present findings from a year-long data collection process with participants of Graduate Writing Retreats at UC San Diego. We will imagine alternative ways to structure graduate writing programs and share pragmatic ideas for transforming dissertation bootcamp-style programming from transactional, short-term interventions into programs that change students’ understanding of themselves as writers and help them develop sustainable daily writing practices. #IWCANCPTW19C2
Coping with Emotional Labor: A Case Study of 6 Graduate Consultants

Elizabeth Soule, Josh Christian, University of Louisville

In this presentation, we contribute to ongoing discussions on emotional labor in the writing center through offering the results of our case study. We investigated the ways in which graduate writing consultants in our writing center were impacted by emotional experiences, as well as the coping mechanisms consultants utilized to mitigate these experiences. Through interviews with both graduate consultants and the lead writing center administrator, we found that consultants’ ability to compartmentalize, the development of strong relationships amongst cohort members, and the support of administrators contributed significantly to the emotional wellbeing of graduate consultants. #IWCANCPTW19C2

Reading, Research, and Harmony

Learning from Literacy Theory: Reading in the Writing Center

Daniel Keller, Ohio State University Newark

When training writing center tutors to help with reading, crucial elements of literacy theory should be involved. I explain how those elements fit into a framework for guiding tutors with the difficult task of tutoring reading. #IWCANCPTW19C3

“Flow” and the Art of Advice-Giving

Julie Williams, Erin Flewelling, San Diego State University

We celebrate the art of advice-giving. We examine what Csikszentmihalyi describes as “flow” looks like to writers and tutors. We discuss how tutor trainers can help develop the skills “needed to cope with the challenge of a situation” in a way that “becomes spontaneous, almost automatic,” yet completely absorbing. We describe the nature and ethics of advice-giving in three different disciplines: social work, philosophy, and psychology. Finally we incorporate these new disciplinary perspectives to help tutors improvise creatively as advice-givers. In this way we hope to empower tutors to experience what Csikszentmihalyi describes as a “harmonious whole” or “flow.” #IWCANCPTW19C3

Tutoring is in the eye of the beholder: the art of tutoring through collaborative research and mentorship

Nicole Emmelhainz, Christopher Newport University

Preparing undergraduate students to serve as writing consultants is important work, especially if students begin with an expectation that there is a “right way” to tutor writing and they must learn it. To challenge this expectation, the writing center director must help potential consultants find their own way to approach the art of tutoring writing, one that is inherently adaptive in nature. This presentation will discuss a collaborative, semester-long mentorship project designed to help students both in their writing center research efforts, as well as their learning of a variety of tutoring writing approaches. #IWCANCPTW19C3
Crafting Institutional Relationships with First Generation Students: Two Methodologies

Michelle Miley, Lauren Adams, Juliana Greene, Anna Couch, Montana State University | Beth Towle, Salisbury University

Our panel draws from two IWCA Research Grant-supported studies and offers two methodologies for studying institutional relationships. These studies bring awareness to how we craft the relationship between writing centers, first generation students, and our institutions. The first study, presented by a research team of director and undergraduate tutors, maps the relationship between a population of typically first generation, rural college students and academic writing through institutional ethnography (Smith 2005). The second presentation presents results from research across thirteen different small institutions, using relationship-mapping as a methodology for institutional critique (Porter, et al. 2000). #IWCANCP19C4

Workshop: Everyone has a story to tell, even writing centers

Annette Cooper, University of Nevada Reno

In this workshop, the presenter will provide an overview of her center’s events that intentionally elicit narratives, such as the Human Library, Writing the Self, and How We Write. By highlighting these events, the presenter will help participants understand how narratives function for them and for other people (such as students who use writing centers). Additionally, the presenter will provide writing center scholarship to support the importance and use of narratives in writing center work. #IWCANCP19C5

Outside Looking In: What Professors and Students Think about the Writing Center

What do Professors Think about the Writing Center?

Joel Spriegel, Isabel Johnson, Mattheus Colyn, Calvin University

Writing centers everywhere can better serve the needs of their campuses by understanding our interactions with faculty and with student clients. Inspired by former IWCA presentations, this study is based on interviews with Calvin University faculty and students and on client surveys. In addition to revealing areas where our own Rhetoric Center can improve — from the work we do in the center to the way we communicate our mission, role, and skills to our constituency — we emphasize the importance of strong partnerships between faculty and the writing center, and we offer suggestions based on our findings. #IWCANCP19C6

On Becoming an Artist Through Assessment: Responding to Student Dissatisfaction in the Writing Center

Natalie Delemeester, Saginaw Valley State University

This presentation will use data from student exit surveys to begin to assess students’ negative perceptions of our writing center. Specifically, the presentation will focus on factors such as students’ dissatisfaction and/or misconceptions about our tutoring pedagogy/practices, as well as their concerns about inter-
personal dynamics with their tutors. Participants in this session will learn ways to assess—and potentially address—barriers which might prevent students from using the writing center. #IWCANCPTW19C6

**Disciplinary Knowledge**

*A Content Canvas: Reimaging Writing Centers as STEM Triage Stations*

*Morgan Marilyn Douglas*, Rowan University

STEM individuals are changing the way they communicate, listen and respond to the socially diverse communication challenges surrounding their academic and professional careers to meet the needs of their audiences. In response, writing centers are imagining STEM individuals work as a canvas. Writing center tutors help them define the shapes, context, imagery, shadowing, voice and tone in their writing methods for their audiences. The presenter shares quantitative data analysis showing the effects of STEM outreach and how their writing center has become a triage station for STEM student writing, followed by a discussion on STEM writing and writing center work. #IWCANCPTW19C7

*Who Can Tutor Science Papers? An Empirical Study of Generalized and Specialized Tutoring in Biology Courses*

*Jack Nielsen*, Southern Utah University

Often, writing centers are staffed by humanities majors who may feel uncomfortable with papers outside of their field, such as research or scientific papers. Our writing center tutors proposed and carried out an IRB-approved study to examine the influence of different writing interventions on students’ work. Our research suggests that tutors don’t need to pertain to the sciences to tutor scientific papers. Our presentation will cover our research process as well as focus on the art of scientific writing and how it can be adequately tutored by students from all disciplines. #IWCANCPTW19C7

**The Transfer of Disciplinary Knowledge in the Tutorial Session**

*Emily Hamme, Brittany Gelb*, Muhlenberg College

In “Tutoring for Transfer,” Heather N. Hill emphasizes the potential for writing centers to educate tutors on transfer theory, a strategy to help writers transfer writing-related knowledge beyond present assignments (WCJ 2016). David Bartholomae has articulated in “Inventing the University” that engaging with an unfamiliar, specialized discourse is the most fundamental writing-related skill for students to acquire (JBW 1986). We will put Hill in conversation with Bartholomae to explore the transfer of disciplinary writing-related knowledge. To what extent do both a tutor and tutee’s disciplinary knowledge manifest and affect transfer? What are “model moves” for effective disciplinary knowledge transfer? #IWCANCPTW19C7

**The Art of Life and Death: The Unique Ethical Consequences of Writing Centers in Professional Military Education**

*Jeffrey Turner, May Chung*, National Defense University |
Writing center ethics discussions focus on the first-degree implications of student work, but writing centers within military institutions further require addressing second- and third-degree consequences to career, country, and life and death decision making. Through writing instruction, military officers come to appreciate that their written communication can have serious consequences. Writing centers also need to account for the students’ particular experiential knowledge and ethical responsibilities. The panelists, all of whom work in writing centers at Department of Defense educational institutions, will address the ethical basis of center work in terms of technology, pedagogy, and culture.

#IWANCPTW19C8

Workshop: Tutor Training as Bricolage: How Qualitative Interviewing Strategies Enhance Tutor Agency

Denise K. Krane, Santa Clara University

This workshop provides an overview of qualitative interviewing strategies, especially categories of questions beyond open-ended and closed. By helping participants understand what responses can be elicited by various question types and by explaining how such varied questions can best be used within a tutoring session, the workshop leader will help to clarify how writing center faculty and staff can incorporate qualitative interviewing strategies in tutor training courses or workshops so tutors feel greater agency when finding a balance between directive and non-directive strategies. #IWANCPTW19C9

Workshop: A Collage of Ideas: Using art to foster diverse writing and stress regulation

Nicole Tota, Cate Romano, Carmen Grasso, Grace Van Cleef, Rowan University

In this workshop, we discuss the challenges that first year writing center students face in balancing their goals and unique writing style with the requirements of their classrooms. We guide participants in using collage, blackout poetry, and other artistic elements as a metaphor to represent diverse writing styles and backgrounds and model these techniques for use in tutoring sessions as a self-regulating, stress relief tool. The goal of this session is to reframe tutoring attitudes surrounding first year writing so that common “problems” are instead viewed as contributions to an artistic whole, similar to a collage of ideas and skills. #IWANCPTW19C11

Workshop: Drawing and Erasing Lines: The Moral and Ethical Dilemmas of High-Stakes Consultations

Sarah Larson, Jill Quandt, Olivia Larson, University of Nebraska at Omaha

During this 75-minute interactive workshop, participants will work through varying levels of personal and academic high-stakes consultations to explore the implications of Lisa Delpit’s fourth aspect of power. The participants’ understanding of process pedagogy will be challenged through specific scenarios, and they will leave with knowledge on how to navigate their own tutoring values with the immediate needs of their clients. #IWANCPTW19C12
Roundtable: *Flash Tutoring and Questions of Access*

**Tom Deans, Kyle Barron, Sophie Buckner, Kathryn Warrender-Hill, University of Connecticut**

This roundtable invites discussion of a pilot program that layers quick, unscheduled sessions into the regular tutoring schedule of a large public university writing center. Drawing on a review of similar practices at other institutions as well as surveys and interviews at our home institution, we are researching student attitudes and usage patterns, with particular attention to how flash tutoring could widen access by drawing in students who otherwise might not come to the writing center. *#IWCANCPTW19C13*

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**Disciplinary Knowledge**

*Looking Inwards: Investigating Implicit Bias through Everyday Data Collection Processes*

**Emma Saturday, Boya Ren, Kyle Sung, University of California - San Diego**

This presentation seeks to explore the art of everyday data collection processes and how writing center data may be used to study indicators of implicit bias. Using multiple data points, including student intake forms, post-session report forms, student visa status, linguistic identity user surveys, and tutor responses to the Harvard Implicit Association test, we investigate 1) whether implicit bias against international students exists amongst our tutors and 2) how we might assess indicators of implicit bias using our existing data. *#IWCANCPTW19C14*

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*Interactive Organization of Embodied Action in Writing Center Tutorials*

**Bruce Kovanen, University of Illinois at Urbana-Champaign**

This microanalysis aims to widen the semiotic range of studies on tutorial interactions by focusing on the interactional organization of embodied actions that take place during a tutorial. This study examines how tutors and tutees create the tutorial space, chart a course of action, forge joint attention, and organize their activity using multiple semiotics. In this presentation, I will examine the ways in which the participation framework of the tutorial serves to guide and direct talk during the session, with a particular investment in environmentally coupled gestures (e.g., pointing) that serve to direct gaze and attention. *#IWCANCPTW19C14*

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*Grammarly vs. Face-to-face Tutoring at the Writing Center: ESL Student Writers’ Perceptions*

**Havva Ozer, Jing Zhang, Indiana University of Pennsylvania**

The purpose of this session is to report English as a Second Language (ESL) writers’ perceptions of Grammarly, an online grammar checker, in relation to face-to-face tutoring at the writing center. The session presents the results rendered from the analysis of an anonymous online survey taken by 43 ESL student writers studying at colleges in the United States. *#IWCANCPTW19C14*

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**SIG: Two Year and Community College**

**Leah Schell-Barber, Stark State College**
This special interest group meeting will be a time for two year and community college professionals to connect and discuss interests, successes, and concerns. #IWCANCPTW19C15

**FAYETTE**

*Writing is not Natural, and other Liberating Threshold Concepts*

**Karen Saupe, Megan Sloterbeek**, Calvin University

How does growing awareness of “threshold concepts” in writing (as described in Naming What We Know, ed. Adler-Kassner and Wardle) affect students’ purposes and expectations— and our approaches to writing center sessions? As we begin a study of how student awareness of these concepts affects what happens in sessions, we hope to learn from attendees’ experiences. Ultimately we hope to identify concepts that make a significant and positive difference in how students approach the work of writing, and to reach conclusions about how best to introduce such concepts with other clients. #IWCANCPTW19C16

**MORROW**

*Roundtable: Catching Lightning in a Bottle: Sustainability and Progress in a Peer-Based Writing Center*

**Jeanne Ruscoe Smith**, Kent State University | **Mike Mattison**, Wittenberg University

Anyone who has ever directed a writing center relying on peer tutors knows the sisyphean task of sustaining innovations in a setting where the staff can turn over as quickly 100% every three semesters. Experienced tutors are replaced with incoming ones, and we lose the depth of conversational experience that their predecessors had built. How can we turn from lightning to electricity? How can we build solid, sustainable approaches to educating and training peer tutors, knowing how the brevity of their stay? We’ll discuss how sustainability affects our ability to change individually as centers and evolve collectively as a field. #IWCANCPTW19C17

**MARION**

*Roundtable: Installation Art: Thinking About Writing Outside the Studio*

**Alan Schulte**, Franklin Pierce University

As writing center staff and administrators, we serve as artists in the creative ways we conduct our work, but we must also be curators of art installations, in that we arrange and display our craft in thoughtful spaces within the community that are of the greatest benefit. This presentation seeks to identify how writing centers currently function as thoughtfully curated installations providing a visible and accessible resource for the art of writing. Writing center staff and administrators will present and discuss ongoing research that underscores the impact of center placement and services within the campus community. #IWCANCPTW19C18

**KNOX**

*Bilingualism, Multilingualism, Translingualism — We Do All*

**Xuan Jiang, Jennifer Peña, Mario Avalos, Nicole Larraguibel**, Florida International University
This panel will discuss how to promote bilingualism, multilingualism and translinguism in a writing center of, by and for multilingual students. A writing center can be a hub of arts and artists, with the metaphor that one language is one color. Tutors and tutees, as artists, carry their color(s) to use, swap, exchange, interact, and mix colors and create new colors in their tutoring sessions at Florida International University Center for Excellence in Writing (CEW). Beyond tutoring, CEW creates contact zones of “colors” by offering conversation circles in English, Spanish, and Mandarin for students to utilize their colors verbally. #IWCANCPTW19C19

**CHAMPAIGN**

Redeveloping Tutor Training: Supporting Tutors’ Work with English as an Additional Language Writers

Mark Lazio, Nicole Huff, Paige M. Gilberg, Hannah Thornby, DePaul University

As universities continue to globalize, writing centers work with writers from increasingly diverse educational experiences, cultural traditions, and languages. As administrators and tutors respond to the shift in needs of the writers with whom we work, it is important that our tutors’ practices adapt to and accommodate the changing populations of writers. This panel invites participants to reimagine how their centers serve English as an Additional Language (EAL) writers, especially international writers. The presenters will discuss how their program has redeveloped its approach to tutor training and professional development to better support its center’s work with EAL writers. #IWCANCPTW19C20

**FAIRFIELD**

The Art of Elective Integration: Interweaving Research and Writing Tutoring Services at a Public Liberal Arts College

Katherine Tirabassi, Elizabeth Dolinger, Tom Lupetin, Sav Nickerson, Arianna Jones, Keene State College

Writing and research are complementary, recursive processes; integrating research and writing tutoring can highlight this connection. In this panel, a writing center director, assistant director, a librarian, and undergraduate tutors will discuss the benefits and challenges of integrating elements of their research and writing tutoring services, including training, staffing, and negotiating distinct programmatic cultures and identities. Participants will be invited to share their experiences with and questions about programmatic integration in a conversational Q&A. #IWCANCPTW19D1

**FRANKLIN A**

The Art of What We Do: Breaking New Ground through Assessment

Andrea Rosso Efthymiou, Marilyn Buono, Aisha Wilson-Carter, Hofstra University

This panel presents data gathered from a longitudinal, wholistic writing center
assessment that collected data from student surveys, tutors’ client reports, and tutors’ quantitative and qualitative responses to their work outside of tutoring sessions. Through presenters’ perspectives as administrators and tutors, we hope that this robust triangulation of data provides a richer and more balanced picture of our findings, beyond simply capturing writing center usage or solely focusing on writing “skills.” #IWCANCPTW19D2

FRANKLIN B

Being (In)Direct

The DIY Staff Meeting: A RAD Approach to Ongoing Consultant Education

Megan J. Kelly, Juli Parrish, University of Denver

To address the logistical challenge of getting our whole staff together regularly to engage in the ongoing education, collaborative problem solving, and community building we value, we developed a do-it-yourself (DIY) structure for staff meetings. In our talk, we present the design and rationale of our DIY structure, show how we use the notes that come out of meetings to assess our practices and identify needs for consultant education, share consultant perspectives on the DIY’s, and discuss how our approach to consultant education has changed as a result of integrating RAD thinking in our writing center. #IWCANCPTW19D3

The Agony and the Ecstasy: A Director’s Role in Training New Writing Center Staff

Matthew Balk, University of Colorado Colorado Springs

Writing Center Directors are a passionate group of educators who want students and staff to succeed in both writing and consulting. We train staff to value student agency in the tutoring process, but what happens during the staff training process, especially when the Director’s natural impulses are too perfectionist? How can the director maintain consultant agency and allow student consultants to grow? The presenter will use interviews with experienced and newly hired staff at the university Writing Center to examine the efficiency of these practices. #IWCANCPTW19D3

FRANKLIN C

An International Canvas

Providing Support for Writing Instructors of Multilingual Writers Through Writing Center Programming

Zhaozhe Wang, Purdue University

The purpose of this presentation is to provide a thorough understanding of writing instructors’ challenges, which will help writing centers provide meaningful and ethical support for writing instructors as well as their multilingual students. Toward this goal, we surveyed first-year writing instructors at Purdue University about the challenges they experience when working with multilingual students. Based on our findings, we will discuss research-informed support programs that writing centers could offer to address writing instructors’ needs. The audience may benefit from reflecting on their own institutional contexts and practices in terms of addressing instructors’ challenges through writing center programming. #IWCANCPTW19D4
ACE-ing Multilingual Student Retention by Moving Away from Arbitrary Efforts

**Kylie Park**, Southern Utah University

Writing center tutors from Southern Utah University have traveled to China to aid incoming transfer students for the past four summers. However, these multilingual learners seldom visit the writing center after transferring. The progress gained during the few weeks in China has been halted because retention efforts have been arbitrary. This is concerning because the writing center is perfectly equipped to help these students. As one of the few places on any college campus where multilingual students have academic conversations with their peers in English, the writing center needs to more actively join the multilingual transfer student retention team. #IWCANCPTW19D4

Perceptions of Non-Native English Speaking Tutors in American Writing Centers

**Eleanor Lenoe, Jingxuan Wang**, University of Rochester

As international students attend American colleges at ever-increasing rates, writing centers are hiring more multilingual writing tutors. Though the phenomenon of non-native speaking English writing tutors is becoming more common, there is little research relating to the tutors, let alone how they are perceived by their tutees and undergraduate students. Our research aims to change that. Through an extensive survey and interview process, we have investigated undergraduate student perceptions of non-native english speaking tutors to find out their unique benefits and the ways in which writing centers can better train all their tutors, native and non-native speakers alike. #IWCANCPTW19D4


**Tammy Conard-Salvo, Isaac Wang, Gentry Lee, Steven Dawson**, Purdue University

Writing centers have been and persist as spaces where whiteness creates a suffocating reality for people of color, and issues of diversity and inclusion often remain unaddressed in practice. This workshop enables participants to engage with our heuristics-based diversity training curriculum, which has empowered our tutors to serve as “decolonial agents” (García, 2017) and encouraged them to assess how language, power, and discomfort function in a tutoring session. Participants will use the heuristic to analyze sessions as a step toward decolonizing their centers. #IWCANCPTW19D5

Re-framing Anxiety in the Writing Center

**B (Bethany) Van Aken, Bailey Cowden**, New College of Florida

Rebecca Day Babcock (2015) reported that the most common disability in college is anxiety and depression, but much of the current writing center research mainly observes physical disabilities. Prospective research has found that writing center appointments were associated with a significant reduction in general anxiety. Writing centers research should focus on writing anxieties, learning disabilities, and self efficacy to improve services to students. The first
presenter will explain different tactics for tackling writing anxiety. The second presenter will introduce research on the effects of writing center appointments on anxiety. This experience will conclude with an audience discussion on this content. #IWCANCPTW19D6

**DELAWARE B**

Workshop: *The Art of Admitting “I Don’t Know”: Confronting Uncertainty in Writing Center Consultations*

R. Mark Hall, University of Central Florida | David Stock, Brigham Young University | Rebecca Nowacek, Marquette University

With data drawn from three different writing centers, this workshop will engage participants in examining moments of uncertainty in tutoring, for both writers and tutors. Together, we will explore the consequences of “I don’t know” and steps we might take to guide tutors to notice and to make productive use of instances of uncertainty. #IWCANCPTW19D7

**DELAWARE C**

*The Art of Feedback: Reactions within the Writing Center*

Ayoko Djisseglo, Ariana Antonelli, Kiera Gnatz, University of Illinois at Chicago

This research aims to evaluate the difference in constructive feedback between online feedback versus paper feedback forms. In addition to evaluating these, we will assess how both tutors and writers respond to such feedback. Exploring this art of feedback in the Writing Center can reveal valuable information on different reactions. This research can also better our understanding of the individuals that make up the Writing Center environment and their voices. #IWCANCPTW19D8

**DELAWARE D**

*Knowing Better than to ‘Know Better’: Listening, Improvisation, and Collaboration as Artists and Artisans*

Jessica Newman, University of Louisville and Jefferson Community and Technical College | Christopher Stuck, Edward English, University of Louisville | Cassandra Book, University of Louisville and Old Dominion University

The panel is interested in the ways that writing center consultations and research involve reacting through informed, principled improvisation. The processes of this improvisation can be broken down into 1) making informed decisions about artisanal versus artistic approaches according to the writers needs, and 2) making ethical decisions and being aware of the ethics involved in working with writers and participants within particular contexts. The panel demonstrates the importance of both artistic and artisanal approaches in writing center work through highlighting the decision-making of consultants, mentors, and researchers. #IWCANCPTW19D9

**UNION A**

Roundtable: *Sculpting Rapport: Using Humor to Instruct and Ease in the Writing Center*

Miracle M. Gant, Sabrina Locke, Frances Duncan, The University of Mary Hardin-Baylor
Just as sculptors have their tools and marble slabs, so tutors have their words and tutees. One of the most widely used session-sculpting materials is humor. In this session, participants will exchange ideas about humor’s place in the writing appointment. The presenters will be sharing the data they have collected in their own sessions about their use of humor and tutees’ reactions. The line between artistry and artisanal skill in tutoring with humor is blurred as it can both reinforce traditional instruction methods and be tailored to fit each tutor and tutee’s personality and rapport. #IWCANCPTW19D10

UNION B

Workshop: Crossing Boundaries and Putting Up Walls: A Workshop on Heightening Awareness of Consultant and Client Boundaries to Develop a Flexible and Open Practice

Kirsten Jamsen, Leah Moreno, Kim Strain, University of Minnesota – Twin Cities

Drawing from the fields of counseling and writing center pedagogy, this workshop explores moments of boundary crossing and setting in writing center consultations and how these moments have important potential to elevate our individual consultation practices. Using freewriting and drawing, along with writing center case studies and scenarios, we’ll explore together how heightened awareness of our own boundaries and those of our students can help us “bring to each moment an awareness of and investment in what is actually happening” (Sherwood, 2007, pg. 105). #IWCANCPTW19D11

UNION C

Workshop: Survivor Allies in the Writing Center

Grace Pregent, Michigan State University | John Hawkins, Loyola University Chicago

Informed by a partnership with Loyola’s Senior Health Educator and Advocacy Coordinator, this cross-institutional workshop will focus on fostering an orientation of allyship in the writing center, especially in terms of working with survivors of gender-based violence. We will practice methods of offering survivors emotional aid, particularly critical listening and empathizing, as well as tangible support in the form of both campus and community resources. We will also discuss the complexities of reporting and representation at our different centers and how best to care for consultants themselves within their workplace. #IWCANCPTW19D12

UNION D

Workshop: From Image to Argument: Supporting Clients Writing About Visual Texts

Megan Minarich, Vanderbilt University

While some disciplines have traditionally relied upon writing about visual texts (art history, film and media studies), others are incorporating such writing into their classrooms and assignments (English, history, communication studies, women’s and gender studies, and more). Thus, generalist peer writing consultants can increasingly be called upon to work with clients writing visual arts essays for diverse courses. Workshop participants will learn about common student essay genres in art history and film studies, hear faculty and student writing advice, and examine sample assignments and student essays in order to recognize strategies for better assisting these clients. #IWCANCPTW19D13
Ch-Ch-Ch-Changes

Tutoring Creative Writers: Addressing Tutors’ Concerns
Havva Zorluel Ozer, Indiana University of Pennsylvania

The current study examines writing center tutors’ concerns with tutoring creative writers. Twenty-eight (N=28) tutors participated in an anonymous online survey. Tutors responded to an open-ended question regarding their concerns with tutoring creative writers and reported demographic data. The data were analyzed through thematic coding. The majority of the tutors reported that they had experience in tutoring a variety of creative writing genres in the writing centers. The analysis of the tutors’ responses revealed that tutors’ concerns with tutoring creative writers emerged from discipline specific and tutoring-related issues. Implications were drawn for addressing tutors’ concerns. #IWCANCPTW19D12

Writing Together: Research on Graduate Student Motivation and Accountability Writing Groups
Alyssa Chrisman, The Ohio State University

This presentation focuses on the results of a study completed in various graduate student motivation and accountability writing groups. Ultimately, I argue that students in these groups use languaging during weekly check-ins to learn the genre of the dissertation. Dissertation writing is a notoriously isolating process, and the relationships that are built in this community of practice facilitate student learning, motivation, and accountability. Overall, I hope for participants to gain an understanding of the potential of graduate student writing groups focused on motivation and accountability, as well as some resources for how to enact such groups in their own writing centers. #IWCANCPTW19D12

Peer (tutor) in with Caution: What happens when a writing center becomes something new?
Jenny Goransson, West Springfield High School & George Mason University

When a writing center expands into a peer tutoring center, what is lost and what is gained? This presentation will explore these questions from the perspective of a high school director who experienced this firsthand in 2017. She will share the results of qualitative research she conducted to see how her tutors perceived the expansion from WC to PT, which includes artistic responses. Participants will be encouraged to share their own experiences with changes like these, including expansion into a research center, or collaborating with an existing STEM, math, or communications center. #IWCANCPTW19D12

Workshop: What Do You Mean? The Art of Plain Language in Writing Centers and Academia.
Madison Martinez, Boise State University

The move towards plain language shows a need for easily understandable communication (Harper & Zimmerman, 2009). The National Center for Education Statistics (2012) showed that 18% of adults in the U.S perform at/below the lowest level of the PIAAC literacy scale. Students are no exception. This session will aim to dissect the ways we speak by constructing a mural composed of words and pictures which tackles and breaks down language that has
been used within our centers that is confusing, complicated, or problematic. 

#IWCANCPTW19D13

FAYETTE

Workshop: Co-constructing Theory and Practice in Writing Centers Around the Globe: Challenges and Opportunities

Thais Rodrigues Cons, Janice I. Nodari, Camila Ribeiro de Almeida Rezende, Helena Stürmer, Osíris Veríssimo Rodrigues, Daniel Persia, Federal University of Paraná

Brazil’s first writing center, CAPA, is very much shaped by its local context. Sometimes that context requires us to push back against commonly held writing center practices. This hands-on workshop employs the framework of decolonization to take a more in-depth look at power dynamics and local construction of knowledge within our centers. Participants will engage in a problem-based learning exercise, analyzing several real scenarios and sharing some of their own. Our ultimate goal is to create a stronger resistance network, particularly among international centers, so that we can further question hegemonic views of writing and work more collaboratively across borders. 

#IWCANCPTW19D14

MORROW

Roundtable: Classed Artists, First-Gen Aristans: Writing Center Professionals and the Middle-Class Academy

Lisha Daniels Storey, Austin College | Anna Rita Napoleone, Robin Garabedian, University of Massachusetts - Amherst

In this roundtable, three writing center professionals seek to facilitate a conversation about how classed identities impact the ways writing center directors can/are able to enact artist and artisan roles. Our objective is for attendees to leave our session prepared to continue the process of interrogating how classed identities and institutional systems impact our choices and performances as writing center professionals. 

#IWCANCPTW19D15

MARION

IWCA Town Hall: IWCA Meet the Officers

John Nordlof, Eastern University | Jackie Grutsch McKinney, Ball State University | Michelle Miley, Montana State University

This session is an opportunity to meet the IWCA officers and ask the questions, learn about upcoming events and initiatives, and find out ways you can get involved in the organization! 

#IWCANCPTW19D16

KNOX

Rurality and Religion

Paving the Way for Diversity in the Writing Center: Empowering Rural Writers and Recognizing Differences

Joseph Brili, Pennsylvania State University

How can Writing Centers better accommodate first/second-generation and rural students’ expectations of the Writing Center? This can be done by having tutors learn how to work with students from different family, ethnic, and ra-
cial backgrounds to ensure that each tutee’s needs meet their personal goals. Tutors can help writers reach these milestones by being considerate of their diverse background, allowing their tutee to actively participate in a discussion concerning their writing, and to provide aid that will ensure them that they incorporate their identity into their writing. #IWCANCPTW19D17

They Don’t Need Fixing: Empowering the Home Dialects of Tutees from Rural Backgrounds
Sarah Losco, Pennsylvania State University

We want our tutees to be successful, but what about when the consequences of prioritizing success over creativity of expression threaten to devalue or erase a tutee’s cultural identity? A flurry of attention has recently surrounded “students’ right to their own language,” but how exactly is this resolution enacted in tutorials and who is being considered? Students who speak in rural dialects are not often represented in these discourses. How can we widen our concept of what a student’s “own language” entails as well as balance our desire for tutee success with the validation of tutees’ identities and dialects? #IWCANCPTW19D17

Religion in the Writing Center: What Role Does it Play?
SaraGrace Kimball, Pennsylvania State University

Religion has held a place in the arts since the beginning of civilization. Religion, or lack thereof, is an integral part of our identities as members of Writing Centers. Tutors, tutees, and directors all come from differing religious backgrounds. Where do these religious undertones appear in tutorials? How do these differences or similarities shape the direction of the tutorial? How can we, as tutors, use our own religious beliefs in accepting ways that will not overlook or overpower the tutee’s beliefs? #IWCANCPTW19D17

Recanvassing Writing Center Spaces for Non-Traditional Students
Amanda Micheletty, Miranda Kuehmichel, Gretchen Garner, Boise State University

Our panel will address inclusive practices for underserved non-traditional students. We will explore and complicate writing center approaches impacting the ever-expanding presence of non-traditional students in our universities. Our research forwards questions about how we might manage being a part of dominant academic institutions (Denny, 2010; Grimm, 1996) while advocating for change within our spaces. We will demonstrate possibilities for the advocacy of non-traditional students, initiating further conversations with regard to how writing centers are uniquely positioned to serve this population. #IWCANCPTW19D18
FAIRFIELD

*Researching the “Heart” of Writing Center Work: Emotional Labor, Job Satisfaction, Burnout, and Turnover Intention among Writing Center Administrators*

Rebecca L Jackson, Texas State University | Jackie Grutsch McKinney, Ball State University | Nicole Caswell, East Carolina University

In *The Working Lives of New Writing Center Directors*, we documented the degree to which our participants’ jobs required the emotional labor of forming, maintaining, and managing relationships; mentoring; and handling difficult professional situations. Emotional labor emerged as the “heart” of writing center work—necessary, difficult, rewarding. To build on these insights, we launched a five-year survey study in 2016 examining writing center administrators’ emotional labor more broadly and its effects on their personal and professional lives. This panel forwards insights from various angles of the study: data and tentative interpretations, methodological decisions and issues, and implications for future research. #IWCANCPTW19E1

FRANKLIN A

*Gender and Compliments*

“My, What a Lovely Presentation”: The Art of Complimenting

Rinn Ramcke, Wittenberg University

This presentation will study the art of the compliment, considering particularly how praise and compliments in a writing center relate to unconditioned positive regard, from humanistic psychologist Carl Rogers. The session will draw from a study that examined several dozen writing center sessions over a ten-year period, noting how often praise was used in each, and how that use related to the type of session (face-to-face or email), the sex of the tutor, and the experience of the tutor. #IWCANCPTW19E2

*A Gender Setting*

Aly Rutherford, Kyra Hickey, Lucie Hopkins, Muhlenberg College

In his book Facing the Center, Harry Denny writes that “collaboration [is] rife with gendered interaction, and writing processes and attitudes certainly reflect similar codes and social roles” (103). In other words, gender dynamics inform the collaborative venture that is tutoring, which includes both agenda-setting and when the original agenda is revised: agenda-switching. Previous Muhlenberg College IWCA presentations have explored both gender and agenda setting; these concepts have not yet, however, been explored in conversation with each other. Through recontextualizing Denny’s observations, this session will examine the question: to what extent are agenda-setting and -switching moves affected by gender performance? #IWCANCPTW19E2
Echos in the Mirror: Tutor Training

It’s Not Paint-By-Number: Echoing the Style of Campus-Wide Academic Integrity Training at the Writing Center

Leandra Hess, Courtney Bates, Findlay University

After this private, comprehensive university in the Midwest implemented campus-wide academic integrity training, the Writing Center realigned its own style to match the artistry of that training. By adopting its rhetoric as a common touchstone of campus culture, tutors replace the cops-and-robbers approach. Learn more about the results in this shift in style. Such changes take practice, and this presentation shares a faculty-led exercise that helped tutors detect and address potential violations. After that exercise, an undergraduate tutor surveyed her peers to capture their feelings about implementing these strategies in face-to-face and asynchronous email appointments. #IWCANCPTW19E3

Across the Disciplines

Learning to WAC: The Professor Interview as a Tool for Tutoring Across the Curriculum

Marion Wolfe, Alexia Ainsworth, Emily Barton, Ayla McBreen, Kenyon College

This presentation will describe a professor interview assignment as one solution to the challenge of teaching undergraduate Writing Center tutors to work with writers from a variety of academic disciplines. This assignment increases tutors’ knowledge of disciplinary writing conventions, allows tutors to share their newfound knowledge with each other through a presentation, and expands their ideas about what Writing Across the Curriculum might mean. In addition, it is a form of “stealth promotion” of the Writing Center to interviewed professors. The presenter will describe this assignment and elicit feedback from participants on how it might be spread and improved. #IWCANCPTW19E4

A Roomful of Genre Artisans

Thadeus Bowerman, Texas A&M University

Writing center consultants can occupy a distinct (and sometimes wholly unique) position within a university: they interact with writers using many genres of academic writing and see manifold differences within particular genres. From this position, tutors can help ‘socialize’ writers to the communication standards of academic communities by working as artisans of genre. Training in genre analysis may help tutors make the most of their unique vantage point. With this in mind, we will discuss how we can (and whether we should) incorporate the work of genre analysis scholars in standard tutor training. #IWCANCPTW19E4

Ecologies of Absence: Responding to Death in the Writing Center with Empathy and Care

Daymon Kiliman, Josh Green, Sarah Beth Kiliman, Northwest
The Art of Perception, Emotional Intelligence, and Silence in Online Tutoring Sessions

Bethany Meadows, Kat Greene, Kyle Pratt, Ball State University

Many writing centers have synchronous online tutoring sessions. In this panel of three tutor-scholars, we seek to examine how we can break new ground to construct valuable interactions with our clients. In this innovation of artistry, we will specifically look at how tutors can paint their online tutoring canvases. We examine how online tutoring affects how clients perceive gender, how tutors can navigate online sessions with emotional intelligence, and how silence can be used as a “paintbrush” in their rhetorical toolbox. Our panel strives to understand tutors as robust online artists in their centers. #IWCANCPTW19E6
graduate-level writing while simultaneously performing as artists by creatively adapting their tutoring strategies to meet individual clients’ needs. This presentation will explore the theory, training, and resources we use to prepare our undergraduate consultants to provide English language support to graduate students completing advanced coursework in a second language. #IW-CANCP_TW19E8

Cheating or Instructing? Proofreading in the Writing Center

Juhi Kim, Miami University

This study examines the talk and interactions during the writing tutorials and aims to develop an understanding of L2 writers’ writing practice in a face-to-face tutorial in the university writing center. #IW-CANCP_TW19E8

Artisans assisting Artists: Tutor-mediated Peer Review Sessions in the ESOL Program

Anastasiia Kryzhanivska, Kaitlyn “Shay” Hawkins, Emma Lee Guthrie, Bowling Green State University

This presentation will focus on the collaborative effort of the ESOL Program and the Learning Commons writing consultants – in-class tutor-mediated peer review where tutors facilitate peer review in graduate and undergraduate credit-bearing ESOL writing classes. This partnership allowed our tutors to practice their craft as the artisans and ESOL students to embrace their inner artist. We will discuss how the need for this service arose, the set-up of these sessions, the challenges they present, the benefits, and the implications of a classroom/writing center partnership. The session will end with recommendations for future development of tutor-mediated peer review sessions. #IW-CANCP_TW19E8

SIG: “Providing Holistic Support to Graduate Writers”

Kristin Messuri, Texas Tech University | Kyung-Hee Bae, Rice University | Erica Bender, University of California, San Diego | Katherine Kirkpatrick, Clarkson College | Molly Rentscher, University of the Pacific

This special interest group (SIG) is designed to foster a community of writing center professionals who provide support to graduate student writers. Graduate education presents writers with intellectual, professional, and emotional challenges that necessitate a holistic approach to writing support. Therefore, this SIG provides a forum for investigating the theoretical frameworks that inform our practices and sharing innovative strategies and initiatives that address graduate writers’ multifaceted needs. This SIG is co-sponsored by the Consortium on Graduate Communication and welcomes all writing center professionals who are interested in graduate writing support. #IW-CANCP_TW19E9

Workshop: “My Glory Never Dies”: Casting the Student Writer/Actor as Critical Thinker through Arts Facilitation

Cheryldee Huddleston, Alison Scharmota, Naval Postgraduate School

In this workshop session, participants will experience and engage with the reverberating power of ancient myths and current narratives reflecting “military
in the arts.” Sample with Dr. Cheryldee Huddleston, playwright, performer, instructor, and writing coach, the unique short course graduate students—U.S. and foreign national armed forces officers—experience at the Naval Postgraduate School in Monterey, California. Respond hands-on through imagery triggered by “stories of war” in prose, film, theatre, and poetry to access the essential determinant for writing—“What do we think about something?”

**UNION C**

Workshop: *Conservatory to Conversation: Using Voice Training to Prepare tutors for Conversation Partner Appointments with English as Additional Language (EAL) writers*

**Bridget Harris**, DePaul University

As an artist, I believe that the artistic training I receive at my acting conservatory at the University where I am also a peer writing tutor has an undeniable influence upon my work in the writing center. I believe that tutoring, like acting, is an art, and that what we bring from outside the writing center can enhance our tutoring styles and interactions. Using Arthur Lessac’s text, *The Use and Training of the Human Voice—A biodynamic approach to vocal life*, we will explore how Lessac’s method can be used as a tutoring tool when teaching phonetics to English as an Additional Language (EAL) writers. #IWCANCP TW19E10

**UNION D**

Workshop: *Marie Kondo and the Writing Center: Affective Frameworks for Joyful Writing*

**Chessie Alberti**, Linn-Benton Community College | **Addison Koneval**, Ohio State University

Marie Kondo’s concept of “sparking joy” has revolutionized many people’s relationships with their homes and their cleaning methods. But what implications does the KonMari Method have for writing processes? There is a clear precedent for transferring Kondo’s approach to writing work (Rice, Hertzberg), so applying her methodology of joy to the writing center may be equally fruitful. Taking Sarah Ahmed’s approach to affect, we examine ways joy can be a useful tool for helping writers develop more intentional, invested relationships with their writing and how writing centers can aid that relationship by crafting a more inclusive, authentic culture. #IWCANCP TW19E11

**UNION E**

**More than One Way to Say It: Multilingual Tutoring**

*Expanding Multilingual Tutoring: Approaches for Supporting Students Writing in Foreign Languages*

**Michael J. Clark**, University of North Carolina at Chapel Hill

Writing centers already provide significant multilingual support by helping non-native English learners with writing in English. However, as foreign language pedagogy continues to develop greater emphasis on communicative writing rather than on grammatical and lexical accuracy, writing centers can expand the scope of multilingual support by helping students who are writing in foreign languages. In this presentation, I examine the approaches of several multilingual writing centers in order to propose best practices for supporting students who are writing in foreign languages. This information will be espe-
cially beneficial to writing center administrators and tutors at institutions with strong foreign language requirements. #IWCANCPTW19E13

**Understanding Trained Multilingual Consultants’ Strategy Use and Motives in One-on-One Writing Conferences in an EFL Writing Center: A Case Study from an Activity Theory Perspective**

**Yan Li**, Miami University

Guided by the constructs of activity and motive in activity theory, this session investigates trained multilingual consultants’ strategy use and motives for conducting one-on-one writing conferences in a Chinese EFL writing center. It contributes knowledge to the field by relating multilingual consultants’ strategy use to the success of one-on-one writing conferences and their motives to key elements in peer conferencing sessions such as peer stances, peer interaction and power relationship in writing conferences. The study yields a deepened understanding of trained multilingual consultants’ participation in and engagement with peer collaboration, as both artists and artisans, in EFL writing centers. #IWCANCPTW19E13

“**Can You Check My Paper?**: 6 Ways to Support Students’ Language Concerns in the Writing Center**

**Maria Conti Maravillas**, The University of Southern Mississippi

While writing center scholarship and lore has favored redirecting students away from grammar, expression, and mechanics, recent scholarship suggests that this practice may not best serve all students (Salem, 2016; Thompson et al., 2009). Diverse student populations such as students who speak English as an Additional Language (EAL) and students who use non-dominant varieties of English often desire explicit attention to language (Ferris, 2014). In addressing this need, this presentation provides 6 strategies for helping students to identify and revise their own errors. Attendees will leave with a rationale and practical suggestions for each strategy. #IWCANCPTW19E13

**MADISON**

Roundtable: **The (Deep Reading) Struggle is Real: The Art of Weaving Reading Strategies into Writing Center Tutoring Practices**

**Wendy Rider**, Antelope Valley College | **Nicole Blean**, Mt. San Antonio College

College instructors across the curriculum often feel frustrated because students “don’t do the reading.” Many students who do attempt the reading struggle to understand their textbooks and writing prompts fully and integrate the information into their essay assignments. Writing Centers have a unique opportunity to weave reading strategies into the writing tutorial in meaningful ways. Join us for an active discussion about how to promote deep reading in the Writing Center! #IWCANCPTW19E14

**FAYETTE**

(He)Arts and Science: **Multidisciplinary Staffing in a Graduate Writing Center**

**Nancy Welch**, Diana Hackenburg, Arnelle Sambile, University
of Vermont
While most graduate writing centers rely on English departments for their staffing, this panel brings together the coordinator and two consultants from a graduate writing center that draws 75 percent of its staff from the sciences and social sciences. By sketching our institutional context, we want to answer Sarah Summers’ call in Re/Writing the Center for “a more focused sharing of practices across GWCs.” At the same time, our presentations will cut against the expectation that what graduate students seek and what graduate writing consultants offer is discipline-specific expertise that also reproduces academic disciplines and identities as usual. #IWANCPTW19E15

MORROW

Roundtable: Connecting Art and the Artisan: Training and Consulting with Creative Framing
K.D. King, MiraCosta Colleg | Lindsey Allgood, University of California - Irvine

The leaders of this session share a belief that creativity is an innate human characteristic and that writing is a craft every artisan can master. We also believe that the close relationship between creative and academic writing processes provides opportunities for art-full practices which enhance writerly and consultant-ly confidence and (self-)efficacy and facilitate meaning-making. Our presentation will describe training pieces and a tutoring approach which use creative projects to achieve these results. We look forward to discussing these practices with participants as well as learning how they connect art and artisans in their centers. #IWANCPTW19E16

MARION

NCPTW - open meeting - starts at 2:45pm
#IWANCPTW19E17

KNOX

Portraits from the Profession: The (He)art of Writing Center Work
Ann Blakeslee, Beth Sabo, Eastern Michigan University | Rebecca Crews, Miami University of Ohio | Sarah Primeau, Wayne State University | Chelsea Lonsdale, Henry Ford College | Jackie Kauza, The Ohio State University | Jessica Winck, University of Maine at Augusta-Bangor

This panel brings together six writing center and composition specialists who share the same mentor, the director of a writing center at which all of them worked as graduate students. This director has been a strong influence on many careers, shaping the writing center “art” these professionals have created as they have moved on to other institutions and roles. In this session, the presenters share how their experiences working in this writing center with this director shaped their professional paths, along with their practices as teachers, tutors, doctoral students, researchers, and administrators. #IWANCPTW19E18

CHAMPAIGN

Researcher as Artist & Artisan: Research as a Discovery and Meaning Making Process in the Writing Center
Megan Boeshart, Old Dominion University
In response to various calls for RAD research in Writing Centers, this panel seeks to discuss the ways in which undergraduate and graduate students might engage in research within the writing center. We see the role of researcher in writing centers as both artist (engaging in creating new knowledge) and artisan (making informed decisions and building on the knowledge other researchers have already shared). Our panel hopes to provide takeaways for how undergraduate and graduate students navigate the use of the writing center as a research site in a way that is both useful to their own professional development and to the field as a whole. #IWCANCPTW19E19

**Session F**

**Thursday, October 17 | 4:40pm - 5:55pm**

**FRANKLIN A**

*The Art of Engagement: Improving Accountability, Morale, and Assessment through Creative (Data) Management*

Alice Batt, Kristin Gilger, Vicente Lozano, Rachel Forsyth, University of Texas at Austin

When our UWC moved to a larger space and hired more consultants, we discovered that less direct supervision correlated to decreased accountability and increased desire for feedback among consultants. At the same time, launching a new program, graduate services, stretched our thinking about the kind of information we need to collect to demonstrate success. In this session, our data team will share its conclusions about: 1) how data visualizations can be deployed to foster accountability and morale among 100 part-time employees, and 2) best practices for collecting data needed to suggest correlation between writing center use and successful graduate work. #IWCANCPTW19F1

**FRANKLIN B**

*Tutors in Bloom*

*Artistry, Surprise, and Improvisation: Embracing Bloom’s Affective Domain in the Writing Center*

Erin Flewelling, Julie Williams, Joe Bush, Lily Holmes, San Diego State University

Artistry in tutoring requires tutors to “embrace surprise, . . . meet unexpected circumstances, . . . improvise appropriate and effective help for writers” (Sherwood). This is difficult when tutors view themselves as editors or their clients as “papers.” Review of Bloom’s taxonomy allows attention to the affective and cognitive domains. Although the cognitive domain is widely used in higher education, the affective is less recognized. Research indicates it is equally important to effective teaching and learning. Integrating the affective domain in tutor training allows consideration of the whole person—values, motivations, experiences, emotions—not just their paper (Beard, Clegg, and Smith), allowing artistry in the writing center. #IWCANCPTW19F2

*Portrait of the Artist: How Tutoring Affects Tutors’ Writing Processes*
Courtney Massie, George Mason University
Writing center scholarship generally accepts that tutoring benefits the tutor’s own writing (Hughes et al., 2010; Boquet, 1999; Adams et al., 1987; Bruffee, 1984), yet few sources detail the specific changes that arise in tutors’ writing processes as a result of their tutoring experience. Building on work that addresses tutors’ perceptions of their own development as writers (DeFeo & Caparas, 2014; Hughes et al., 2010), this presentation will explore in greater depth how tutors see their writing processes changing during the course of their writing center employment and examine the implications of these changes for tutor training and professional development. #IWCANPTW19F2

The Art of Mentoring: Translating a Writing Center Director’s Ethos
Devon Ralston, Winthrop University
This presentation examines the art of mentoring as an administrative practice and raises questions about the ways a writing center director’s ethos work to establish a culture that gets taken up by tutors as they articulate and practice their own philosophies of tutoring and of writing instruction. #IWCANPTW19F2

Exhibition: art(work)
Camila Ribeiro de Almeida Rezende, Helena Stürmer, Osíris Veríssimo Rodrigues, Thais Rodrigues Cons, Janice I. Nodari, Daniel Persia, Federal University of Paraná
If a writing center is a place of art, and if tutors can be conceived of as artists, then wouldn’t that mean that the actions of the center are themselves works of art? This is the guiding question of our exhibition, which introduces the audience to CAPA (Academic Publishing Advisory Center), Brazil’s first writing center, founded in 2016. Our exhibition will employ various media—painting, photography, digital art, installation and performance—to foster dialogue and illustrate how art is integral to the main practices of our center, including tutoring, revision, translation, capacity-building and research. Join us for an interactive art experience! #IWCANPTW19F3

Creative on Creative: Peer Tutoring in Creative Writing
Paula Harrington, Ghada Gherwash, Moira Mullaney, Adrian Pachuca, Colby College
Our small, liberal arts offers a successful, popular program in Creative Writing. Yet, despite the program’s success, it has only been in the last year that our writing center began offering peer tutoring in creative writing. This panel will address how we arrived at this decision, how we’ve structured our program to be “creative-on-creative,” and how two of our CW tutors experience their sessions. We will consider such questions as whether CW tutors consider themselves “artists” or “artisans,” what skills they bring to the process as creative writers, and what they are learning about their own writing from CW tutoring. #IWCANPTW19F4

Combating Elitism: How Tutors Can Make Collegiate Writing More Inclusive

52
Sahi Padmanabhan, Alexis Skordilis, Patricia Haney, Isabel Cueto, DePaul University

The standards of collegiate writing have been influenced by social stratifiers that impact our perceptions of both writing and writers. This implicit bias can impact our practices as tutors. Due to a long history of academic elitism, our perceptions of college writing are inherently biased and often exclude marginalized voices. Through our research on our university’s first-year writing program, we will form larger conclusions about the first-year college writers’ perception of academic writing. Using these conclusions, we will form tutoring strategies and provide tangible methods to apply in any university writing center to make college writing more inclusive. #IWCANCPTW19F5

**Consultants and Dragons: Using Fun to Build Camaraderie Among Writing Center Staff**

Craig Truitt Olsen, University of Arkansas at Monticello

Much of our writing center scholarship depends on teaching consultants on how to work with others, but what about working with each other? For the purposes of this session, we will be exploring the concept of using fun to create a cohesive bond with each other, thus will create a more harmonious environment through playing cooperative games, especially pencil and paper role playing games. We will be exploring the use of Dungeons and Dragons and Dungeon World and how the use of a collaborative creative narrative can strengthen bonds between consultants, thus making a stronger writing center environment. #IWCANCPTW19F6

**Roundtable: Where Does the Art Happen? Writing Center Work in Classroom Spaces**

Glynis Benbow-Niemier, College of DuPage

In order to reach both students and faculty where they are, we created in-class workshops. These workshops educate both students and faculty about what happens in Writing, Reading, Speech Assistance (WRSA) and provide instructional support to faculty in many areas—especially areas that may fall outside an instructor’s expertise or that are newly developing like multimodal projects and academic poster creation in the liberal arts. We wish to share the story of this project and to hear from other writing centers that may have similar or different kinds of workshop programs in place or in the planning stages. #IWCANCPTW19F7

**Workshop: Jargon and the Generalist: Practicing the Art of Uncertainty**

Colin Payton, Iowa State University

A familiar refrain: “My professor will know what it means.” The professor might, but will an Institutional Review Board or a cover letter reader know the jargon? Deferrals to professorial power have inhibited my conversations with writers, but recently I’ve crafted “I don’t know” moments into a playful “art of ignorance,” turning closure into collaboration. In this interactive workshop, learn and practice alongside a liberal arts generalist-turned-STEM graduate consultant about how metaphors, mind maps, and modeling can invigorate collaborations between specialist writers and generalist consultants. #IWCANCPTW19F8
Workshop: Artistic Pluralism: Breaking the Mold and Doing Non-Standard WC Work

Justin Bain, University of Colorado Denver

In this workshop, the facilitators will present a range of non-standard, avant-garde writing center practices. Attendees will complete a series of small activities designed to help them paint an accurate picture of what their centers do and what they could be doing—the practices and principles that could push their center away from cubism and into what has been termed “artistic pluralism,” a contemporary movement characterized by the acceptance of a variety of intentions and styles adapted to and for individual needs and perspectives. Based on the portraits of their centers and the plural possibilities presented by the facilitators, attendees will work together to create a single proposal for an avant-garde practice at their current center. Attendees will leave with a plan for implementation and innovation at their home center. #IWCANCPTW19F9

Move. Listen. Feel. Write.: Cultivating Space for Creativity through Deep Listening

Lorelei Wagner, Rensselaer Polytechnic Institute

As a graduate student tutor at my institute’s communication center, I’ve felt the need and urgency of re-injecting my tutoring and my scholarly adventures with natural, in-born curiosity and creativity. I have found this possible through a Deep Listening practice. Deep Listening as a modern, transferable contemplative practice has the potential to acknowledge the embodied, sensory-dense experience of being a tutor, and re-introduce other ways of knowing and learning into our every day practices. Come share a Deep Listening practice with me and each other – let’s move, listen, feel, and write together! #IWCANCPTW19F10

SIG: All About Ben!: A Celebration of Ben Rafoth’s Writing Center Legacy on his Retirement

Friends of Ben

This special interest group will celebrate Ben Rafoth and his contributions to the writing center field and to the National Conference on Peer Tutoring in Writing. Prof. Rafoth will be retiring at the end of Academic Year 2019-2020, ending a several decades long career in writing center studies. This SIG will be an opportunity to recognize Prof. Rafoth’s scholarly work and the impact his mentorship and leadership has had on the field. #IWCANCPTW19F11

Digital media and writing centres: Where are we now? Where are we going? A Stone Soup Collaborative

Brian Hotson, Saint Mary’s University | Stephanie Bell, York University | Jackie Grutsch McKinney, Ball State University

A “Stone Soup” session. We now live in digital media, where digital media is a writing space, language, and discourse. For writing centres, our work is derived from digital media more deeply and continuously. Writing centre digital media literature is expanding and becoming nuanced and refined. We see where we have been; the question is where are we going? By looking at what is happening now, we may be able to peer into writing centres’ digital future. The idea of stone soup: everyone brings something they can add to the “session pot,” and everyone takes home a bowl of the results. #IWCANCPTW19F12
Practitioner research as tutor training: Designing (and revising) a peer tutor training course

Maggie Herb, John Chadderdon, Jillian D. Custodi, SUNY Buffalo State College

This panel will investigate the challenges of successfully integrating practitioner research into a peer tutor training course. Using our own writing center’s training course as a case study, we--a writing center director and three peer tutors who completed the training course--will draw from our missteps, successes, and challenges to ultimately identify how to make practitioner inquiry within tutor education courses more genuinely meaningful, to the individual tutors themselves and to the pedagogy of the center as a whole. #IW-CANCPTW19F13

Keynote

Friday, October 18 | 8:15am - 9:15am

Drawing Power: Analyzing Writing Center as Homeplace through Gesture Drawings

Hannah Telling, Montana State University

Hannah is an undergraduate at Montana State University. She studies English education and women, gender, and sexuality studies. Drawing from several semesters of studying art, Hannah uses gesture drawings to investigate the embodiment of participation in writing centers. Hannah’s research explores Godbee, Ozias, & Kar Tang’s (2013) argument that “systematic power and privilege...are mapped onto, read through, and enacted in the body” (p. 63). Hannah uses gesture drawings to analyze tutoring sessions through the lens of home and hospitality as theorized by Grustch McKinney (2013), Miley & McNamee (2017), and Eodice (2019). Gesture drawings—a studio arts research tool where bodies become lines, shadows, and highlights (Nicholaides 1990)—capture the tensions and power dynamics within a tutoring session by displaying tensions within a body. Through these tensions, gesture drawings inherently ‘speak’ ideologies of participation even when the subject is not aware their body is speaking. Using her own gesture drawings from the Writing Center at Montana State University, Hannah will illustrate how tutors and writers enact various forms of participation in tutoring sessions and what that reveals about ideologies of participation.
The Art of Undergraduate Research: Lessons and Results from a First Year Research Program

Katie Zebell, Emily Nolan, Courtney Buck, Jamie Spallino, Wittenberg University

Given how much there is to learn as a writing center tutor, it would be ideal to have students thinking about writing center work from their first days on campus. At our school, a small liberal-arts college, we have initiated a First Year Research Award (FYRA) that allows students to do just that: they conduct a research project in their first year, before coming into the Writing Center as tutors. This presentation will give an overview of the (cost-effective) program and then present the research completed by the first two FYRA groups. #IW-CANCPTW19G1

The Artwork, the Artist, and the Art Critic: Creating a Supportive Environment for Writers to Reach Their Sublime

Linda Kim Gordon, Beatriz Acosta-Tsvilin, Kathryn Wolfe, Florida Atlantic University

We propose viewing the writer as the artist and positioning the consultant as the “art critic”. The presentation will begin by establishing the foundational ideology of the parallel roles of the artist (writer) and their artwork (writing) to the critic (writing consultant). Next, we will discuss the need for empathy in the “art critic” to ensure writer development based on growth mindset and self-efficacy theory. Lastly, we will explore the artistic notion of “the sublime” as a goal of the writer and the role of the critic in providing appropriate support as our writers reach for their own sublime work. #IW-CANCPTW19G2

Graduate administration and the politics of intersectional inclusion: disability, race, and liminal labor at the interstices

Yanar Hashlamon, Danielle Orozco, Noah Bukowski, The Ohio State University

This panel will discuss the politics of inclusion and community in graduate administrative work in writing centers. Each speaker will share their stories working from and within the liminal spaces of graduate student labor at the interstices of both mentorship and work and professionalization and service. We ask: how do new administrators navigating institutionalized ableism and white hegemony transition from consulting to administrative positions in the writing center? This intersectional panel will bring disability, race, and decoloniality to bear on the junctures of identity and labor in liminal communities of writing center work. #IW-CANCPTW19G3
Workshop: The Writing Center as an Allegorical Cave
Lora Mendenhall, Purdue University Northwest

Might writing centers assist students in artistically strategizing an emergence from their “cave” via writing progress past and present? Can tutors and staff also use such artistic practices to place themselves on a writing center journey of progress and discovery by setting goals for new creative methods and tutoring endeavors? This workshop will call upon participants’ self-reflective and artistic skills to recreate Plato’s cave in a way that can serve the interests of students, themselves, and perhaps their colleagues. Be prepared for some creativity, insight, and entertainment as we imagine life out of what might be our current comfort zone. #IWCANCPTW19G4

Roundtable: A Canvas of Opportunity: Painting a Picture of Research in SLAC Writing Centers
Liz Egan, Millsaps College | Alexis Hart, Allegheny College | Jessica Kem, Amherst College | Nick Plunkey, Rocky Mountain College | Stacia Watkins, Lipscomb University

Various challenges often prevent small liberal arts college writing centers from engaging as researchers, but in this roundtable, participants share accounts of the artistry that makes it possible to include research in the landscape of the small liberal arts writing center. From mentorships forged between artist and artisan in tutor training, undergraduate research, and faculty development to the “found art” of assessment work and the en plein air resource of summertime, participants paint a picture of how small college writing centers can make a mark on the canvas of writing center scholarship. #IWCANCPTW19G5

Workshop: The Art of Disruption: A Research Drawing Jam
Leah Misemer, Georgia Institute of Technology

By combining writing and speaking—the more common tools of writing center art—with the visualization tools usually associated with the art studio, this workshop helps participants communicate about their work to a broader audience in a way that can be useful for a variety of genres including grant applications, job documents, and interviews. Writing center professionals will create drawings related to their research, tutoring, or administrative practice, explain their work to one another using those drawings, and then use each others’ drawings as visuals to explain each others’ work. Handouts will help others adapt the workshop for their own centers. #IWCANCPTW19G6

Workshop: “The Art of Self-Care: A Workshop for Tired, Stressed-Out, Over-Committed Writing Center Folks”
Elizabeth Kleinfeld, Metropolitan State University of Denver

Writing center folks are often driven by a desire to help and support others, but we sometimes forget to help and support ourselves, leading to exhaustion, overwhelm, and burnout. Drawing on Merton’s role model theory and theories of self-care from nursing, I will share how writing center folks can disrupt the tendency in academia to disregard and even belittle self-care. Then we will practice and build skills that make self-care possible: saying no, getting enough sleep, treating ourselves with the compassion we often reserve for others, and more. Prepare to be rejuvenated! #IWCANCPTW19G7
Workshop: Binary Thinking: Questions and Consequences

Kathy Evertz, Renata Fitzpatrick, Carleton College

This workshop will invite participants to reflect on the various binaries that tend to influence our centers, whether those binaries have to do with our identities as collaborative rather than remedial, our beliefs about non-directive versus directive tutoring, or whether we emphasize creativity or correctness in writing, to name just a few examples. We will discuss how such choices influence our centers and the practices we emphasize in tutor education, and we’ll brainstorm collectively about their potential to enhance or hinder our ability to serve writers. #IWCANCPTW19G8

Boundaries, Borders, and Paradigms

Factors and implications in the crafting of an academic writing center in an EFL context

Graciela Arizmendi González, Maricarmen Gonzalez Videgarray, Universidad Nacional Autonoma de Mexico

The study aims to explore EFL participants’ thoughts about academic writing centers to answer: (1) What factors do university participants consider to be salient before opening an academic writing center in their EFL context? And (2) What implications emerged in the opening of the writing center? 25 questionnaires and semi-structured interviews answered by MA, PhD students, and academics analysed using framework analysis and multiple cases reveal tutors and materials as crucial factors. Emerging implications suggest the need of artisans to train tutors and craft materials. #IWCANCPTW19G9

Transnational Work: It’s More Random And Bizarre And Stupid And Nice And Fun Than Any What I’ve Read

Joe Franklin, University of Louisville

In this presentation, I explore the chaotic surpluses of meaning, and creative potential, which pours over the boundaries of transnational administrative work. In the stories we tell about working in new contexts, we can come close to capturing improvisation and performance art at the many intersections with other disciplines and scholars. By understanding how the transnational paradigm points to the constructedness of boundaries and allows us to reconfigure our knowledge and relationships, I will argue that there is a musical, material, performative art to be found in the right light—even in the daily institutional grind. #IWCANCPTW19G9

Crafting a Mexican Writing Center

Abigail Villagrán Mora, Indiana University of Pennsylvania

How do Mexican writing tutors manage to claim ownership of the writing center tradition? Are we creating a new sense of writing center work or something different all together? Fostering a Community of Practice (Wenger, 1998) among Mexican writing tutors involves negotiating our identity by integrating writing center pedagogy with nuestras miradas. Considering writing centers as Communities of Practice (Geller, et al., 2007; Sanese, 2011; Hall, 2011) empowers writing tutors to become the artists of their own learning, create new meanings and collectively craft a writing center attuned with the Mexican landscape. #IWCANCPTW19G9
**MADISON**

**Workshop: Painting a Picture of the Writing Center**

**Madison Sabatelli, The Ohio State University**

Reflecting on the evolution of writing centers, this workshop aims to engage participants in exploring the role of space in writing practices. Drawing from Deborah Brandts idea of literacy sponsorship and other scholars recognition of other forces that shape writing practices, participants will be familiarized with these theories and then challenged to consider how the spaces we inhabit can influence and support writing. Participants will be encouraged to think of their experiences inside and outside of the writing center in order to better understand the similar and dissimilar qualities of these spaces. Additional questions will be raised as to how writing centers can accommodate an always-diversifying student body, as well as how to foster better environments for writing within our own centers. #IWCancptw19G10

**FAYETTE**

**SIG: IWCA Regional Leaders**

**Sherry Wynn Perdue, Oakland University | Clint Gardner, Salt Lake Community College**

The IWCA Regional Leaders network is a forum for those involved in one of IWCA’s regional affiliates to exchange ideas and discuss common opportunities and challenges that their organizations might share. #IWCancptw19G11

**MORROW**

**SIG: LGBTQIA+**

**Travis Webster, Pace University | Jay D. Sloan, Kent State University at Stark | Trixie Smith, Michigan State University | Elise Dixon, Michigan State University**

Intended to help writing centers foster academic cultures inclusive of LGBTQIA+ communities, the LGBTQQ Standing Group is a meeting place and resource for queer writing center administrators and tutors and our allies. The Columbus meeting will take the form of a reading group, where facilitators and participants will read Elise Dixon’s open-access article “Uncomfortably Queer: Everyday Moments in the Writing Center” from The Peer Review’s 2017 Brave/r Spaces Special Issue in advance, with group discussion taking place during the meeting. All interested parties are welcome. #IWCancptw19G12

**MARION**

**Roundtable: The Art of Staying Safe: Navigating a Culture of Care in the Age of Active Shooter Drills**

**Jenny Spinner, Saint Joseph’s University Jordan Heil**

Our roundtable will engage participants in discussions about the complexities of juggling safety protocols in writing centers that are guided by core missions of welcoming and care. We’ll outline steps we’ve taken to assess the security of our space, review current safety procedures, and redesign staff training materials related to safety and security. We’ll invite participants to share what they’re doing in their own centers. We’ll also provide resources to help writing center staffs craft their own “next steps” for further addressing security. #IWCancptw19G13

**KNOX**

**The Mobile Art of Antiracist Writing Center Activism: Flexible Strategies for Encouraging Tutors’ Social**
Responsibility

Hillary Coenen, Midwestern State University | Keli Tucker, University of Wisconsin-Madison | Anna (Willow) Treviño, University of Oklahoma

This panel offers artful strategies for antiracist practices in writing centers, demonstrating a range of nuanced, adaptable possibilities that attend to context and positionality. Speaker 1 illuminates how training in invitational rhetoric can prepare tutors for everyday anti-oppression work. Speaker 2 revisits invitational rhetoric to consider how it might support writing center tutors’ interpersonal antiracism beyond the writing center. Speaker 3 extends the discussion of antiracist strategies, centering action and emphasizing the potential of code-meshing and counterstory for coalition-building #IWCANCPTW19G14

Building Relationships

The Deciding Dialect: How a Bias in Vernacular Rules Students Future

Chiara Corbo Galli, Lane Tech College Prep

While American Standard English (ASE) is nationally accepted as, well, the standard, opinions tend to range when it comes to the inclusion of other dialects in the curriculum. Typically, ASE is the only accepted dialect in schools, as such, teachers and the writing center end up promoting (sometimes unwillingly) this ideology. I tested whether teachers would give a paragraph written in a non-ASE dialect a lower grade, and the results indicated that there is a bias in the “language” a student writes in. Besides simply analyzing this, I would like to open the discussion to possible solutions for this problem. #IWCANCPTW19G15

The Art of Creating Connections-- Writing Center Tutoring in China

Lainey Cartwright, Southern Utah University

After three years of running a writing center in Wuhan China, tutors from Southern Utah University have practiced strategies for working with multilingual learners, while also experiencing what it is like to be in a country with an unfamiliar language. Establishing a connection with students is extremely important in the collaborative effort of writing centers. Tutors specifically utilized and gained value from three specific strategies that are explored in this presentation. While a tutor does not need to travel to China to be successful, this presentation offers insight into how to more effectively work with students from different backgrounds. #IWCANCPTW19G15

Finding Commonalities: Analyzing Serendipitous Moments of Connections in Consulting

Daniel Israelsson, The George Washington University

Building a relationship is one of the most important aspects of a productive Writing Center session. Consultants usually try to establish a collaborative relationship in the first few minutes of a session. While many scholars have analyzed techniques for setting up productive sessions and building relationships, there are certain cases where consultants find unique connections that can
serve as a method to building positive relationships with clients. The productivity of these serendipitous connections will be analyzed through the analysis of one of my own sessions and an IRB-reviewed research project incorporating similar experiences from other consultants. #IWCANCPTW19G15

Session H

Friday, October 18 | 11:10am - 12:25pm

FAIRFIELD

Workshop: Artisanal Design: Exploring the Craft of Research Methods

Steve Price, Mississippi College | Elizabeth Boquet, Fairfield University | Brenda Brueggemann, University of Connecticut | Noah Bukowski, The Ohio State University | Steven J. Corbett, Texas A&M University-Kingsville | Layne Porta Gordon, Rollins College | R. Mark Hall, University of Central Florida | Heather N. Hill, Northwest Missouri State University | Neal Lerner, Northeastern University | Michelle Miley, Montana State University | Randall W. Monty, University of Texas Rio Grande Valley | Michael Rifenburg, University of North Georgia | Lori Salem, Temple University

This workshop gathers contributors of the forthcoming edited collection, Theories and Methods of Writing Center Studies: A Practical Guide (eds. Jo Mackiewicz and Rebecca Babcock, Routledge, fall 2019). Workshop leaders will briefly introduce their particular method and then engage participants in small-group discussions about employing their particular method in research projects. During the workshop, participants will learn about different research methods useful in writing center studies and generate research project ideas. The workshop will be useful to a range of participants: novice researchers, experienced researchers, researchers searching for project ideas, and those with existing projects in mind. #IWCANCPTW19H1

FRANKLIN A

Center of Intellectual Engagement: Improving Tutors’ Methods of Verbal and Non-Verbal Scaffolding

Morgan Hambleton, Alissa Garguilo, Brendan Dunlop, Emma Knowles, Stetson University

In order to improve students’ feeling of success after a session, we will create a standardized list of behaviors to use in sessions to encourage intellectual engagement. We will use a combination of training, implementation of a set of behaviors, and post-session student surveys and tutor interviews to see which intellectually engaging behaviors are most effective in creating a successful session, as rated by the tutee. Our goal is to work towards optimizing the experience of a successful session for our tutees #IWCANCPTW19H2
In Others’ Words: Plagiarism and Politics

Revisiting “Taking on Turnitin”: Artisanal Advocacy for Teaching and Tutoring Writing

Brian Fallon, Fashion Institute of Technology - SUNY | Renee Brown, Peters Township Middle School

Two authors of “Taking on Turnitin: Tutors Advocating Change” will discuss how their work as tutors informed how they orient to the use of plagiarism detection software in their professional lives. Based on their experiences as a middle school and a university writing center director, they will discuss how their original points of advocacy held up over time. Furthermore, they will examine how Turnitin shapes the writing and learning experiences of students from when they first begin their academic writing careers to when they prepare to leave college. #IWCANCPTW19H3

Open Policy, Closed Gates: English Composition I as Unintended Gatekeeper

William Dillon Tripp, Tony Rafałowski, Jackson State Community College

In the fall of 2015, the first recipients of the Tennessee Promise scholarship program enrolled in community colleges across the state. Proposed by Governor Bill Haslam, the program guaranteed two years of free college to the graduates of Tennessee high schools. Also in the fall semester that year, the thirteen state community colleges governed by the Tennessee Board of Regents implemented a mandatory co-requisite model of remedial education. Students deemed “not college ready” on the basis of ACT scores were placed in English Composition I and a co-requisite English Lab support class. In correlation to the Tennessee Promise, the number of students entering college with writing, reading, and math deficiencies has also increased to nearly 80%. The situation has been complicated further by the implementation in fall 2018 of Tennessee Reconnect, which offers free college tuition to working adults. With the influx, there is increasing concern that FYC courses are being inadvertently transformed from empowering student learning opportunities to serving as “gatekeeper” courses, with little hope of recovery for struggling students under the current remediation program. Because of the overwhelming need additional academic support for struggling students, the writing center has been forced out of its normal pedagogical function and into the role of remedial service. Instead of helping student writers grow their craft, the writing center is being forced to act as the third level of remediation in an attempt to bring students to a functional level of competency. The following study explores the success data of the last three years at Jackson State Community College to determine if the true effectiveness of the current form of remediation instruction is empowering students to achieve their academic goals and to begin exploring the possible need for a revision of established writing center pedagogy. #IWCANCPTW19H3

Cultures and Codes

Second Language Students in the Writing Center

Ruby Murrani, Rutgers University

A physical guide created to help tutors manage a second language session in a writing center. #IWCANCPTW19H4
Comfort, Confidence, and Chinese International Students’ Reactions to Scaffolding Strategies in the Writing Center

Sarah Patrick, University of Illinois at Urbana-Champaign

This study adapted the scaffolding coding schema developed by Jo Mackiewicz and Isabelle Thompson in Talk about Writing to better understand second-language writers’ experiences in the writing center. Trends in the results indicate that second-language writers’ perceptions of tutoring techniques may be more important than tutors’ intentions and that self-reported fluency should impact a tutor’s choice of technique. Furthermore, some students perceived tutors’ use of sympathy and empathy to be inauthentic. Ultimately, results imply that tutors should utilize the session’s opening stages to adapt both verbal and nonverbal scaffolding techniques to create an environment of comfort for second-language writers. #IWCANCPTW19H4

Giving Multilingual Writers a Helping Hand

Christina Winters, Southern Utah University

The exchange of cultures and ideas that flow within a Writing Center culminate to create a unique experience that can be considered a work of art. As tutors, interacting successfully with other writers is crucial for the student to receive a valuable experience that helps better them academically. Buddy-systems are being implemented across the country to personalize learning for international students, which encourages them to take more pride and ownership in their work. At SUU, the Writing Center conducted an experiment to determine the usefulness of implementing a buddy-system and the potential benefits for the student body. #IWCANCPTW19H4

Developing Consultants’ Leadership Skills in the Writing Center

Julia Bleakney, Erin Leonard, Marilee Brooks-Gillies, Grace Rosenbarger, Elon University

Arguing for the value of focusing on student leadership in the writing center, two directors and two student leaders discuss their writing centers’ leadership initiatives. Drawing on two frameworks (relational leadership and cultural rhetorics), the presenters provide models for consultant leadership development that other centers might adapt to their own context. #IWCANCPTW19H5

Action Research Assessment in the Writing Center

Erin Herrmann, Katie Martin, Edward Evins, Mark Lazio, Jen Finstrom, DePaul University

In this presentation, we will showcase our centers assessment initiative in order to demonstrate ways in which assessment can be not only feasible but also useful and practical for the continuous improvement of writing center programs. The six presenters will cover how and why our assessment initiative developed and how each of our five programs has conducted assessment projects and applied their findings to departmental training revisions and effective program implementation. This presentation will particularly focus on takeaways from each assessment project and how the projects have resulted in positive changes for our department. #IWCANCPTW19H6
It Takes Discipline

Using Writing Center Pedagogy to Transform an Established Business Communication Center
Jacob Gordon, Texas Tech University

Business communication centers are uniquely situated between academia and the professional world. They may consult with students on assignments for business or non-business courses, but, as Frank Griffin (2000) notes, there is always a powerful secondary audience present in these centers: the profession awaiting the student after graduation. This presentation will examine one university’s business communication center as a case study of how incorporating writing center pedagogy can transform a course-specific center into a resource for students to develop comprehensive business communication skills. #IWCANCPTW19H7

Appraising the Value: Discipline-Specific Writing Centers
Melanie J. Stimeling, West Virginia University | Alexia Ainsworth, Emily Barton, Ayla McBreen, Kenyon College

Administrators often consider the merits of creating a discipline-specific writing center, but they often wonder, is it worth the resources, and who will run it? We will discuss the value of the discipline-specific writing center and present a persuasive look at the array of services it can offer. We will also discuss the value of hiring a writing center professional (instead of a member of the discipline) as director of the center. Attendees will come away with persuasive talking points to advocate and paint a picture for a discipline-specific writing center directed by a writing center professional. #IWCANCPTW19H7

Scientific Writing as Art: The Limits and Opportunities of Form and the Work of the Writing Center at a Healthcare/Science University
Patricia Egbert, University of the Sciences

What is the role of a writing program at a professional healthcare university? The University of the Sciences specializes in professional programs such as Pharmacy, Physical Therapy, Occupational Therapy, and the sciences. With that said, writing for many of our students is not necessarily considered a priority. While our students are highly intelligent and compete in an extremely rigorous academic environment, ask them to write an essay and suddenly even the most intelligent student becomes paralyzed with fear and uncertainty at the thought of writing a paper outside of a lab report. This presentation is designed to help those working with STEM majors or at STEM universities learn from what has worked/not worked at USciences. #IWCANCPTW19H7

SIG: Anti-racism Activism
Keli Tucker, University of Wisconsin-Madison

IWCA SIG on Anti-racism Activism supports writing center practitioners in working to undo racism at multiple levels. This year’s SIG includes an update on 2018’s workshop in which attendees set specific localized goals as well as a follow up workshop on anti-racist pedagogies and tutor training. #IWCANCPTW19H8
UNION B  
Workshop: Understanding the Art of Empowering Writers through Meaningful Assessment  
Anna Rachel Sicari, Laura Tunningley, Oklahoma State University  
Building on a body of research on collaborative-wide writing center research projects (Eodice et. al; Fallon; Hall; Zimmerelli), we have planned a meaningful assessment project to better understand how we empower writers and instill confidence and a sense of agency with the people that we work with. This workshop will ask participants to reflect on their current assessment practices, brainstorm and share new strategies they would like to implement, and create action plans for them to take back to their centers. #IWCANCPHW19H19

UNION C  
Roundtable: Discourse Across Disciplines: A Conversation on Multidisciplinary Training  
Luke Morgan, Metropolitan State University | Kristin Messuri, Alicia Goodman, R. Dustin Florence, Texas Tech University  
Providing professional development to a multidisciplinary writing staff poses both opportunities and challenges, as consultants must navigate writing consultations while developing their own understanding of writing in their home disciplines. This roundtable engages both writing center administrators and consultants with different disciplinary backgrounds. Participants will take part in an activity and facilitated discussion to explore their own disciplinary writing backgrounds, develop a stronger theoretical framework for professional development, and identify concrete strategies for training consultants from multiple disciplines. #IWCANCPHW19H10

UNION D  
Workshop: Strategies for Supporting Visual and Kinesthetic Learning Styles in All Parts of the Writing Process  
Lauren Rouse, University of Central Florida | Rachel Larrowe, Hannah Thornby, DePaul University  
In order to make writing centers more accessible to different learning styles, tutors should have resources, tools, trainings, and methods at their disposal to adapt to new learning styles, especially visual and sensory styles. In this workshop, we will introduce activities that tutors can use in their writing center appointments to support all learning styles of writers, including their own. These transferable activities can then assist all learners in the writing center. #IWCANCPHW19H11

UNION E  
Roundtable: Empowering Artists in the Writing Center Through Student/Tutor Agency and Empathy  
Kristi Polidore, Katia Arco, Morgan Bonanno, Eric Scholz, William Paterson University  
In this interactive round table session, four graduate student consultants will bridge together our findings in our 2018 IRB approved research study-- where we deconstructed tutor feedback we received from a commercial online tutoring platform-- to explore practical methods and feedback strategies which can incorporate more empathy and writer agency into both our Writing Center's
synchronous online and face-to-face writing sessions. We deconstructed an online tutoring platform to better understand student/tutor relationships in a distance tutoring model. We feel there is importance in helping to create better writers (artists) and not simply polished content. #IWCANCPTW19H12

**MADISON**

**Roundtable: Digital Interface as a Canvas: Thinking About E-Tutoring like Artists**

Noah Smith, University of Delaware

This roundtable asks writing center administrators and tutors to collaborate as artists and imagine into being the kinds of online feedback for writers we believe would best suit the missions of contemporary multiliteracy centers, setting aside the constraints of e-tutoring we may have grown accustomed to taking for granted. Attendees are invited to help sketch an ideal e-tutoring platform with other scholars, using both their inventiveness and personal experiences to prepare strategies that will start productive conversations with others at their home institutions. Participants will leave with some clear places to begin thinking creatively about e-tutoring interfaces and practices. #IWCANCPTW19H13

**FAYETTE**

**Art Expression for Female Tutors: Cutting Calories on Outdated Practices in the Writing Center**

Katherine Villarreal, Landy Garcia, Ale Moz, Marshall Walston, Texas A&M University-Kingsville

Presenters will take a closer look into the art behind writing centers ability to empower diverse female tutors when it comes to their craft in tutoring sessions, strategies, hiring process, and scholarship. Effective exploration of self-expression relies on female tutors being able to carve out their experiences with discrimination, incidents, and client feedback into more writing center research/awareness. The heart behind writing center success is the artists that paint on the walls and sessions, motivating not just students to appreciate the art of centers but the tutors who seek those opportunities to expression themselves in academia. #IWCANCPTW19H14

**MORROW**

**Suits, ties and lies: the stories we tell ourselves about professionalism**

Katie Levin, David Melendez, University of Minnesota—Twin Cities | Meredith Steck, University of Nebraska—Lincoln | Eric Wisz, University of Central Florida

What does it mean to be “professional”? Consultants and administrators from three writing centers facilitate an accessible space grounded in experience, storytelling, and movement that considers the philosophical stakes of “professionalism” in writing centers. Beginning with John O’Neal’s Story Circle process, we invite participants to tell and listen to each other’s stories to build fuller understandings of “professionalism.” After reflecting on the extent to which our ideas of “being professional” align with our centers’ values, we will revisit—and remake—some of the published discourse about writing center professionalism. Participants will leave with a way to facilitate a staff discussion about professionalism. #IWCANCPTW19H15
MARION

Roundtable: *(Not)Throwing the Baby Out With the Bath Water: A Discussion about Creating a Sustainable Online Program*

Brenda Tyrrell, Kate Francis, Kyle Smith, Mikel Prater, Miami University

This workshop first traces a writing center’s initiative to create a more sustainable and accessible online appointment system. Then, it offers a sustained examination of approaches to evaluating various platforms, and concludes with an open dialogue with participants about their own practices, receiving any feedback and suggestions from other programs, and a garnering of troubleshooting advice for all writing centers. #IWCANCPTW19H16

KNOX

*Considering the Art of Synchronous Online Tutoring Consultations*

Diana L. Awad Scrocco, Youngstown State University | Courtney L. Werner, Mary Rademacher, Monmouth University

This panel considers the affordances and constraints of online chat tutoring: we examine to what extent our consulting art ought to mimic best practices of face-to-face consultations and to what degree digital language enables tutoring dialogue. We analyze synchronous online consultation transcripts from one writing center to evaluate how we create consultation masterpieces via consultation patterns and arcs, approaches to teaching and tutoring, and the role of digital language in tutors’ feedback. We conclude that tutors can artfully employ positive elements of face-to-face consultations and netspeak during chat sessions to reach students in a space where many feel most comfortable. #IWCANCPTW19H17

CHAMPAIGN

*We Don’t Make Mistakes, Just Happy Little Accidents and Other Things We Learned By Celebrating Writing with a Whole Community*

Leah Schell-Barber, Stark State College | Angela Messenger, Youngstown State University | Jay Sloan, Kent State University at Stark | Jeanne Smith, Kent State University

In this panel presentation, we plan to reveal the he(art) necessary to collaborate with community resources to celebrate writing. We will present the creative process of connecting with community members to hold a successful writing center conference and downtown writing festival on the same day. Topics covered will be the development of a regional writing center organization; an overview of how a writing center conference connected with a local school district and main street organization; a modeling of workshops held with teachers to discuss writing centers; and a discussion of how to scale this event within other communities. #IWCANCPTW19H18
Session I

Friday, October 18 | 12:35pm - 1:50pm

ATRIUM

Posters

“Encouraging Better Writing: The Art of Publication as a Motivational Strategy
Red Douglas, Caitlyn Ulery, Lily Saari, Oakland University

Publishing student work is a powerful tool that encourages students to produce better writing and to be actively engaged in co-creating knowledge (Blessinger, 2012). In today’s technological environment, there are several ways to publish student writing, paving the way for writing centers to capture the art of this pedagogical technique. This poster presentation will offer advice on how to start both formal and informal publishing avenues, provide examples from Oakland University’s Writing Center (where this technique has been successfully employed), and share primary data regarding student perceptions of publishing as motivation to produce better writing. #IWCANCPTW19I

<Creative title>, and other obscure utterances at the Writing Center
Sourojit Ghosh, Diele Lobo, University of Minnesota

This poster presentation, conducted by a writing consultant majoring in Computer Science, seeks to explore the possibility of developing a Writing Center that incorporates consultations in coding languages. It will visualize what a consultation in a coding language might look like, considering the Writing Center’s philosophy of providing collaborative services in “any stage of the writing process”. What possibilities arise when a is enclosed in angle brackets? Visitors to the poster will have the opportunity to think through what it means to be a center for ALL writing, and speakers/writers of coding languages. #IWCANCPTW19I

An Empirical Study of a Workshop about Paraphrasing for High School Students
Ted Roggenbuck, Alyssa Hetherington, Morgan Mickavicz, Bloomsburg University

Wood et al. empirically demonstrated the effectiveness of their workshop in helping college students paraphrase (and avoid “plagiarizing”) from source material. We modified their workshop to be suitable for high school students and replicated their study. We share our results, methods, and insights from this project. High school writing centers, future English teachers, and those interested in helping students write effectively from sources may be especially interested in our project. #IWCANCPTW19I

Conflict and Cognitive Dissonance: Why We Need to Talk About Social Justice
Rachel Whitaker, Boise State University
A discussion of consultant-to-consultant relationships, workplace conflict, and how to avoid misunderstandings and hostility when difficult topics like oppression are being discussed. The research is directly motivated by circumstances I have personally experienced in my own writing center since introducing ideas about how writing center consultants can and, I argue, have a responsibility to address dominant discourse/ideology and oppressive language with both writers and each other (inspired by Harry Denny, 2010; Doucette, 2011; Sloan, 2003; and Suhr-Sytsma & Brown, 2011). I discuss both positive and negative feedback, self-reflection, and, finally, tips for addressing cognitive dissonance and potential conflict or misunderstanding. #IWCANCPTW19I

Disclosure and Post-Traumatic Stress Disorder in the Writing Center

Annika Severts, Boise State University

Disclosure is a real issue in any workplace, but can be especially hard in small spaced environments like a writing center. One demographic that struggles with disclosure are those who have Post Traumatic Stress Disorder (PTSD). Disclosure is a hard decision as it can cause strained relationships and stereotypes to form. This poster presentation will answer concerns on how to interact with consultants and writers, define what triggers are, and address the stigma those with PTSD face in a work space. Questions on PTSD, work practices, and how to help with disclosure in a writing center are encouraged. #IWCANCPTW19I

Drawing on your emotions: Fostering Social Emotional Learning (SEL) in Writing Centers

Morgan Banville, East Carolina University

This poster presentation will interact with an applied research initiative on Social Emotional Learning (SEL). As a tutor simultaneously working in a 9-12 (secondary education) context, I have found that SEL is needed in the writing center space in order to humanize learning. A particular study that I worked on with a research team focused on the well-being of educators. This study may be used as a foundation to artfully and skillfully translate SEL into the writing center. The goal of this newfound applied research is to increase participants’ knowledge of SEL and to promote tutor and student self-care. #IWCANCPTW19I

English Language Learners at the University of Illinois at Chicago Writing Center

Susan Ewa Panek, University of Illinois at Chicago

My experience tutoring at the UIC Writing Center has opened my eyes to the various obstacles that writers face, in particular writers who are English Language Learners (ELL). This inspired me to establish a qualitative research project investigating how the Writing Center can best support ELL writers not only in learning grammar and/or culturally specific writing conventions but also with the discrimination and stigmatization that they often face based on their not-yet-developed knowledge of Standard American English. The research question explored was: What are the possible advantages and disadvantages of a multilingual tutor working with an ELL writer in a peer tutoring session at the UIC Writing Center? The research method applied was a literature review, as well as interviews with and surveys given to participants including UIC Writing Center Tutors and Writers (both native English speakers and ELL) as well as TESOL teachers and scholars. The research results suggested several ben-
efits to multilingual tutors for ELL writers, including shared experiences from language learning and overcoming language obstacles, similar cultural insight, and the establishment of a sense of commonality. The results from the surveys and interviews displayed that certain disadvantages can be overcome through equal efforts by the writer and tutor. The research implications ultimately are that it is immensely important to make all tutors, not solely multilingual tutors, approach ELL writers in an empathetic, understanding and non-stigmatizing manner. #IWANCPTW19I

**Exit Surveys and Writing Center Values**

**Libby Anthony**, University of Cincinnati Blue Ash College

In this poster, I will discuss two changes my center made to our post-session exit survey and how those changes have affected the survey response rate, the quality of responses, and how we communicate our center’s values to our clients (students). This poster will extend existing work on exit surveys into the context of an acting director working at an open access institution with professional tutors. I hope this session will spark conversation with poster session attendees about their own post-session practices and goals. #IWANCPTW19I

**From the Periphery to the Center: Re-Envisioning Access, Accommodation, and Inclusivity**

**Melissa Bugdal, Stephanie Davis**, Salisbury University

In response to a local need to provide workplace accommodations to several writing center employees, we expanded our vision of accommodations to be proactive and supportive of students and staff through the creation of an inclusivity statement. #IWANCPTW19I

**Innovating through Institutional Ethnography: Uncovering What, Where, and How Writing Means in Our Writing Center**

**Madeline Crozier**, DePaul University

In this poster presentation, a writing center tutor and writing studies graduate student shares the results of an institutional ethnography she conducted at her writing center. She shares three main findings that begin to uncover the conceptions of writing held by writing center administrators and peer writing tutors and how those conceptions shape writing and tutoring practices. Importantly, she invites attendees to discuss how to apply the art of institutional ethnography at their own diverse writing centers from their own complex standpoints, exploring how this approach may serve the work of writing center administrators and tutors in different ways. #IWANCPTW19I

**Introducing English Language Learners to English Academic Discourse: Strategies in the Genre-Based Approach to Teaching Writing**

**Marie Erickson**, The Catholic University of America

This paper integrates research on both differences between English and Spanish academic discourses as well as research on how the genre-based teaching of writing can help to introduce students to unfamiliar writing discourses. It goes beyond existing research to provide pedagogical recommendations for tutors to implement in a Writing Center to better expose English Language
Learners to English academic discourse. These strategies include modeling close-reading and analysis skills, incorporating exemplar texts from a genre into instruction, strategically implementing scaffolding, and promoting collaboration among the students and tutor. #IWCANPTW19I

Making Transitions: Gender Identity and the Writing Center
Paige M. Gilberg, DePaul University
This poster presentation highlights research on how writing centers across the United States presently engage with gender identity, as well as how we might work to ensure the inclusion of transgender and nonbinary populations in our spaces more broadly. Topics of exploration include identity-consciousness training for tutors and administrators, strategies for promoting inclusivity in the physical and virtual writing center space, and the role of the writing center in shifting ideas about gendered language in writing. #IWCANPTW19I

Motivating creative thinking in undergraduate science writing
Chia-an Fu, Texas A&M University
Scientific writing is a well-established subcommunity within academic writing, and as writing tutors, it is one of the most common genres we come across. Writing education as a whole is approached in a one-dimensional manner; this is particularly true in the undergraduate context and especially in the STEM fields. It is often seen as secondary and irrelevant, and consequently, the writing produced often reflects these attitudes. In recent years, there has been much literature proposing methods to mitigate this issue, but the focus is still largely biased towards graduate and professional academic contexts. This presentation seeks to further expand those efforts into writing consultations with undergraduates in STEM fields by encouraging creative thinking connected with individual interests. #IWCANPTW19I

Secondary Schools: The “Write” Partners
Christine Modey, University of Michigan | Ann Blakeslee, Eastern Michigan University | Jeffrey Austin, Skyline High School
This poster showcases the collaborative work done by three writing centers across levels: one Big Ten writing center; one regional state university writing center; and one secondary school writing center. Focusing on the positive outcomes from these collaborations—a pipeline of consultants from secondary to post-secondary writing center; shared professional development; community literacy outreach activities; college readiness in writing; and reduction of achievement gaps and support for equity and inclusion—the poster will demonstrate, through images, charts, and words, the value of secondary-post-secondary writing center partnerships and present advice and models for establishing these partnerships. #IWCANPTW19I

Suspension Of The Peer Tutor Program: Why Writing Tutors Studying Art & Design Failed To Bring Artistry In Tutoring Sessions?
Neihan Yaqoob, Virginia Commonwealth University in Qatar
Writing peer tutors majoring in art and design have a firm base rooted in inspi-
ration, imagination and creation. They are critical thinkers, independent problem-solvers, persuasive writers and boundary-breakers. Compared to their artisan-counterparts who prefer imitation and strict adherence to systems, these tutors question conventional practices and create innovative solutions to complex writing problems. Despite the superior skillset, these tutors were unsuccessful in bringing artistry to their tutoring sessions. The presenter will explore underlying causes of this unexpected failure and explain how and why “strict imitation” is best for artsy writing tutors.

The Art of Dealing with Issues in a Japanese University Writing Center

Nicholas Delgrego, Tsuru University

Writing Centers are slowly becoming more prominent at various universities across Japan (Nakatake, 2013). This presentation showcases the current status of Japanese University Writing Centers (JUWCs) and some problems tutors encounter during their sessions. Several tutors were interviewed through a combination of short, online tutor diaries and Naito’s Personal Attitude Construct (Naito, 1993, 1994, 2003) to better understand how they identify problems and how they attempt to solve these problems in a limited timeframe. While situated in Japan, this presentation may be of interest to anyone who has sessions with multilingual writers.

The Art of Empathy: Expanding Tutor Preparedness and Emotional Response to Difficult Tutoring sessions

Jake Hennessy, Ball State University

Like art, empathetic responses during sessions is a skill that can be improved through practice and training. Although some writing center scholarship remains cautious towards fully embracing counseling parallels (Duke; Suffredini), others have suggested a more holistic approach in caring for the client behind the writing (Harris; Johnson; Murphy). I argue that tutors can be better prepared to offer emotional support to clients. This project examines preliminary empirical data in relation to two highly feasible tutor deliverables (a resource sheet and interactive online training module) created to aid tutors in training and improve preparedness to tutor clients in emotional distress.

The Art of Iteration: Adapting the CommLab to Students’ Needs and Preferences

Tyler McCormick, Cherise McMahon, Claire Mihalko, Justin Starke, Rose-Hulman Institute of Technology

Our poster highlights the challenges of growing our writing center, the CommLab, which is located in a STEM makerspace. In our pilot year, we focused on creating a positive ethos by surveying STEM students about their technical writing and presentations. Despite positive publicity for our writing center on campus, we are not reaching as many students as we want to in our second year. Our poster analyzes data from post-appointment surveys and client interviews to evaluate iterations of writing center programming we’ve designed and suggest ways to encourage STEM students to engage with the writing center.

The Art of Spoken Communication Services in the Writing
Center
Taylor Miller, West Virginia University
This poster encompasses the topic of providing speech and presentation consultation along with writing consultation within the writing center. I explore how English-as-a-Second-Language (ESL) and Intensive English Program (IEP) students, specifically, can benefit from these services. #IWCANCPTW19I

The Viability of Quantitative Text Analysis as a Supplementary Tool for Writing Centers
Mitchell Dandignac, Miami University
The benefit of automated text analysis of readability variables (i.e. cohesion) is that they are faster, cheaper, and requires fewer resources than qualitative methods. We explored the viability of using quantitative text analysis techniques as a supplementary tool for writing consultants and administrators. We analyzed writers’ academic essays before and after writing consulting sessions and compared quantitative (using Coh-Metrix) and qualitative analyses of different linguistic variables. We argue that automated supplementary tools can potentially give writing consultants and administrators additional information to evaluate essays and consulting session outcomes. #IWCANCPTW19I

Using Statistics to Elucidate Trends Between Class Year and Session Focus
Eaqan Chaudhry, Salisbury University
While several studies examine the pedagogy of writing centers, few have incorporated statistics to examine writing center usage among campus communities. My project utilizes a chi-square analysis to explore significant correlations between class year and session focus. My findings could be used to develop workshops tailored to the needs of students that most frequently visit our writing center as well as students that may not take advantage of the services provided by writing centers, in order to better serve the campus community as a whole. #IWCANCPTW19I

Writing Center Rooms: A Rhetorical Analysis of Writing Center Spaces
Hannah Rau, The University of Findlay
In 2018, Hannah J. Rule’s CCC article, “Writing’s Rooms,” explored how physical environments shape the embodied act of writing. As a space designed to serve writers, the writing center is being increasingly discussed in terms of spatial rhetoric. This poster will analyze how writing center spaces communicate values and shape how writers and consultants interact. I hope to spark discussion about the following: As artisans, how do our writing centers shape the repeated actions of consultants and writers? What mindsets do they encourage or discourage? As artists, how can we best design spaces to convey values in individual contexts? #IWCANCPTW19I

Writing Center Theories and Practices: Exploring our Local History, Understanding our Present, and Preparing for our Future
Aarron Sholar, Salisbury University
Through a class-based project, I compiled archival information dating back to 1974 about the writing center where I am an undergraduate student consultant. I applied these theories and principles to real scenarios in our center to observe how they are effective across time. #IWCANCPWTW19I

Understanding the Art of Technical Writing
Kailee Jones, Boise State University

Many fields of study thrive on the combination of originality and conventions. A perfect example of a space where this occurs is STEM communities. People within these disciplines need to have unique ideas to take on the obstacles of society, while adhering to their standard writing conventions to present ideas within their academic disciplines and beyond. Although, these conventions can be challenging to help with as consultants, all writers need readers. By developing a framework for consultant training based on work by Hutchinson, Alford, and Weissbach, we can better support these writers and understand the art of all they do. #IWCANCPWTW19I

FAIRFIELD

Drafting your Da Vinci: How the Lost Art of Annotation is the Key to Improving Analysis
Jaimie Crawford, Sivan Ben-David, Sofia Echeverry, Shornam Gandhi, Marissa Tessier, NSU University School

The presentation will focus on our research of a variety of instructional techniques peer tutors can use to elevate analysis including annotation and color-coding. By offering tutees a range of “artisan tools” to make meaning of text, we hope to support them in “coloring outside the lines” when writing about a text’s meanings. We seek to encourage student autonomy in giving them a basic set of rules or annotation procedures they can follow, while allowing them to tweak or twist these rules in any way that they feel suits their comprehension style best. #IWCANCPWTW19I

FRANKLIN A

Coloring Outside the Lines

Techné and the Writing Center: Composing as (Visual) Art, Craft, and Skill
Michelle Cohen, Medical University of South Carolina

This presentation draws upon multimodal studies, comics, and theory of art, craft, and style to consider how writing center practitioners can bridge the gap between “higher order” and “lower order” concerns in order to practice and support meaningful, holistic composing. #IWCANCPWTW19I

Memes and Pecha Kucha Presentations: Promoting Writing Center Pedagogy and Building Community in the 21st Century with the Help of Visual Arts

Anastasiia Kryzhanivska, Bowling Green State University | Eugene Oswald, Sinclair Community College

In this presentation the presenters will try to bridge the gap between the benefits of visual arts and their usage in the context of writing center work. Specifically, we will discuss how memes and Pecha Kucha presentations can be used to promote writing center pedagogy and contribute to community build-
ing among all staff, faculty, and students. We will present the case of Bowling Green State University and Sinclair Community College and discuss how these two different institutions utilize visual arts, the differences and similarities of the writing center work context, and the lessons we learned from our experience. #IWCANCPTW19I2

Yes, Looks Matter: Graphic Design in the Writing Center

Nancy Vazquez, Texas A&M University

Visuals are a vital but easily neglected part of writing center life. In our increasingly image-driven world, though, looks matter, whether we’re talking about the documents students bring to us (slide presentations, research posters, and resumes among them) or the ways we promote our own services. I’ll discuss our center’s attempt to teach our tutors some basic design principles and to practice what we are preaching by creating our own eye-catching promotional and educational materials. #IWCANCPTW19I2

Creating a Sustainable Transfer of Learning Approach: The Challenges and Possibilities of Artisans Imitating Artists

Heather N. Hill, Natasha Helme, Northwest Missouri State University

Although scholarship has begun to look into the role of the writing center in facilitating transfer, this information is often difficult to get into the hands of the writing center practitioners who are often non-tenure track instructors or graduate students. Therefore, in this panel we bring together three perspectives on tutoring for transfer: A WC researcher, a WC director, and a GA. Through these three perspectives, we will discuss the challenges as well as the possibilities and potentials of using a transfer-focused approach in the writing center, as well as the challenges artisans face when attempting to accurately imitate artists. #IWCANCPTW19I3

Online and On Target: Tutoring and Technology

Speaking by Design: Online Video Consultations for Student Speakers

Julia M. Medhurst, Florence Davies, Texas A&M University

At the Texas A&M University Writing Center, our mission tasks us with helping “graduate and undergraduate students practice the habits of mature composers of written and oral communication.” While we felt that our writing services were doing a fair job of meeting student needs, we believed that we needed additional support for speaking. To further our mission, we decided to extend our campus reach by offering online consultations where consultants review students’ speech videos, a move that allows us to integrate multimodal consulting strategies in design (New London Group, 1996) and helps us diversify our consultation offerings in a move toward achieving equity. Moreover, we took into account the literature in communication pedagogy that points to the effectiveness of students receiving feedback on a recorded speech (Bourhis & Allen, 1998). Thus armed, we moved to create a platform where consultants could flex their artistic skills by providing this kind of online feedback. After taking into account our center’s constraints–money, time, and maintenance–we
decided that the best method of delivering this service was integrating a link to our online scheduling system where students could share self-recorded videos via Google Drive (where TAMU students have access to unlimited storage) or Youtube. Once the process was solidified, we turned to consultant training and advertising our new service. We will discuss the details of these processes through the course of our presentation and provide a reflection on what worked well and what could be improved. #IWCANCPTW19I4

**Fording the Distance: Telephone Tutoring at the Center of Laboring Students**

Amy Nejezchleb, Bellevue University

The results of a preliminary study will be presented, a foundation for why telephone tutoring enables writing center professionals to empower non-so-cionormative students who labor while enrolled in college. The study involves seven participants who chose telephone tutoring over remote options, helping to motivate those who do not use traditional methods and contributing to the improved experience of students in the writing center. Interviews identified the demographics of these students and their reasons for tutoring via telephone. This study builds on applied research in writing center studies and proposes a method for delivering accessible education to students without barriers. #IWCANCPTW19I4

**To Create or to Imitate?: Balancing Art and Artisanry in Building an Online Writing Center**

Meghan Velez, Alex Rister, Embry-Riddle Aeronautical University

This presentation will share one institution’s experience building VECTOR (Virtual Environment for Communication Teaching, Outreach, and Research), an online writing and communication center from the ground up, without a physical writing center as its predecessor. While the literature now offers strategies and best practices for adding online components to a writing center’s offerings, less attention has been paid to building and maintaining fully online writing centers. The presenters will share how, as artists, we have imagined and designed our virtual environment while, as artisans, we utilize existing online writing center research as well as knowledge of our own unique institutional context to imitate what already works. #IWCANCPTW19I4

**Who are Our Writers?**

*Creating Spaces for Critical Engagement: Promoting Writing Development in the Writing Center*

Justine Post, Ohio Northern University

In addition to focusing on the work done by writing centers, administrators, and tutors, this presentation suggests that we should also consider the work done by the students who use our services: artists producing their own original work and artisans imitating what they think others want in their writing. Using findings from a multi-year longitudinal study of students’ writing development which included the analysis of 322 surveys, 131 interviews, and 2,406 pieces of writing produced by 169 students—this speaker argues that writing centers can promote students’ writing development by creating spaces that foster critical engagement with feedback. #IWCANCPTW19I5
In the Eye of the Beholder: Examining The Student Experience of Asynchronous Writing Feedback

Matt Sharkey-Smith, Walden University

While writing centers increasingly offer asynchronous online writing consultations, these interactions are often challenging to assess because they provide few of the typical indications of student experience—verbal responses, tone of voice, body language—afforded by live consultations (face-to-face or synchronous online). To better understand the student side of these consultations, the Walden Writing Center conducted a mixed-methods research project focusing on students’ writerly self-efficacy and their responses to semi-structured interview questions. This session describes our research process and presents what we learned about how our students experience this mode of online writing instruction. #IWCANCPTW19I5

We’ll Come Back to That: Differences In Writing Center Session Expectations Based on Writing Experience Level

Carly Carcelli, Youngstown State University

As artisans, what we do at the writing center is often at odds with what those outside the center expect us to do. This session reports the findings of the presenter’s study of client expectations of their writing center visit in relation to their level of writing experience and offers suggestions for bridging the disparity between what students think they want from the writing center and what is ultimately provided from the tutor based on the needs of the writing they present. #IWCANCPTW19I5

Workshop: Undoing Violent Rhetoric in the Writing Center

Katherine Kirkpatrick, Clarkson College

In this workshop, participants will explore the intersections of rhetoric, violence on campus, and compassion in the writing center, with the goal of beginning to undo the quotidian violent rhetoric pervasive in American language and culture. Participants will brainstorm for gun metaphors (e.g., don’t shoot the messenger!) and other forms of violent rhetoric, find more compassionate substitutes, innovate ways to advocate for non-violent rhetoric in the writing center, and consider further ways to become artists of our rhetoric in order to make our centers safer and more compassionate. #IWCANCPTW19I6

Ignite

A Visual Analysis of Stereotypes about Makers and Writers

Olivia Ejde, Rose-Hulman Institute of Technology

As peer tutors in a writing center located in a STEM makerspace, we recognize the potential overlap between the two spaces. For example, both emphasize iteration and “promote collaboration and peer-to-peer learning” (Wilczynski and Cooke 2). Yet, as tutors and as engineering students ourselves, we notice persistent stereotypes about the differences between making and writing that influence our ability to engage STEM writers. Our “Ignite” presentation analyzes visual examples of these stereotypes alongside interviews with STEM students. #IWCANCPTW19I7
Brainstorming in Motion: The Art of Movement in Writing Assistance

Felipe Pruneda Sentíes, Hendrix College

Research shows walking increases creativity and ideational fluency. Movement is a promising tool for writing centers. To conduct walking appointments, writing consultants train to set a comfortable pace, choose a path that will allow them to listen to the patrons, and recap the discussion to eliminate the need for note-taking. In the process, each consultant develops a personal gait—a new part of their repertoire of techniques to enable writers to find their ideas. This presentation explores how consultants make an art out of their gait, turning an appointment into a veritable choreography that results in solid material for writing. #IWCANCPTW19I7

Carving, Digging, Writing: Materiality and Printmaking as Strategies for Artistic Writing Center Tutoring

Jenni Moody, University of Wisconsin-Milwaukee

This presentation will pose questions about the connection between the materiality of art creation and how this mindset might be helpful to Writing Center tutors. As an artist-tutor, I try to help writers view the words and ideas they bring in as a physical material that can change. Drawing on work in the anthology Exquisite Corpse: Studio Art-Based Writing in the Academy, theories of materiality, and my own experiences creating both woodblock and linocut prints, my presentation will use images of the printmaking process as a corollary for an artistic mindset in tutoring practices. #IWCANCPTW19I7

Memes for the Writing Acade me: Encouraging Students Through Social Media

Peter J. Visscher, Asia Lord, New College of Florida

In academia, memes are not typically considered a serious form of communication. Despite this lack of respect, memes have become popular to the point where even corporations like Wendy’s use them to promote their products. In a similar manner, university writing centers use memes in order to connect to potential clients, students, and to showcase a diverse use of the English language. In this ignite presentation, we go through our adventures bringing memes to the masses through our writing center Facebook page, explain our ethos, and hopefully inspire any meme scholars-to-be. #IWCANCPTW19I7

Responding to Ugly Art: Rhetorical Dissonance in the Writing Center

Matthew Fledderjohann, Le Moyne College

Carl Jung thought Picasso’s paintings were hideous. Early reviewers called Sarah Kane’s groundbreaking play Blasted “a disgusting feast of filth.” Great art often subverts expectations. But from the resulting dissonance, new possibilities emerge. This presentation explores how this kind of dissonance relates to writers’ difficult struggle with rhetorical expectations. Working from Nancy Welch’s consideration of dissonant writing center sessions as well as interviews I conducted with writers about their profoundly uncomfortable writing experiences, this presentation will identify how tutors, like generous critics, can encourage writers to acknowledge and use rhetorical dissonance as motivation for widespread, productive revision. #IWCANCPTW19I7

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Since Nothing Takes Place Inside a Bubble

Shelby Mathews, Texas A&M University

It would be nice to think that writing consultations took place inside a bubble—that nothing from the outside world could possibly affect a session’s success. Unfortunately, however, this is not the case. Many students come into the Writing Center with more than just writing on their minds, and at times, this can be a huge impediment to a student’s ability to focus. To help these students get the most out of their visits, consultants must know how to establish mindfulness in sessions by, first, addressing the stress and, second, meditating and motivating. #IWCANCPTW19I7

Ideas Exchange

Putting the Self in Self-Efficacy: Using Writing and Tutoring Self-Efficacy to Individualize Tutor Training

Roger Powell, Graceland University

This strategy has tutors make goals to raise their confidence with an aspect of tutoring/writing they feel less confident about and challenge themselves to grow in an area of tutoring/writing they are already confident about. This allows tutors to grow their confidence but also not get too comfortable to the point where they get “cocky.” These goals come early in the semester, are checked on periodically, and are revised as necessary. Tutors also write reflections and meet with their director to discuss these goals, which aids in revising the goals in a manner that does not overwhelm the tutor. #IWCANCPTW19I8

Service Learning Tutors in the Writing Center

Erin Jensen, Belmont Abbey College

Budget issues are a common problem for many Writing Centers. I created a program to have pre-service English teachers volunteer tutor in the Writing Center to fulfill their service-learning requirements. Having volunteer tutors helped to meet student demand and provide valuable tutoring and teaching experience to the volunteers. I plan on presenting an interactive activity where participants will brainstorm ideas about implementing similar programs in their Writing Centers. I will provide basic information about training volunteer tutors, but the majority of time will be spent in a discussion about ways to have volunteer tutors in the Writing Center. #IWCANCPTW19I8

The Impact of the “Traveling Tutor” Program on Campus Outreach and Tutor Development

Rachel Rodriguez, University of Louisville / Chesapeake College

This presentation will introduce one community college’s low-cost alternative to embedded tutoring: a program called “Traveling Tutor.” This collaboration brought tutors (by faculty request) into various classrooms on select days. Writing tutors were invited to drafting days, workshops, MLA presentations, portfolio compilations, and more. “Traveling Tutor” gave Chesapeake College’s Academic Support Center the opportunity to demonstrate its core role on campus as well as its flexibility, and empowered tutors as they planned their travels alongside a mentor. Information on scheduling logistics, session planning, and data tracking for “Traveling Tutor” will also be presented. #IWCANCPTW19I8
“It’s Dangerous to Go Alone”: Creative Event-Planning through Campus Partnerships

Alexandra Maass, New College of Florida

In extending the reach of our writing center, we have begun grasping the hands of other campus departments with similar missions of student support. Whether through collaborative co-sponsoring or planning writing center events that coincide with other campus happenings, purposeful partnerships can not only increase the number of student engagements but also build goodwill with other departments that can lead to exciting opportunities for future collaboration. Visitors to our table will be invited to engage in conversation about creative ways to develop, adapt, and collaboratively design events and workshops to complement other departments’ efforts. #IWCANCPTW19I8

Building a Mentor Match Program for Tutoring across the Disciplines

Liz Egan, Millsaps College

Our college is launching a new tutoring center for all subject areas, and I am implementing a mentor match program to pair our experienced Writing Center Consultants with each brand-new-to-pedagogy subject area tutor. As we implement this peer-to-peer, interdisciplinary pedagogy training protocol, we hope to learn from experiences of others regarding partnerships or mergers between writing centers and academic resource centers. While our writing center and this new academic resource center remain separate entities for now, it seems likely we will be invited to advocate for, or, against the convergence of the two centers into one. #IWCANCPTW19I8

Using Google Sites to Build Interactive Instructional Tools in an Online Writing Center

Robert Campbell, Sally Smits Masten, Western Governors University

In an online Writing Center environment, offering web-based tools to address skill gaps while strengthening student agency is critical. This presentation details the process of using the Google Sites platform to design an interactive APA Style guide that facilitates students’ proofreading process through quick self-assessments, examples, and colorful visual elements. In Writing Centers with high utilization, self-paced interactive tools such as this provide a key means of just-in-time support that still prioritizes the student's agency and skill-building. #IWCANCPTW19I8

Co-Teaching Strategies in an Online APA Open Door Session

LeAnn R. Nash, Robert Campbell, Western Governors University

Co-op teaching strategies can help facilitate an open-door style learning session for students in an online environment. This presentation looks at how we use co-op strategies in an Adobe room to present information, share resources, and provide examples to students to build their competency and confidence in citing sources used in their coursework writing tasks. The large number of student questions in such a session and the technological challenges in an online classroom pose a unique set of obstacles for instructors, but
alternating voice, text, and screen-sharing modes in an organized way allows instructors to maximize the impact of this online mode. With the right approach, the online open-door style learning session can be a valuable piece of the Writing Center’s offerings. #IWCANCPTW19I8

Help Yourself: Using Self-Service Tools To Supplement Writing Center Instruction
Robin Evans, Western Governors University
Writing Centers, in both ground and online universities, provide writing assistance to students with widely varied levels of confidence and competency in academic writing. Oftentimes, these centers have a high demand to serve a multitude of students, but do not have the capacity to meet the demand due to rapidly rising enrollments of students who need immediate writing assistance. This presentation focuses on how using two self-service tools together, Grammarly and Natural Readers, will assist students with self-directed tools as supplemental instruction in addition to one-on-one consultations with writing center instructors. #IWCANCPTW19I8

Using Vlogs to Supplement Instruction and Support Student Agency
Sally Smits Masten, Patrick Jackson, Western Governors University
This presentation focuses on how Writing Centers can incorporate video blogs, or “vlogs,” into their instructional toolkit. For students, vlogs can present writing concepts in an accessible medium. Vlogs may appeal to learners who prefer hearing and seeing concepts explained and moving at their own pace, and they may be especially useful for multilingual students and students with different learning preferences or learning disabilities. We will discuss which topics are best suited to vlogs as well as best practices we have discovered through research and experience. We will present our published vlogs and the tools we used to create them. #IWCANCPTW19I8

Toward a More Collaborative Conversation: Linguistic Practices of Writing Center Tutors
Katharine C. Romero-Jimenez, University of Illinois at Chicago (UIC), DePaul University
Pulling from Muriel Harris, John Trimbur, and Andrea Lunsford, striking the balance of collaboration between peer tutor and writer can be challenging. Through primary discourse research from the UIC Writing Center, and secondary research in the fields of writing center studies and sociolinguistics, research suggests that peer writing tutors dominate conversations more with multilingual writers and writers who identify as female. Linguistic practices such as stories to build rapport and using collaborative pronouns can be applied. Writing center administrators can implement training models around collaborative linguistic practices so that tutors can cultivate self-awareness to incorporate these practices to work toward more collaborative conversations. #IWCANCPTW19I8

Beyond the Session: Note-taking Strategies for Tutors
Erin Miller, Rutgers University
Tutors can best help students after the session by considering the medium, content, and structure of the notes they leave with students. The notes tutors take during a session are a resource for students when they continue their work independently. Depending on the student and their learning styles, a variety of formats might be helpful: lists, sentences/short paragraphs, or even concept maps. Taking these factors into account means we leave students with helpful, constructive notes for them to use beyond the session. #IWANCPTW19I8

Strengths-Based Poiesis: Leveraging “Art-Making” in the Formation of Leadership and Change
Joanna Beth Tweedy, Melissa Knous, Western Governors University
Presenters will showcase a virtual, strengths-based project undertaken by their team at an online, non-profit university serving thousands of students in an environment of constant change. Strengths-based approaches produce extraordinary results—especially during change amid resistance—including inclusive environments that flourish from a diversity of working styles and perceptions: thought processes, personalities, and “hidden” abilities. These approaches lead to revenue growth, decreased turnover, and increased employee satisfaction and change-readiness. They engender work meaningfulness, rooting development in the contextual realities of the organization's goals, and advancing connections to a purpose greater than one’s own. Participants will receive materials to design their own project. #IWANCPTW19I8

Roundtable: Creating a Diverse Writing Center: Painting with Different Strokes
Amelia Lasbury, Kylie Sabol, Rebeka Wilder, University of Indianapolis
“How can you help me with this paper when you’re a __________ major?” Students who enter the writing center are often caught off guard when they discover the tutor they are meeting with has a different major than they expect. It is useful to employ a diverse staff which offers tutors from all fields to help tutees stay within the guidelines of genre-specific writing. However, while it is useful to begin within these lines, it is even more important when tutors can offer a new perspective which can allow for painting outside the lines and creating a unique piece of artwork. #IWANCPTW19I9

Workshop: Consulting Is a Remix: the Transfer of Creative Principles to Writing Center Work
Nathaniel Rosenthalis, Baruch College | Maria Baker, Columbia University
Where and how do consultants look for their next step in a difficult session moment? This workshop aims to position the strategies available to us as an archive of elements assembled from our knowledge areas (professional, social, creative, pedagogical). In every consulting session, we pull from this personal archive to create a remix of elements that results in a unique session. How successful we are at addressing difficult moments depends on our awareness of the archive, on our comfort with its elements. Through group work and discussion, we will consider the remix as a framework for developing our consulting practices. #IWANCPTW19I10
Workshop: *The Art of Questions*

**Vicky Dawson, Olivia Miller**, University of Michigan-Flint

Last year, new tutors struggled with the impulse to jump in and answer questions from writers about: “What should I put here?” or “Is this any good?” As a result, we came up with the question game. This simple game became a fun, competitive training tool between the staff, but it may also give conference attendees an opportunity to think about whether we train tutors to act like “artisans” or “artists” in practice. In this workshop, participants will try out the question game while also helping us answer “Who do we train our tutors to serve, how, and why?”  

#IWCANCPTW19I11

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Workshop: *Fostering Independence in ELL Writers: Recalibrating Rhetoric and Syntax through Paraphrasing*

**Vanessa Petroj**, Oregon State University

While paraphrasing has received substantial attention in literature and practice, it is predominantly used as a tool for avoiding plagiarism when writing from external sources. However, English language learning (ELL) writers often struggle prior to incorporating sources in their writing projects. Using a linguistic framework, this session will highlight the link between paraphrasing strategies and the language acquisition process. The presenters will offer a technique that Writing Centers can share with ELL writers to independently improve their writing through paraphrasing their own drafts.  

#IWCANCPTW19I12

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**Talking the Talk**

“*Is this what you’re looking for, or*”: A membership categorization analysis of writing center tutorials

**Charmian Lam**, Indiana University

Tutoring dyads are both artists and artisans as they simultaneously refine their conversational skills during the writing process. The tutorial also serves as an informal test of academic knowledge and literacies because the tutee is typically responsible for course content and instructions. Tutor/tutee conversations, which frequently cover topics such as class, academic abilities, and expectations in college, may serve as instances of the dyads’ performance and management of identity (academic or otherwise) through the methodology of Membership Categorization Analysis (MCA). The findings from a study using MCA of ten recordings have implications for tutor resiliency and tutees’ academic perseverance.  

#IWCANCPTW19I13

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**Emerging Relationships in the Writing Conference**

**Kathleen Lyons**, University of Delaware

This presentation focuses on the types of relationships formed between writers and tutors. In particular, I ask: How do we forge relationships? This question serves as a lens to examine how tutors approach their work through dialogue. When we think about the narratives, scripts, and descriptions that already exist in writing center research, we gain insight into how tutors set up dialogue with writers (Mackiewicz and Thompson). In this dialogue both student and tutor engage in a rhetorical performance of learning that is always emerging. Stephanie Kerschbaum refers to this performance as a “coming-to-
know process.” This study codes dialogue between one tutor and multiple students to examine the tutor’s process for coming-to-know. #IWCANCP_TW19 113

**Wayward Weaving: A Rhetoric of Community for Writing Centers**

**Kelin Hull**, Indiana University-Purdue University Indianapolis

Gibson et al assert that our social institutional narratives are “embedded in or with” individual narratives (72). When we put our story in relation to the other people, ideas, events, and things in our communities, then our story becomes just one thread in a more complex tapestry. We cannot separate one person’s story from the story of the writing center. Each person, each story, is a stitch in the rhetorical fabric of community. Using critically reflexive stories to change and shape practice, this presentation will highlight the grand narrative of community and how that narrative serves to stymie community growth. #IWCANCP_TW19 113

**FAYETTE**

**“I Am” Statements in Online Sessions: How Writers Craft Identity & Agency**

**Charitianne Williams, Vainis Aleksc, Kim O’Neil**, University of Illinois at Chicago

How do writers develop strategies to exercise authority in the rich linguistic environment of the online tutoring conversation? In this panel presentation, we examine writer disclosures of identity, the potential intention and effects of these disclosures, and the writer’s development of what discourse analysis calls “competence,” or, the authority to navigate and direct the online tutoring conversation. We wonder: is the writer’s role in each session a unique work of art? Or the result of craft, generating a limited edition print in a series developed over time? #IWCANCP_TW19 114

**MARION**

**Roundtable: The Benefits of Interdisciplinary Arts Backgrounds in the Writing Center**

**Alicia Goodman, Kimberly Grenadier, Sarah Huerta**, Texas Tech University

Writing consultants that come from interdisciplinary backgrounds are equipped with a different perspective on audience-mindfulness as well as the impact of critical responses on the revision process and readership. After establishing the definition of interdisciplinary studies and its impact on the work of the panelists, specifically when considering the role of artist, the benefits of having writing consultants in or from these fields will be discussed. The panelists will also discuss how the roles of writing consultant and artist intersect with conference attendees. This roundtable discussion should start a conversation about interdisciplinary arts consultants in the writing center. #IWCANCP_TW19 115

**KNOX**

**The Tutor Becoming Artist/Artisan: Embedded Tutoring in the Composition Classroom**

**Anthony Edgington, Suzanne Smith, Elizabeth Anderson**, University of Toledo
For this presentation, the four speakers, all experienced instructors who have worked with TA/tutors in their classroom, will speak to these different experiences in the hopes of helping audience members think through how embedded tutoring can work at their own universities. #IWCANCPTW19I16

CHAMPAIGN

Writing Center After Dark: Expanding the Center with Student-Led Creative Writing Pedagogy & Community

John Taylor, Ayah Assaf, Emily Pruitt, Ellie White, University of Michigan-Dearborn

Twice a month, students at University of Michigan-Dearborn take over the Writing Center for a meeting of Writing Center After Dark. WCAD emerged as a student-led community connecting major writing hubs on campus with creative writers, while also creating its own niche through workshops and readings. In this panel, the creators of WCAD discuss the practical development of this community based on writing center and creative writing pedagogy. Reflecting on a successful first year, the panelists focus on the symbiotic relationship between the Writing Center and WCAD, how creative writing promotes the center’s goals, and what further growth is possible. #IWCANCPTW19I17

Session J

Friday, October 18 | 2:30pm - 3:45pm

FAIRFIELD

Supporting Long-Term Learning: Three Studies that Explore Writing Transfer in the Context of Tutoring

Dana Lynn Driscoll, Wenqi Cui, Indiana University of Pennsylvania | Daniel Lawson, Central Michigan University | Rebecca Nowacek, Marquette University

Writing transfer, which commonly refers to students’ ability to adapt, engage, and otherwise use prior knowledge and skills in new writing contexts, is a critical aspect of learning to write and supporting writers’ long-term development. Thus, writing transfer is a critical part of the work writing centers do in supporting students’ development as writers. Our three presentations focus on RAD-research based studies that explore writing transfer in the context of writing centers: a longitudinal descriptive transfer study, a study of tutor transfer talk, and a quasi-experimental intervention study exploring the role of genre and transfer. In addition to presenting data, each presenter will also offer clear tutoring practice takeaways. #IWCANCPTW19J1

FRANKLIN A

Filling the Blank Canvas

Distributed Creativity and Collaboration: Artistic Conceptions of Writing Center Interactions

Steve Sherwood, Texas Christian University

Writing center interactions amount to an exchange of skills, ideas, and theories—a shared adventure for tutor and writer into unfamiliar intellectual terri-
tory. Our personal interests might never have taken us into such territory, yet we receive guided tours from others more knowledgeable than we about their disciplinary domains. In the process, we encounter a wealth of theories, facts, and perspectives we may eventually find useful. This presentation will examine how two concepts, Vlad Glăveanu’s (2014) “distributed creativity” and Vera John-Steiner’s (2002) “distributed collaboration,” illuminate key aspects of the creative and intellectual evolution experienced by all parties to writing tutorials. #IWCANCPTW19J2

**Anzaldúa and the Writing Center: Autohistoria-teoría and the Writing Consultant**

**Jonathan Martinez**, Texas A&M International University

Chicana feminist Gloria Anzaldúa’s concept of the path of conocimiento and genre of authohistoria-teoria when incorporated into a writing center tutor training program provide a decolonial and creative outlet that allows writing consultants to shift away from universal thinking about writing and tutoring. Autohistoria-teoría, then, encourages tutors to reflect, critically and artistically, on their own subjectivities and identities as writers before approaching the writing consultation. Such critical reflection before actively tutoring encourages empathy and understanding. #IWCANCPTW19J2

**Composing Experience: Embracing Experiential Learning to Transform the Lives of Writing Center Tutors**

**Jenny Rowe**, Trinity University

When we think about the work of a writing center tutor, a clear and fairly consistent picture comes into view—but, just maybe, it’s time for a blank canvas. This presentation argues that by aligning the work of writing center tutors with the goals of newly-burgeoning experiential learning programs, writing center professionals can “re-draw” the peer tutor position, attracting the most qualified students to the job of peer tutoring and providing them with experiences that lead to more meaningful professional growth and personal fulfillment. #IWCANCPTW19J2

**Exhibiting Identity**

**Natalie Zukerman, Rocio Soto**, Georgia Institute of Technology

This active panel will begin with an introduction on a writing center exhibit created by two peer tutors. The panelists will consider the relationship between this exhibit and the center’s identity, the physical process of creating the exhibit, and the sustainability of exhibits in their writing center. The panel will then open for discussion about the role of exhibits in other centers and consider the practical application of exhibits in those centers. #IWCANCPTW19J3

**Waving Hello to Sentences**

**From Artisans to Artists: Embracing Students Language Choices**

**Collyn Drake**, York College of Pennsylvania

This presentation will begin with the primary findings of a study that analyzed the directives set by undergraduate tutors while attempting to improve lower order concerns (grammar, style) within students’ drafts, the students’ verbal
response to these directives, and the techniques used by the tutor to mitigate these directives. The preliminary data will serve as the foundation for a discussion of the types of directives that can occur during sentence-level revision and whether these directives embrace students’ right to their own language choices and authorial voice or inhibit these characteristics via unnecessary attempts of standardization. #IWCANCPTW19J4

*Editing In Waves*

**Anu Teodorescu**, Calvin University

To better help writers take command of their editing process, we propose a system of editing in waves. Using an intentional, systematic process, writers can target problems one at a time, ultimately improving their work through a process of multiple waves of revision. For example, on the first read-through, a writer might watch for redundancies. On the next wave, they might focus on addressing passive voice constructions. By systematically addressing known stylistic weaknesses or mechanical errors (e.g., stock phrases, nominalizations, specific punctuation errors) in isolation, the writer should begin to recognize them during the drafting process and may even succeed in eliminating them. #IWCANCPTW19J4

*Being RADical*

**Supporting Causality: Evidence that Writing Center Tutoring Works and What to Do About It**

**Kelly Wenig**, Iowa State University

Last year, professionals from the Rockowitz Writing Center at Hunter College presented a unique way of measuring the effectiveness of writing centers in student success. They introduced the mathematical tool of propensity score matching as a novel way to remove self-selection bias that has plagued Writing Center Studies and our ability to assess the effectiveness of our work. This presentation will build on their findings and discuss ways that writing centers can produce their own evidence of effectiveness and turn that hard data into increased budgets in the increasingly cash-strapped world of higher-education. #IWCANCPTW19J5

*Dancing for the Audience: Analytics in the Writing Center*

**Melody Pickle**, Purdue University Global

In 2018, our fully online Writing Center began tracking all of our writing center services using online analytics data. This session will describe the types of analytics collected, how we partnered with our data science team, and how this research has launched larger changes and additional research within the university. In this first step towards a more quantitative method, we share the journey into telling the story of our tutoring art by using data science. #IWCANCPTW19J5

*How RAD Do We Want to Be?: The Problems with Grades in Writing Center Assessment*

**Bruce Bowles Jr.**, Texas A&M University-Central Texas

Assessment of writing centers is moving increasingly toward RAD models, in
particular models that focus on students’ grades and overall GPAs. However, while critiques of such models exist, consequential validity has not been a focal point of such critiques. This presentation will critique such methods by applying Bazerman’s (2003) notion of assessment washback, along with Goodhart’s law, to such assessments. Overall, the argument will be made that these assessments can potentially lead to pedagogical strategies promoting the improvement of grades, whether intentionally or unintentionally. Instead, assessments of teaching and the enactment of agreed upon pedagogical values will be promoted. #IWCANCPTW19J5

Discovering Artistry in the Margins: Writing Consultation as Collaborative Art

Tamar Bernfeld, Sungeun Kang, Ching-Lan Lin, Jennifer Miller, University of Iowa

As writing center consultants, we are momentary collaborators appearing somewhere along the continuum of a writer’s process. While we have no ownership of the final work, we share creative energy as we collaborate. Are consultant and writer co-creators? Collaborative artists? What relationship, if any, does a finished product have with this artistry? In this panel, two consultants and two writers explore the tensions between process and product orientations and the reality of institutional demands. We consider where we draw boundaries between consultant and writer, and process and product as we try to find what constitutes the art of it all. #IWCANCPTW19J6

A Faculty Member Walks into a Writing Center

Apocalypse Now: The Art of Writing Centers and the New Humanities

Luke A. Iantorno, Texas Tech University

Everyone in academia says that the humanities are doomed. If destruction is indeed imminent, how can English as a discipline sustain itself indefinitely? In this apocalyptic moment of the old humanities, writing centers have become the site for the new humanities. I propose that writing centers can help us re-see and re-think what English departments of the post-apocalypse should be. “Apocalypse Now” will illustrate how the integrated and transferable skills writing consultants learn as code-meshing artists across disciplines can help lay the foundation for the new humanities and transform the field of English into an interdisciplinary skillset. #IWCANCPTW19J7

The Art of Faculty Writing: Incorporating Faculty Writing Support into the Writing Center

Christine Tulley, The University of Findlay

Scant research exists on how writing centers transition from supporting campus populations beyond students. Faculty are repeatedly identified as a population who need writing support due to tenure and promotion pressures and ELL needs. This presentation showcases a transition strategy used by University of Findlay to support faculty writers through a strategic and low-cost collaboration between the campus writing center, which traditionally supports student writers, and the Center for Teaching Excellence which offers faculty development. Participants will see the project stages, tools used with faculty
writers, and suggestions for best practices when incorporating faculty writers into the writing center. #IWCANCPTW19J7

**Architects of Praxis: Finding New Promise in Academic Maker Spaces**

**Eric Klinger**, University of Colorado Boulder

Writing centers are often directed by non-tenure (NT) faculty, whose positions are devalued as rotating “service” posts in keeping with longstanding tenure paradigms. This makes the praxis-embedded intellectual contributions and career aspirations of NT faculty in WPA roles transitory, if not invisible. “Academic maker spaces,” inspired by artist collectives, are a growing trend on college campuses that may disrupt this product-based tenure paradigm by illuminating the often-invisible process of experimentation, conversation, and failure that enables academic inquiry at all levels. The speaker will explore how NT faculty may use these spaces to cultivate new professional identities as “architects of praxis.” #IWCANCPTW19J7

**UNION A**

**SIG: Acrobatic Academics: Collaborative Play, Embodied Pedagogy, and the Circus Arts**

**Melissa Yang**, Emory University

This playful SIG aims to bring together writing center professionals who are also circus artists and enthusiasts of all levels, from administrators to tutors, from acrobats to jugglers. Please bring activities, ideas, props, and athletic wear for a combination of discussion and embodied pedagogical exercises, including circus arts activities. We will consider how discourses, practices, and pedagogy in the circus arts worlds overlaps with and have the potential to inform the work we do in writing centers. #IWCANCPTW19J8

**UNION B**

**Workshop: Creating on a Sunny Day: Comparing the Processes of Writing and Art**

**Melody Denny**, University of Northern Colorado | **Valerie Bond, Alex Brown, Sophie Powell**, Cottey College

This interactive workshop asks participants to consider their own writing and creation process, outlines the preliminary findings of our primary research from interviews with student writers and artists, and explores the similarities and differences between the writing process and the creation of art. Participants will be asked to share their writing process, examine the processes of others, and compare and contrast different processes with the goal of better understanding the process of creation and how we talk about writing. #IWCANCPTW19J9

**UNION C**

**Workshop: Dear Writing Centers: Let’s Create Letters in Sessions for Social Justice**

**Eduardo Mabilog, Nicole Benson**, Nevada State College

As writing centers continue to explore social justice and anti-racist values there becomes a need for strategies that promote the consideration of identities in audience, subject, and writer dynamics. Through discussion and hands on activity, this workshop presents attendees with letter writing as a strategy to assist students critically thinking in their writing process. By the end of the
workshop participants will have an increased awareness for the ways that writing center sessions can engage with issues of social justice through creative and critical interrogation of identities embedded within the writing process. #IWCanCPTW19J10

**UNION D**

**Using Content Analysis and Text Mining to Examine the Effects of Online Asynchronous Tutoring on Revision**

Susan Lang, The Ohio State University | Kathleen Gillis, Texas Tech University

Does more frequent tutoring change revision processes? In this session, we present initial results from a content analysis of student revision practices. Specifically, we examined five years of data, including drafts, submitted assignments, tutor comments, and instructor comments, from students who were taking first-year writing courses and using asynchronous online tutoring three or more times per semester. Additionally, we examined a comparable group of students who did not use writing center services or did so only once per semester. Our discussion will encompass both revision process and the methodologies used to examine the student writing and comments. #IWCanCPTW19J11

**UNION E**

“Others” Theoretical Perspectives

**Pedagogy from Speech-Language Pathology: Using Interdisciplinary Transfer to Diversify Tutoring Methods in the Writing Center**

Julia Mohn, San Diego State University

Although writing centers can benefit from interdisciplinary collaboration with other fields, there is limited discussion of tutors’ knowledge from other disciplines contributing to peer tutoring. This presentation builds on interdisciplinary transfer principles by proposing that concepts from speech-language pathology can be applied to writing centers to better meet students’ needs. Presenter asks the audience to reevaluate existing knowledge of tutoring methods by considering similarities with speech-language pathology practice. She introduces topics from speech-language pathology pedagogy and provides examples for how she, as an artist, has applied them to tutoring sessions. #IWCanCPTW19J12

**STUDENTS AS CREATORS - VISUAL PLATFORMS IN WRITING STUDIO PEDAGOGY**

Eric Cody Smothers, Miami University

This presentation will offer the audience many visual examples of student infographic works as ways in which consultants in writing studio spaces can learn from and know the best ways by which to aid students. Focus and takeaways from session will include a better understanding of how writing studios can engage with student infographic work and also be proactive in providing digital resources for students to use. Anyone interested in the construction of visually diverse student resources in writing studio spaces as well as how to better work with student infographics will find this session useful and engaging. #IWCanCPTW19J12
A Critical Race Theory Approach to Antiracist Tutor Education

Amanda Presswood, Florida State University

For this presentation I argue that in order to create a tutor education course that is truly antiracist there are specific long held writing center approaches that those who teach tutor education course need to call in to question. Approaching the tutor training course through a critical race theory (CRT) lens will allow writing center practitioners to begin this important work. What I intend to provide is an approach to the tutor education course that works to antiracist pedagogy through the lens of critical race theory. #IWCANCPTW19J12

MADISON

Works In Progress

“I am so sorry”: Why Students Cancel Writing Center Appointments

Daniel Schall, Arcadia University

Recent Writing Center research has focused on “why some students choose to use the writing center while others don’t” (Salem, 2016). However, little statistical research has delved into appointment cancellations, in which students intentionally communicate to the Writing Center that their appointment should be removed. This work-in-progress session presents tentative results from a statistical analysis and coding of an open response survey of students who cancel scheduled Writing Center appointments. The presenter will also solicit feedback for—and participation in—a plan for a broader, multi-institutional study of Writing Center cancellations. #IWCANCPTW19J13

“I sentence you to three Writing Center visits!”: Navigating Sessions with Clients Required to Attend

Thomas McCloskey, University of Maryland

Students are often required to visit writing centers by professors and even academic honesty offices. In such cases students can be reluctant if not hostile to the writing center. This work-in-progress contribution will explore strategies for tutors to navigate these sessions so that the student is able to have a productive and positive experience with the writing center. #IWCANCPTW19J13

Examining the Positionality of the Writing Center within the University Landscape

Wendy VanDellon, North Carolina State University

My work focuses on the positioning of writing centers within the university and whether they are located within English departments, singular entities, or in larger tutoring centers. The study is particularly interested in how writing centers outside of English departments maintain their connection to the first-year classroom as well as upper division writing courses. #IWCANCPTW19J13

I’m a Writing Tutor, Not a Reading Tutor: Why Reading Instruction is an Essential Tool for Both Artists and Artisans

Kelsie Endicott, Salisbury University
It is challenging to work as an artisan or artist if you lack the knowledge and tools to perform your task. This work in progress session will review the scholarship on an increasingly visible issue in writing centers: requests for reading assistance. This session will explore the inextricable connection between reading and writing and suggest not only the necessity of providing reading instruction during tutoring sessions, but the importance of training tutors on reading pedagogy and strategies that are appropriate when tutoring. Additionally, a research methodology will be posited to study how tutors provide reading instruction during a tutoring session. #IWCANCPTW19J13

**Building Representative Writing Centers: The Inclusivity Statement and the Apprenticeship Program**

**Talia Argondezzi**, Ursinus College

Ursinus College’s writing center requires applicants to submit an inclusivity statement in which they explain how they would contribute to making the writing center a more inclusive place. In the coming academic year, we will also invite every nominee into an immediate paid apprenticeship position, during which they will shadow current working Writing Fellows before deciding whether to apply for a full position. My current research studies the effects of these initiatives. Are students from underrepresented minorities, low-income backgrounds, and/or first-generation families more or less likely to apply given these new requirements and opportunities? #IWCANCPTW19J13

**The Art of Being in-between: Facilitating Communication across Disciplines**

**R. Dustin Florence**, Texas Tech University

The proposed work-in-progress, a collaboration between the University Writing Center and the Communication Training Center of Texas Tech, is meant to facilitate a peer-mentoring program serving the International Teaching Assistants of the Department of Mathematics and Statistics. The interdepartmental placing of the UWC makes it a natural space for the development of such a multidisciplinary project. The goal of the project is to enable inter-communication of many types including interdisciplinary, intercultural, and interdepartmental. Participants in this discussion will have opportunities to consider the various ways in which writing centers can contribute to successful communication between various entities within their universities. #IWCANCPTW19J13

**Understanding Students’ Approaches to Writing Support**

**Allie Sockwell Johnston**, University of Tennessee

This session builds on data from first-year writing students at the University of Tennessee to better understand what forms of writing support they utilize on campus, featuring interviews and survey responses regarding their writing habits, hierarchies of who they turn to for writing support, and overall dispositions towards writing centers. Coming to college, students undergo a transitionary period, including changes to their own writing process. Therefore, what factors determine students’ choices for where to turn for writing support? And how do students’ attitudes toward support service change throughout their college careers? #IWCANCPTW19J13

**Unoriginality in the Writing Center: Plagiarism or Innovation?**
Felicia Juliano, University of Mary Hardin-Baylor
This work in progress proposes to examine the nuanced role of a tutor as an artist and artisan as a means of measuring the relationship between the use of structured models and individual flexibility within a single session. #IWCANCPTW19J13

The Art and Craft of Mentorship: Graduate Writing Groups
Keira Hambrick, The Ohio State University
The traditional model of graduate student professionalization held that students should apprentice under their Advisor masters in order to learn the craft of writing. However, writing is not simply a craft that is handed down from master to apprentice, and thus the traditional apprenticeship model is not the only, and perhaps not the best, way to develop one’s writing. This presentation examines how Writing Center-sponsored graduate writing groups bring together graduate students from across a variety of disciplines and foster less hierarchical relationships that supplement or complement the writing mentorship available in their home departments. #IWCANCPTW19J13

Artisan to Artist: Campus-Wide Benefits of a Tiered Tutor Training Program
Julie Prebel, Thomas Burkdall, Sarah Ostendorf, Occidental College
This session will explore a three-tier tutor training program at a small liberal arts college. This program enables tutors to develop their knowledge of writing center pedagogy and practice first in a two-semester required course. Many of the tutors then apply that training to their work as Writing Fellows or embedded tutors in the first-year writing seminar courses, which enables them to develop and practice their work as specialized writing artists. #IW-CANCPTW19J14

Quit Your Job
Caitie Leibman, Doane University
Much research characterizes practitioners’ labor and working conditions, including Caswell, Grutch McKinney, and Jackson’s case studies, questioning the assumption that “anyone can direct” a WC. But the converse remains: Can a WC director do anything? Many feel at home in WCs, but “job” is a dynamic, fragile shape not to be mistaken for one’s calling. Through exercises in mindfulness and vocational discernment, this session invites introspection for those navigating market realities or major life shifts. Participants will seek “industry-agnostic” wisdom from the inside-out and cultivate peace with the thought that they could quit their job—or, at least, “quit” their “job.” #IWCANCPTW19J15

Roundtable: The Heart of It All: Positive Relational Labor in the Writing Center
Melissa Keith, Boise State University
Recent scholarship reveals the complexity of labor performed by writing center professionals, especially as it pertains to “emotional, relational labor” (Cas-
well, McKinney & Jackson 2016). After considering the types of relationships that consultants want, need, and deserve from administrators (Haviland & Trianosky, 2006; Mattison, 2006), this discussion will turn to additional research from the fields of psychology and organizational management to acknowledge the critical role that affirmation plays in the workplace (Chapman & White, 2019; Raft & Clifton, 2015). Participants will explore ways to demonstrate appreciation to their staff members and develop strategies for carving out time for this particular brand of relational labor. #IWCANCPTW19J16

KNOX

Trainers of Writing Fitness: What We Can Learn from Fitness Centers
Michelle Varrige, Marissa Wall, Taylor Trueblood, Adeline Niemi, Stephanie LeDonne, Z. Z. Lehmberg, Haley Gaboury, Megan Emily, Regan Casey, Northern Michigan University

Personal trainers are people who give fitness instructions. They understand their clients’ needs, they provide feedback to help improve their clients’ fitness routines, and they assist their clients in setting goals and accountability. Writing tutors, likewise, help students strengthen their writing muscles so that the students can achieve their individual writing goals. Presenters of this panel will compare personal training strategies with tutoring strategies, and they will discuss how tutors could learn from personal trainers and apply some of the fitness training strategies to motivate and assist tutees to be better writers in their chosen disciplines. #IWCANCPTW19J17

CHAMPAIGN

Writing Center Talk and Barriers to Fulfillment of Agency
Emily Thorsen, Amanda Hawks, Jesús Rivera Orozco, Boise State University

This panel explores a few ways the language of writing center discourse can hinder the agency of both writers and consultants. Specifically, we look at how our interactions with multilingual writers sometimes leans toward corrective. Then, we discuss the burden certain consultants might carry as a result of prejudice and common writing center pedagogies. Finally, we examine language concerning our role as creators, which seems to render writers passive agents. By problematizing our use of commonly accepted language and pedagogies, we hope to bring awareness to the ways language can construct a reality with limited agency. #IWCANCPTW19J18

Session K

Friday, October 18 | 3:55pm - 5:10pm

FAIRFIELD

Workshop: Why Do This and What Do I Need?: How SWCA-CARE Certification Can Benefit Your Center
Russell Carpenter, Eastern Kentucky University | Joy Bracewell, Georgia College & State University | Scott H. Whidden, Transylvania University

In this workshop, participants will gain a detailed sense of the benefits for writing center certification via SWCA. After reviewing the process for certification design, current SWCA Research & Development committee members will guide workshop participants through a series of brainstorming activities to help directors begin to develop materials for application packets. The goal of this workshop is to help demystify the process of application, to prompt reflection on materials that centers might already have, and to encourage participation in the SWCA certification program. #IWCANCP TW19K1

The Myths of Multilingualism

Hello, Hola, Anyeong: Multilingualism in Writing Center Spaces

Emily Jimin Shim, University of Minnesota-Twin Cities

Despite the large number of multilingual consultants in writing centers across the country, there is a noticeable lack of literature on the experiences of these consultants. Aiming to fill this gap, this presentation focuses on the perspectives of multilingual consultants, particularly those whose L1 is not English, and explores how they navigate writing center spaces. Interviews with multilingual consultants reveal how multilingualism affects their self-identity, tutoring strategies, and relationships with clients in both positive and negative ways. #IWCANCP TW19K2

Shattering the Myths: Moving Beyond Traditional Tutoring for Multilingual Learners

Melissa Harris, Southern Utah University

There are many myths about tutoring multilingual learners. Submitting to those myths hinders growth experience in sessions for both the writing center tutor and the student. Dismantling those myths and being fluid in teaching processes with students will enable successful sessions. This session analyzes several myths and looks at ways to address them, including adding Confucius’ theories that stress the emphasis on the individual learner, reflection, and the relationship of ideas and practice. #IWCANCP TW19K2

Tutorial Alliance and Session Success with Non-native English Speakers in the Writing Center

Elea Kaptain, Iowa State University

Because the art of tutoring requires a positive, productive relationship between tutor and tutee, I have adapted the concept of therapeutic alliance from mental healthcare to the context of tutoring to better understand how to serve non-native English speakers in the writing center. My study examines the effects this constructed term “tutorial alliance” has on the success of a tutoring session based on tutor and tutee behavioral markers. It will discuss the impact that tutor behavior has on a frequently marginalized population of learners in the United States and what implications that impact has for tutor training and professional development. #IWCANCP TW19K2
The Ability Palette

Art and Ableism: An Accessibility Analysis of Writing Center Pedagogy, Conferences, and Publications

Jenelle Dembsey, Northcentral University

Traditional artists and artist organizations have begun to rethink and challenge the art experience, employing more accessible techniques such as incorporating braille and allowing for touch and smell. If we consider writing centers to be places of art, then we must ask: what assumptions do we make about our audiences? And how accessible is the art we create? This presentation will discuss how writing center artists and our larger organizations can challenge ableist traditions to create with accessibility and disability in mind. Topics of discussion may include tutoring pedagogy, design of conference presentations, conference planning, and publication formatting. #IWCANCPTW19K3

The Neurodiverse Artist: Confronting Neurotypical Ableism in the Writing Center

Cat Williams-Monardes, Indiana University of Pennsylvania

How do we construct the anti-ableist writing center, one that is inclusive of neurodiverse tutors and writers? Grounding our discussion in Disability Studies scholarship, we will share strategies designed to combat neurotypical privilege in the writing center. Audience members will learn how to recruit, train, and support tutors with (dis)abilities as we challenge everyone to push the boundaries of the structure and content of the traditional session. We must stop striving to help neurodiverse tutors and writers meet existing expectations. We must instead evolve expectations to encompass every student and every work of art. #IWCANCPTW19K3

A University Writing Center’s Valued Practices Examined Through a Disability Studies Lens

Eric Wisz, Natalie Madruga, University of Central Florida

Recently, scholars have called for analysis with regards to accessibility and disabled writers in writing centers. Most of this discussion follows the accommodation model, in which disability is seen as different or a supplementary concern. Instead, two graduate consultants from a large research university examine their university writing center’s “valued practices” from a disability studies lens to investigate how these practices and ideal sessions they imply assume an able-bodied writer and exclude writers with disabilities. Ultimately, audience members will walk away with some examples of how valued practices and the implied ideal sessions can be revised to include disabled writers. #IWCANCPTW19K3

Growing your Writing Center: Using Data to Facilitate Advancement - A Perspective of Two Writing Centers

Lou Herman, The University of Texas at El Paso | Gina Lawrence, New Mexico State University

Measurable growth within a Writing Center is often overlooked as a general expectation. However, Writing Centers exist at different stages of growth depending on a myriad of factors including funding, student population, and
Feedback and Feed Forward

Artisan Techniques of Rhetorical Listening in the Artistic Work of the Writing Center

Brooklyn Walter, Washington State University

Writing center practitioners exist in messy contact zones, in the tension and stickiness of colliding ideas, goals, perspectives, and discourses. Rhetorical listening not only gives language to how it is we listen, it provides artisan techniques that we can practice and employ. We repeat these techniques with some degree of uniformity, but the moves catapult us in to organic, timely, creative interactions; the artisan leads to artistry. This presentation will share several exemplar stories of rhetorical listening in action at one writing center prioritizing antiracist and inclusive pedagogy. #IWCANCPTW19K4

#Selfie: Protrait of the Writing Centre as a Solo Act

Joan Garbutt, Brandon University

Taking an autoethnographic approach, I will discuss the implications of being the sole provider of targeted writing skills support on a liberal-arts campus of 3500 students. At times overwhelming and frustrating, and at other times nimble and liberating, the solo act is one of complex contradictions and demands. #IWCANCPTW19K5

The Product of Our Art?: Writers, Consultants, and Transformative Experiences

Enrique Paz, Miami University

This presentation explores the idea of transformative experiences and conceptual change in writing center consultants. I argue that the long standing writing center mantra of “make better writers” is accomplished most effectively among our own consultants and that the process of these transformations deserve more explicit research attention. Because of their deep engagement in this community of practice, consultants’ ideas about writing become more nuanced, flexible, and complex. I demonstrate in this presentation the depth of transformative experiences for our consultants via a qualitative study and begin conversation about possible directions for future research and consultant development. #IWCANCPTW19K5

The Art of Inquiry in Ongoing Tutor Education

Jess Carroll, Henry Fessler, Aleesha Redmon, Julia Houston, Montana State University

This panel shares how one writing center has embraced the art of inquiry in both initial and ongoing tutor education (Bleakney 2019). Using specific examples and guided by Hall’s (2017) approaches, the presenters will investigate the connections between inquiry and our center’s goal of creating a flexible, inventive, inquisitive learning community. Panelist 1 will give an overview of the
tutor education program. Panelist 2, 3, & 4 will share their research projects that grew out of structured peer mentorship and interdisciplinary research. #IWCANCPTW19K6

**DELAWARE B**

**Use the Force, Luke.**

*"I Just Need a Green Sheet": Generating Motivation in Required Visits*

**Elizabeth Busekrus, St. Louis Community College**

The legitimacy of required writing center visits is a controversial issue. During this session, the presenter will discuss the green sheet, a common tool in her writing center, which serves as proof of the writing center visit to the instructor. Though students who come to the writing center because they “just need a green sheet” often display a lack of motivation, there are benefits to these mandatory visits in a community college setting. The presenter will provide a model called Amalgamated Motivation Theory (AMT) that can help to motivate the unmotivated in these situations. #IWCANCPTW19K7

**Benefits of a Blank Canvas: Forced Appreciation of Our Art**

**Heidi Marshall, The Chicago School of Professional Psychology**

In response to recognition that a traditional writing center model would not adequately respond to online student needs at the TCSPP Online Campus, we launched a pilot program, “Enhancing Dialogic Feedback for Improved Student Self-Regulation,” in which we bring the writing center to the online classroom. Through this pilot, we toe the line between required and student-initiated feedback, revealing our tutoring art both to audiences that would have sought it out and to audiences that would not have otherwise known its benefits. By leaving our writing center space and entering into a space normally reserved for student-faculty interaction, we are able to enhance not only the appreciation for writing center work, but also the dialogue surrounding it. #IWCANCPTW19K7

**Positive Impacts of a First-Year Mandatory Usage Initiative and the Art of Managing Long-Term Program Implementation**

**Amanda Hill, Cornish College of the Arts**

In 2018, our writing center began a college-wide mandatory visit initiative for first-year students. While writing center lore has long held that mandatory visits have negative effects, empirical research on the issue has suggested positive impacts and a need for further research. Thus far, our research replicates the findings of other studies: mandatory usage doesn’t deter students from future use of the writing center or imbue negative impressions. The presenter will focus on first-year student impressions of mandatory visits and the writing center, patterns of usage after the first year, and the artfulness required for managing a mandatory visit initiative. #IWCANCPTW19K7

**DELAWARE C**

**Steal Like a Writer, Speak Like Yourself: Leveraging Artistry and Originality to Support Student Writers**
Leslie Erwin, Holly Kapp, Caroline Ogden, Jillian Vandergrift, Austin College

This panel examines how writing centers engage with perceptions of originality and creativity in peer tutor education as well as in tutoring practice. We explore the potential for leveraging perceptions and values of artistry to build a new writing center and to further our work with writers. Presenters examine the relationship of originality and bricolage in tutoring practice, investigate the role of individual voice in student writing, and consider the effects of a focus on originality on student perceptions of the writing center and on writer confidence. #IWCANCPTW19K8

Workshop: The Art of Seeing: Visualizing Writing Center Data Using Voyant

Christine Modey, University of Michigan | Genie Giaimo, Middlebury College | Joseph Cheatle, Iowa State University

Writing centers are, among other things, large data repositories. Text analysis and visualization tools, such as Voyant, can help writing center researchers to see that data differently, in ways that produce interesting insights into writing center practice. This workshop will provide an overview of Voyant and an introduction to the affordances and limitations of the Voyant tools. We will demonstrate some Voyant analyses and discuss the insights the analyses, and subsequent visualizations, provide. The remainder of the workshop will allow participants to experiment with Voyant using their own session note data or a sample dataset that we provide. #IWCANCPTW19K9

Roundtable: ART- About Required Time: The Art of Balancing Requirements, Meeting Student Needs, and Creating Return Visitors

Emily Bouza, Frances Crawford, University of Wisconsin-Madison

Roundtable leaders will review publications by Writing Center researchers claiming that required visits can result in positive effects (Wells, Irvin). They will then share data from a recent 4-year period from an institution with a high number of required sessions; these required sessions led to positive survey responses, a high number of voluntary return visits, and a noticeable shift in the campus culture of writing. Leaders will open the discussion with questions, including: Why do we resist required sessions? How can we make required visits an admirable asset? How can we use limited resources to accommodate required visits? #IWCANCPTW19K10

Workshop: Music & Metaphor: Training Coaches through an Artistic Lens

Jennifer Lawrence, Virginia Tech

There is an art to successful writing center appointments. While presenting new coaches with “steps for a writing center session” can act as a solid foundation, such lists or instructions often seem lockstep and oversimplified. In this workshop, we present a supplemental activity to our center’s traditional training approach of new coaches, which challenges coaches to use the metaphor of music to brainstorm new, creative tutoring guidelines. During this work-
Shop, we will share our experiences and insights gained from this approach, and the audience will be engaged in developing different metaphors that describe the art of the writing center session. #IWCANCP TW19K11

**Union C**

**Workshop:** *Make Everything You Paint Your Own*: A Guide on Integrating Hands-On Activities in Writing Center Work

*Carmen Meza, Preeti Gary*, Towson University

This workshop draws on insights by American artist Ben Stahl to launch discussion and activities that inspire us to think creatively about writing center work. In his guest appearance on Ross’ *The Joy of Painting*, Stahl says that there’s nothing worse than when people try to paint nature in pretty ways, or what he called “sugar coated pictures.” He argues that people do their best work when they use their instincts rather than imitation. With this in mind, participants will engage in dialogue and hands-on activities that are intended to be adapted at participants’ writing centers. #IWCANCP TW19K12

**Union D**

**Workshop:** “10 Points to Gryffindor!”: A Workshop on Gamifying Professional Development

*Jackie Grutsch McKinney, Bethany Meadows, Will Chesher, Kat Greene, Zach Dwyer, Kyle Pratt*, Ball State University

Encouraging ongoing professional development and community building for writing center teams can be challenging. Many tutors take a course or have an orientation to writing center work, theories, and research, but keeping tutors engaged in their professional development and the development of the writing center beyond their first semester is tricky. One tactic that we’ve used to keep tutors engaged is a House Challenge—a gamified professional development where small teams compete to see who can complete the most professional/community development tasks. In this workshop, participants will learn about the House Challenge and how and why they might create a similar professional and community development game for their writing centers. #IWCANCP TW19K13

**Union E**

**Hitting the Write Note**

*The Writing Studio: Look, But Don’t Touch!*

*Tiffany M. Smith*, Georgia State University

The Writing Studio is more than a place for writers to join to talk about writing. It’s more than a place to evaluate writing at the sentence level, and surely, universities across the nation aren’t advocating for a place that employs students to use learners as test dummies. The Writing Studio is a place of creativity, invention, and ingenuity. It’s a meditation space where human beings get together to focus on their body’s ability to use the brain and body to produce text, but what is ultimately produced comes from a place of being, that inner space, and when 2 or more students join together, something powerful and magnificent arises. It’s a surprise for all. #IWCANCP TW19K14

*Using Music to Increase Productivity in Your Center*

*Colton Wansitler, Nicholas Buonanni*, Michigan State University
Through the use of surveys, from both clients and consultants, data was collected at the Michigan State University’s Writing Center. Over the course of four weeks, the study aimed to answer the research question, “Does playing music increase the productivity for clients in the Writing Center?” The music played during the study was separated into three different playlists: instrumental, choral, and popular. Through this process, discoveries were made regarding implementation and the usefulness of music in the center. #IWCANCPTW19K14

Tools of the Trade: Materiality, Dysfunction, and Embodiment in the Writing Center
Charlotte Kupsh, University of Nebraska-Lincoln

This presentation argues that writing center tutors, administrators, and scholars must prioritize understanding material barriers to composition. Like all artists, writers depend on physical tools to bring their creations to life. In writing centers, we watch writers struggle with these tools: typing on a tiny tablet, navigating Google Docs, or fighting with formatting in Word. Because writing centers are privy to the material act of in-progress composition in ways that instructors often are not, we are uniquely positioned to explore how writers create a sense of place on the page and how artistic embodiment is affected by composition’s material realities. #IWCANCPTW19K14

MADISON
Roundtable: Who Has the Compass?: Navigating Online Writing Center Feedback
Amy Nejezchleb, Vanessa Petroj, Bellevue University

To measure the efficacy of asynchronous writing center feedback, we conducted a study that included essays submitted by 10 graduate students in the Bellevue University Online Writing Center. We investigated what areas are addressed in the revision process while striving to meet the students where they are in a writing center session. Consequently, the investigators considered whether the student decides, the consultant determines, or the rhetorical occasion dictates the overall objectives of a session. While the total number of submitted essays was 150, this preliminary study looked at three aspects of 15 essays (10%). #IWCANCPTW19K15

FAYETTE
Kenneth Bruffee Memorial
Clint Gardner, Salt Lake Community College | Shareen Grogan, University of Montana | Jennifer Staben, College of Lake County | Melissa Ianetta, University of Delaware | Karen Elizabeth Moroski, Pennsylvania State University | Adam J. Pellegrini, Columbia School of Social Work

Kenneth Bruffee’s (1934-2019) ideas on peer response and collaborative learning were highly influential on the development of writing centers as we know them today. Join others as we read from some of his work and share reflections on how that work has shaped us and our practices. #IWCANCPTW19K16

MORROW
SIG: How much (and what kind of) Grammar Instruction should be happening in the writing center?
Collyn Drake, York College of Pennsylvania
When it comes to grammar instruction, writing center scholars and professionals carry different beliefs; some take pride in the technical skills students leave appointments with, others find these learned conventions inhibit students’ own language choices. During this SIG, we will read prepared writing center scenarios and discuss as a group what we feel the tutor’s best action would be and share grammar-focused instances in our own writing centers that we find troublesome or impactful. #IWCANCPTW19K17

**MARION**

**Roundtable: Looking In, Looking Out: Increasing Staff Diversity Through Interdepartmental Collaboration**

Tom Truesdell, Jennifer Follett, Northwestern College

In 2011, Karen Rowan and Laura Greenfield challenged writing centers to combat the new racism in academia by pursuing conversation, research, and scholarship that leads to action. In doing so, many of us have found ourselves collaborating with other campus stakeholders. This roundtable will help participants explore the ways centers can collaborate with other institutional units to increase staff diversity and promote inclusivity. After sharing examples in which their own centers have made changes to staff recruitment by collaborating with different departments, the facilitators will ask participants to consider possibilities for these types of partnerships in their own contexts. #IWCANCPTW19K18

**KNOX**

**Training Tutors to Work Artfully with Multilingual Writers: Contextualized Approaches from Four Institutions**

Tetyana Bychkovska, Susan Lawrence, George Mason University | Jennifer Staben, College of Lake County | Lisa Bell, Brigham Young University | Jennifer Mitchell, SUNY Potsdam

The presenters on this panel focus on the theoretical, ethical, pedagogical, and linguistic resources that enable tutors to work knowledgeably and effectively with multilingual writers. Collectively, they discuss their approaches to developing, delivering, evaluating, and revising their curricula as well as share specific strategies they use in pre-tutoring and concurrent training. Presenters situate their approaches to training in their local contexts, including staffing, multilingual student populations, and their institution’s size, mission, and culture of writing. #IWCANCPTW19K19

**CHAMPAIGN**

**Writing Center Theories and Practices in Carceral Settings**

Julie Wilson, Warren Wilson College | Helen Raica-Klotz, Saginaw Valley State University | Melissa Pavlik, North Park University | Melissa Mullins, Berry College

Writing centers can enhance the quality of college-in-prison programs. Yet, carceral settings pose barriers, including restricted movement for students, lack of internet and library resources, and the risk of unexamined biases between writing center workers and incarcerated students, especially given the racialized make-up of both populations. What writing center theories and practices apply in carceral settings, and what biases must be questioned? Four writing center directors who offer support for a variety of prison-based programs—from creative writing workshops to peer tutoring for credit-bearing courses—will describe their programs and discuss complex questions at the heart of this work. #IWCANCPTW19K20
IWCA Affiliate Organization Meetings

Friday, October 18 | 5:15pm 6:00pm

UNION E  
IWCA Go

DELWARE B  
GSOLE

FRANKLIN A  
Mid-Atlantic WCA

FRANKLIN B  
Northeast WCA

FRANKLIN C  
East Central WCA

FRANKLIN D  
Midwest WCA

UNION A  
Northern California WCA

UNION B  
Rocky Mountain WCA

UNION C  
South Central WCA

UNION D  
Colorado and Wyoming Writing Tutors Conference

MADISON  
Southern California WCA

FAYETTE  
Southeastern WCA

MORROW  
Pacific Northwest WCA

KNOX  
Middle East/North Africa Writing Centers Alliance

CHAMPAIGN  
Canadian Writing Centres Association / l’Association Canadienne Des Centres de Rédaction

DELWARE C  
European WCA

DELWARE D  
La Red Latinoamericana de Centros y Programas de Escritura
STAMP + INK

Graham Stowe  
(Canisius College)

Scott Whidden  
(Transylvania Univ)

A quiet evening of mostly acoustic music

Friday, Oct 18
7pm-8pm
free, all ages

Fayette/Conference Hotel

stampandink.bandcamp.com
FAIRFIELD

Featured: Looking Up, Looking Out: The Past, Present, and Future of Secondary School Writing Center Scholarship

Jeffrey Austin, Skyline High School | Renee Brown, Peters Township Middle School | Stacey Waldrup, Meridian High School

Jeffrey Austin is the Instructional Coach, English Department Chair, and Writing Center Director at Skyline High School in Ann Arbor, Michigan. In 2018, Jeffrey was named to Michigan’s inaugural Innovative Educator Corps for his writing center work; he used the award to create the Washtenaw County Writing Centers Project, which helps build and support secondary school writing centers. He is the Midwest Representative and the IWCA Representative for the Secondary School Writing Centers Association.

Renee Brown tutored as an undergraduate while at IUP fifteen years ago. During that time, she co-authored the article “Taking on Turnitin.” Renee currently teaches eighth grade ELA in the south hills of Pittsburgh where she started a middle level writing center eight years ago. She is the Vice-President of the Secondary School Writing Centers Association (SSWCA) and co-editor of the new book “Advocating, Building, and Collaborating.” In January, she added the title “Mom” to her résumé.

Stacey Waldrup is a high school English teacher at Meridian High School in Meridian, Idaho and the Secretary of the Secondary School Writing Centers Association. Her enthusiasm for writing centers led her to co-edit Advocating, Building, and Collaborating: A Resource Toolkit to Sustain Secondary School Writing Centers. When not thinking about writing, Stacey enjoys backpacking, biking, and triathlons.

Last year, in addition to its national conference, the Secondary School Writing Centers Association (SSWCA) released Advocating, Building, Collaborating, a resource toolkit with contributions from practitioners across the country that builds on a robust legacy of secondary school scholarship. Edited by Renee Brown and Stacey Waldrup, the toolkit signals the ever-growing ability of SSWC tutors and directors to participate in and shape conversations about writing centers writ large. In this panel conversation, Brown and Waldrup will highlight trends in SSWC scholarship, frame the role SSWCs play in the writing center community, and discuss future opportunities for cross-level collaboration. #IWCANCPPTW19L1

FRANKLIN A

Programming Success

“Yes, And”—Developing Your Writing Center Like an Artist and Artisan

Helen Raica-Klotz, Chris Giroux, Saginaw Valley State University

Our presentation outlines the ways two writing center administrators from a
regional university in the Midwest have supported established programs as artisans and have created new programs as artists. Specifically, we will explore how many of these programs developed—and some failed—due to the kairos of the situation: the amalgam of university politics, staff personalities, funding opportunities, and ever-changing partners and collaborators. We will argue that to maintain and develop programs—to be both artisans and artists—writing center directors need to be able to understand key elements of kairos to be able to identify possible opportunities for growth. #IWCANCPPTW19L2

FRANKLIN A

Articulation + Illustration in Local Writing Center Theory

Randall W. Monty, University of Texas Rio Grande Valley

Through collaborations with artists and artisans, writing center stakeholders can develop epistemological frameworks for representing writing center theory and practice that (a) extend beyond traditional academic modes and (b) respond to institutional conditions stemming from structural inequality and the market logics of neoliberalism. This presentation will share a proof-of-concept for a collaborative project illustrating writing center theory, and will invite audience members to invent illustrations and collaborations for their local centers. #IWCANCPPTW19L2

FRANKLIN B

I Think I Can, I Know I Can: Tutors’ Development of Self-Efficacy

Kelli Custer, Molly Clark, Joseph Oliveri, William Silvia, Anna Simoes, Western Connecticut State University

Writing center training materials focus extensively on how tutors can help writers strengthen their confidence as writers. However, we are curious about the developing level of a tutor’s perceived confidence, or self-efficacy. What factors influence a developing sense of self-efficacy for tutors? How does self-efficacy change over time? How can this information be used to improve tutor education? Four tutors present the results of their research through a traditional quantitative report, a spoken-word representation of qualitative data, an auto-ethnographic photo-essay, and a live interview of our director. #IWCANCPPTW19L3

FRANKLIN C

Building Bridges Between Tutors and Students

Individuality: An Art Not Accessible to All

Keith Wasserstein-Monsanto, Nevada State College

In writing centers, we often adjust our style of tutoring to fit the individual needs of students; however, when working with students with disabilities, we find ourselves generalizing our practices based on the student’s disability. If “respecting writers as individuals” is such an important part of our practice, why do we fall short in providing this respect when disability is factored into the situation? This presentation will discuss many of the shortcomings of commonly used writing center literature that fail to appropriately address students with disability. #IWCANCPPTW19L4

Tutoring While Disabled; Disclosure, Stigma, and Connections

Jessica Roder, Madison Area Technical College
Most writing center disability studies center around the students, but it’s time to shine a light on those who tutor while disabled. This research aims to consider the social construction of disability, especially within higher education, and to understand some of the key differences between those writing center tutors who have the choice to disclose their disability and those who do not have the choice to “pass” as able-bodied. The writing center’s unique position has the potential to challenge stigma attached to disability and mental illness, but further research is necessary to create a more inclusive environment for all. #IWCANCPTW19L4

Mind Blindness, Autistic Spectrum Disorders, And The Need To Reevaluate Communicative Practices In The Writing Center
Colleen Mccluskey, University Of Wisconsin Eau Claire

When students with Autistic Spectrum Disorder (ASD) make the transition from high school to the higher education environment, the supports upon which they have depended on in the past may no longer be available. However, writing centers offer an opportunity to bridge this gap through the unique tutoring models and inclusive philosophy employed therein. This presentation will focus on the means by which professionals in the multidisciplinary writing centers of institutions of higher education to assist students with ASD through the use of peer mentoring and dialogue based tutoring in order to maximize academic success and communication skills. #IWCANCPTW19L4

Around the Globe

Could English Writing Centers Work in Japanese High Schools?
Chris Harwood, Sophia University - Japan

The coming changes to the Japanese University Entrance Exam and English curriculum will shift the focus of the teaching and learning of English in Japanese high schools towards writing. This paper considers the feasibility of introducing writing centers into Japanese high schools to: (1) provide support for high school teachers tasked with teaching L2 writing and (2) provide a resource for Japanese students of English to receive feedback on their writing. The challenges Japanese high school writing center managers will likely face in relation to high school teacher and writing center tutor English writing proficiency, and training will be considered. #IWCANCPTW19L5

Everybody could become an artist, as a tutor or as a writer
Valeria Parra Gregory, Universidad de los Andes

One of the principles of the Writing Center at Universidad de los Andes is that anybody could learn how to communicate their ideas in order to achieve academic excellence. Therefore, a team of 67 graduate teaching assistants helps the University’s students to reach this goal through different strategies. Nevertheless, contrary to popular belief, this team does not come from disciplines usually related to promoting writing skills. In fact, during the selection process, the Center not only looks for candidates who have these abilities, but also seeks empathy and an open attitude for learning. Considering this, the Center has designed and implemented an ongoing training process, which allows the
candidates to become tutors who can support the students’ writing process. #IWCANCPTW19L5

“Tupi, or not tupi,” that is the question of Writing Centers in Brazil

Daniel Persia, Helena Stürmer, Osíris Veríssimo Rodrigues, Camila Ribeiro de Almeida Rezende, Thais Rodrigues Cons, Janice I. Nodari, Federal University of Paraná

“Tupi, or not tupi”—the question of, not Shakespeare, but Oswald de Andrade, as he articulated the fundamental dilemma of Brazilian culture during the Week of Modern Art in 1922. The phrase aptly illustrates the position of the Brazilian writer, always between two languages—one native, one “foreign.” The increasing need to publish in English has reframed the conversation about writing in Brazil. In this session, CAPA, Brazil’s first writing center, will discuss how it has recreated the writing center model to serve its local context—sometimes maintaining, sometimes resisting, “universally” accepted writing center practices, even with the added task of translation. #IWCANCPTW19L5

DELAWARE A

Writing Center, The Musical

Jollina Simpson, Hugo Virrueta, Nevada State College

Writing Center, The Musical is a fun, and poignant look at how a writing center can support student writers from marginalized communities. Our tale follows two student writers who enter the center with high hopes of achieving academic success! In the setting of the WACU writing center, each tutor will help the students through the ups and downs of writing in an academic setting. This may be the most entertaining conversation in the discourse around the value of the writing center work you have at this conference! (Please join the writers following the performance, to share your experience). #IWCANCPTW19L6

DELAWARE B

Imagination Station

Showing What We Do: Mock Tutorials for Tutor Training Orientation

Juhi Kim, Miami University

This study presents how the university writing center trains the novice tutor by showing and demonstrating their work through mock tutorials. #IWCANCPTW19L7

TV Painters Bob Ross and Robert Warren: Creating Happier Painters/Writers”

Amanda Rachelle Warren, University of South Carolina Aiken

This individual presentation/discussion focuses on the distinct differences in pedagogy of two televised instructional artists, Bob Ross and Robert Warren. These differences serve as a useful metaphor for best practices in writing centers. While Ross focuses primarily on the finished product (creating better paintings), Warren’s approach concentrates on practice and technique rather than finished product (creating better painters). Warren also adjusts his instructional approach in response to student skill level, balancing between a strictly imitative/prescriptive and strictly minimalist approach according to
student progress and need. Writing centers should adopt a similar flexible
stance with students to create happier writers. #IWCANCPTW19L7

The Art of Transfer: Using Aristotle in Tutor Training
Jennifer Albanese, Stony Brook University

In this session, I would like to extend some of Sherwood’s discussion of classi-
cal rhetoric and “artistry” as it applies to the “training” of tutors for transfer.
As actors and agents themselves, writing tutors who develop a sense of kairos
may better initiate “transfer talk” and become more effective through improvi-
sation. In this talk, I’ll explore some of the practices studied by Heather Hill, in
her “Tutoring for Transfer” and consider the benefits of framing this discussion
through Aristotelian rhetoric. #IWCANCPTW19L7

Two Writing Fellows Walk into a Bar

When in Rome: The Adaptability of Writing Fellows
Programs Beyond the West
Elliot Hirshon, Juniata College

Writing Fellows and Writing Associate Programs have become features in
North American Universities. More recently, Writing Fellows programs are
developing in Eastern contexts challenging the adaptability of Western mod-
els. How do values and expectations differ and drive institutional, collegial
and peer interactions? The presenter will discuss his experience designing,
implementing and assessing a culturally adaptive Writing Fellows program for
first-year students in Dalian, China at a joint Sino-British University Program.
#IWCANCPTW19L8

Engineers or Artisans: What a Writing Fellows Program
Can Learn from an Engineering Design Class, and Vice
Versa
Eliana Schonberg, Merrill O’Shaughnessy, Duke University

This presentation, delivered by an engineering faculty member, a writing cen-
ter director, and an engineering student who is also a writing fellow, reports
on an interdisciplinary partnership between a required engineering first-year
design class and a writing fellows program. Drawing on Paretti et al’s (2009)
understanding of interdisciplinary partnerships as robust intellectual exchang-
es at the level of epistemology, research, and pedagogy, we discuss the chal-
genges and successes of building such a partnership, and of creating assess-
ment measures that effectively capture student outcomes and outcomes for
the writing fellows themselves. #IWCANCPTW19L8

Facilitating Graduate Writing through the Back Door:
Finding Gleaned from a Case Study of a Writing Center
Sponsored Dissertation Supervision Fellowship Cohort
Sherry Wynn Perdue, Oakland University

In a recent publication, I introduced a fellowship to support graduate writers
by providing faculty with support focused on their supervisory roles, particu-
larly on revision-facilitating and feedforward comments (Carter & Kumar,
2007). This sponsored program leveraged the writing center’s outside exper-
tise (Nowacek & Hughes, 2018) and extended its faculty triangulation (Powers, 1993; Thonus, 2001) beyond programming for graduate writers. Today, I share a case study of the cohort, who committed both to studying its supervision and to be studied. Findings suggest that contextualizing faculty feedback with factors that may influence it could position writing centers better to anticipate the rhetorical situation of graduate faculty, leading to better supported graduate writers. #IWCANCPTW19L8

**DELWARE D**

**Workshop: Tutor Education in a World of Change: Aligning Artistic and Institutional Visions**

**Kathy Radosta, Travis Adams, Amy Sather, University of Nebraska - Omaha**

This workshop invites participants to revise tutor education so tutors may creatively practice their craft, while at the same time aligning that education with institutional priorities such as mission statements, strategic plans, student learning outcomes, etc. Workshop facilitators will share a recent tutor education revitalization project motivated by staff growth, increased diversity, expansion of physical locations, addition of online consulting, and five institutionally identified values. Participants are encouraged to bring tutor training materials (syllabi, reading lists, prompts, etc.) and institutional documents (SLOs, strategic plans, Grant Applications, etc.), which will be used for small group discussion and activities. #IWCANCPTW19L9

**UNION A**

**Roundtable: Peer Tutoring and the Everyday Arts of (De)Schooling**

**Russell Mayo, University of Illinois at Chicago | Brenna Swift, University of Wisconsin-Madison**

This roundtable session brings together tutors and scholars for an exciting, interactive dialogue around writing centers and “deschooling,” a critique of institutionalized education proposed by philosopher Ivan Illich. Our session will begin with a brief overview of Illich’s critique of schooling and his proposed alternatives in and to traditional education. Co-leaders will offer connections between Illich and writing centers related to student agency, learning theory, and institutionalized exclusion. A particular focus will involve how the everyday arts of writing center tutoring might resonate with theories of deschooling. Participants will be encouraged to discuss connections with their own writing center work. #IWCANCPTW19L10

**UNION B**

**Improving Conversations**

**The Art of Informed Conversation: Expanding Knowledge of Writing Expectations in Social Work and History to Enhance Tutorials**

**Jackie Kauza, Ohio State University**

Dinitz and Harrington (2014) suggest that disciplinary writing expertise enhances session conversation, enabling tutors to increase focus on global issues and to ask more pertinent questions. To better understand writing conventions in social work and history and to ideally use that understanding to improve session conversation, I conducted my current research: semester-long obser-
Mock Session Benefits
Sarah Emily D’Agostino, Justine Davis, Ray-Kym Edwards, Bloomsburg University

The first session that a consultant-in-training gives with a student is often comprised of nervousness and some confusion. How can we prepare those training for sessions without adding to that anxiety? Mock sessions where the trainee leads with current consultants before a student session can prepare the trainee for what can occur during a session first hand. By the tutee in the scenario being someone the trainee is already familiar with creates a comfortability that benefits the initial sessions provided by the trainee. This can also “test” the trainee for how they will handle the situation at hand.

The Craft of Questions
Jason T. Ueda, Columbia University

In the improvisational nature of consultations, productive questions can seem like a special magic. But what exactly makes a question ‘good’? Writing consultations are driven by questions. Crucial to this is how and when we ask questions to invite writers toward greater complexity. Indeed, the ‘magic’ of a consultation often hinges on a question that destabilizes a writer’s initial understanding of her project. But how can we replicate this? What is the craft of question-making that excites a writer’s own learning? How can we as consultants teach writers make this craft of question-making transparent and reproducible to our writers?

Workshop: Freedom to Debate: Encouraging Dissent to Maximize Writers’ Creative Thinking
Krista Speicher Sarraf, Indiana University of Pennsylvania

Creativity has been a topic of interest to writing centers for some time (Dvorak & Bruce, 2008; Lerner, 2009; Lunsford & Ede, 2011; Rafoth, 2016). Yet, within the contexts of brainstorming and generating ideas, dissent -- expressions of disagreement, debate, or criticism -- is an area sometimes overlooked. However, recent group creativity research points to the advantages of dissent and freedom to debate, and holds key implications for tutors and writers (Feinberg & Nemeth, 2008; Nemeth, 2017). But what does it feel like to experience dissent when generating ideas? This interactive workshop engages participants in this question through group brainstorming activities. Participants will challenge assumptions about brainstorming, practice novel approaches to idea generation, and map out practical applications for their writing centers.

Workshop: Culturally Responsive Instruction Strategies: Creating Authentic Consultations with Multilingual Students
Stephanie Liu-Rojas, Pomona College

Often, tutors default to comfortable tutoring styles, missing opportunities to invite multilingual students to express themselves in authentic and original ways. Based on my ethnographic study, this workshop addresses how culturally responsive instruction (CRI) can be applied within consultations to draw on writers’ unique funds of knowledge and cross-cultural perspectives. We will explore how CRI can be used in consultations and how our actions, facial expressions, body language, and tone of voice can show empathy and respect for multilingual students. Working with multilingual and translingual writing samples, we will apply CRI principles to promote more meaningful sessions with multilingual students. #IWCANCPTW19L13

Through a Screen Clearly

*Exploring the Collaborative Partnerships Between an Online Writing Center and an Online Undergraduate Completion Degree Course*

Christine Zabala, University of Colorado - Boulder

This session will chronicle the pilot stage of an emerging partnership between a fully online writing center and a newly developed online undergraduate completion degree course. The session will focus on the planning, scaffolding, and tutor training stage of this collaboration, with a brief discussion of preliminary findings from the first few months of the partnership. This session is unique in that it discusses the creation of a new collaboration for the online writing center, as well as its focus on a writing center located within a school of education. #IWCANCPTW19L14

Promoting Student Engagement and Consultant Artistry Through Facilitative Feedback

Laura Hardin Marshall, Saint Louis University

Asynchronous consultations come with challenges: building rapport, avoiding authoritative remarks, and reducing the time required to type recommendations, among others. This session will share strategies to mitigate such challenges, namely through appreciative and facilitative feedback, with an accompanying consultant handbook of time-saving, pre-written positive comments and open-ended, option-giving questions that put students in control of their projects. This handbook is designed to maximize student participation in conversation, especially when the writers are not present; it has become a living collection of templates consultants can use in order to engage students in online consultations and the subsequent revision process. #IWCANCPTW19L14

Online Composition Fellows: Building a Program through Synchronous Engagement

Ricky Finch, Nova Southeastern University

Writing Fellows embedded in Composition class is not a new concept. Furthering that, Writing Centers embrace opportunities to embedded tutors in a variety of classroom spaces and disciplines. Writing Fellows who occupy online spaces often find difficulties navigating class discussion boards, communicating with the class, and engaging in a meaningful way. As student continue to flock to online classes, writing fellows work in online spaces can be a resource.
for student success. Engaging students synchronously through weekly class workshops creates an additional tool for Writing Centers to use when assisting online students. #IWCANCTPW19L14

**MADISON**

Roundtable: *Assets, Detriments, Or a Complicated Combination: Examining Agenda Heuristics*

**Maureen McBride**, University of Nevada - Reno

This roundtable will focus on how agenda setting guidelines and practices encourage or discourage artisans or artists in our centers. After a brief presentation of data from eight years of agenda research, attendees will participate in discussions and activities to examine how lack of structure and guidance hinders what is possible and encourages the unexpected. Contrastingly, participants will also examine how guiding structures like forms or heuristics may create foundations from which to build and how they may also limit artistic pathways. #IWCANCTPW19L15

**FAYETTE**

Transferring Skills in Different Languages

*Writing in Foreign Languages: Tools for an Artisan*

**Leslie Machabee**, University of Puget Sound

Writing in foreign languages is difficult because university foreign language curricula often jump straight from grammar instruction to literature analysis. This leaves students attempting to translate their English-language writing skills to a foreign language paper but struggling, as those skills aren’t always easily transferable. Because of this, this presentation proposes that an artisanal approach—in which the tutor models commonly used foreign language sentence structures and academic moves for the tutee to practice and replicate—could give students, including those for whom English is a second language, the necessary tools to more confidently express original ideas in their foreign language writing. #IWCANCTPW19L16

*The Art of Tutoring in a Multilingual Community: Assessing ESL Services in the Writing Center at Manhattanville College*

**Eymi Orellana, Auraria Putri, Patricia Capellan**, Manhattanville College

To effectively serve the multilingual community, peer tutors act as both artisans and artists. As artisans, we are bound by the standards of academic writing, which necessitates directive instruction in grammar. As artists, we incorporate strategies to meet the needs of each writer. By conducting multilingual sessions that transcend traditional writing center philosophies, we empower writers to create art without losing their voice. In this session, we share qualitative data, including transcripts of multilingual sessions and interviews with students and professionals. Analysis of this data reveals that changes must be implemented in order to meet the needs of multilingual writers. #IWCANCTPW19L16

**MORROW**

SIG: *Writing Fellows: Collaboration as an Art*

**E. Mairin Barney**, Towson University
This SIG will focus on training participants in Writing Fellows programs for meaningful collaboration. Participants should come prepared to discuss their definitions of “meaningful collaboration,” expectations for collaborative work among writing fellows and faculty partners, and any approaches for or questions about training participants to meet these expectations. #IWCAN-CPTW19L17

**MARION**

**Roundtable: The Art of Online Conversations**  
**Elizabeth Bowen**, Texas Tech University  
As technology allows conversation to extend into the online realm, the virtual anonymity of the computer screen can be a double-edged sword. On one hand, it allows people to engage in global conversations from anywhere, yet this same anonymity can sometimes hinder avenues of communication. This Roundtable will explore ways to facilitate effective online discussions in different contexts, for example online discussion groups, asynchronous online tutorials, and social media discussions to name a few. #IWCAN-CPTW19L18

**KNOX**

**Supporting Graduate Writers: Perceptions, Sessions, and Solidarity**  
**Allison Kranek, Maríá Carvajal Regidor**, University of Illinois at Urbana-Champaign | **Yvonne Lee**, Kent State University  
Writing Center scholars have been increasingly engaging in Writing Center-focused empirical research (Lee & Golde, 2013). At this time, however, graduate writers are underrepresented in this scholarship. In this panel, current graduate students and writing consultants at two Midwestern universities address this gap, sharing results from three empirical research studies. Using survey data, writing session recordings, and interviews, the panelists investigate multiple facets of the work of graduate writers and graduate consultants, focusing on how their writing centers support graduate writers through a variety of services and paying particular attention to relationships that influence graduate students’ writing. #IWCAN-CPTW19L19

**CHAMPAIGN**

**Tutor-Researchers as Artisans: Crafting a Tradition of Local Knowledge**  
**Jennifer Follett, Brynn Chieffo, Natalie Walton**, University of Delaware  
To build local scholarship about peer writing tutoring, why not invite tutor-researchers to act as artisans, working under the mentorship of an experienced researcher to craft their own projects that continue and enhance a tradition of empirical research developed by tutors before them? The Writing Center Administrator and Undergraduate Peer Tutors on this panel will discuss how research is mentored in our center and will share findings from a series of tutor-conducted studies on student emotions and tutors’ strategies. #IWCAN-CPTW19L20
Call to Action: Helping Secondary Schools Establish Writing Centers

Betsy Woods, Milford High School | Sandra Dunstan-Hoover, Turpin High School | Liz Reilly, Eric Weiss, Mariemont High School

You are here because you believe in writing centers. You want to share your knowledge and gain new ideas. This session asks to go a step further—consider how you might leverage your knowledge, resources, and love of writing centers to help local secondary schools develop their own writing centers. This panel of Ohio Writing Project teachers includes directors of both established and new secondary school writing centers. We’ll discuss the start-up challenges secondary schools face and our subsequent successes and obstacles. We will also share ideas about connecting universities, writing projects, and secondary schools around the mission of writing centers. #IWCANCPTW19M1

Strike a Prose

Quantifying composition: Leveraging student-generated data with AI in writing centers

Eliot Oreskovic, Cleveland State University

Writing centers are commonly viewed as little more than editing factories, and if writing centers shirk responsibility to this perception, students utilize third-party software such as EasyBib, Grammarly, and peer resources to the students’ detriment. This benefits neither writing centers nor students. It is then in writing centers’ interests to collectively leverage student writing data to train machine learning (ML) models for use in lower-order grammar, style, and meta-characteristics remediation to retain control over the quality of students’ preferred resources. ML is additionally of interest because it can facilitate objective diagnostics, progress evaluations, and impact analyses and encourage RAD research. #IWCANCPTW19M2

Science and Creative Writing: A Tale of Two Prose

Jack Nielsen, Kylie Park, Southern Utah University

Scientific writing is known for its complexity, emotionless prose, and hard-to-read language. This has caused many science students to develop a distaste for writing, a key skill for their future careers. From a Writing Center standpoint, the observable chasm between creative and academic writing is wide, and many tutors outside of scientific disciplines feel helpless in tutoring these students effectively. By employing creative writing techniques, such as literary devices and dramatic structure, academic writing is more interesting, communicative, and memorable. This presentation will focus on the creative aspects of scientific writing and help participants identify these aspects in scientific prose. #IWCANCPTW19M2
Killing the Author: Non-Traditional Rhetorical Strategies for Students and Teachers  
Garrett Strpko, Calvin University  
This presentation draws on the examples of great literary and philosophical writers such as Dostoyevsky, Kierkegaard, and Nietzsche to explore how removing the traditional authority of author and secondary sources can produce effective academic work using indirect discourse. Such an approach allows for creative and fruitful academic work. Instructors and tutors might encourage such an exercise in re-matching form to content by asking students to argue for a position they disagree with, or write in a less traditional genre such as letter-writing or social media. Such work helps sensitize students to issues of voice, communication, and rhetoric generally.  
#IWCANCPTW19M2

The Ethics of Position  
Womanist Curate, Cultural Rhetorics Curation, and the Art of Tutor Training  
Zandra L Jordan, Stanford University  
This presentation explores the curation that goes into both the art on the Center walls and the tutor training curriculum. As a womanist curate with moral responsibilities, I take inspiration from womanist ethicists who challenge the denigration of Black women’s epistemologies and advocate the eradication of all oppression. As a curator, I am mindful of creating a holistic experience through the selection of student artwork and the tutor curriculum that together constitute the values that we hope to display both visually and pedagogically.  
#IWCANCPTW19M3

Fashioning Citizens: Making HBCU Writing Center History Legible  
Sue Mendelsohn, Columbia University  
Histories of writing centers typically struggle to account for historically black colleges and universities (HBCUs). Based on archival research, this presentation recounts the evolution of writing center pedagogies at HBCUs, from the early days of Jim Crow through the Black Power Movement of the 1970s. It traces an evolution that responds to the changing landscape of race, racism, and citizenship in America.  
#IWCANCPTW19M3

Tutor Positioning in Middle East North African Writing Centers’ Training Material  
Tony Schiera, Indiana University of Pennsylvania  
This presentation explores results of a study examining in-house produced tutor training documents from Middle East North Africa writing centers (WC) to glean how those documents position tutors to be WC tutors and/or English language tutors. Results of this study can provide a better understanding of WCs in local and global contexts and offer suggestions for best practices to align tutors with their training through positioning (Harré, 2012; James, 2014) ultimately helping WC directors and tutor trainers in the art of training tutors.  
#IWCANCPTW19M3
Diving into Diversity

The Art of Tutoring: Dealing with Stress and Trauma in the Writing Center

Lucie Moussu, University of Alberta

Writing does not happen in a vacuum, and student writers often bring more than just their papers to the writing center: life events, mental illnesses, disabilities, linguistic discrimination, and other non-writing-related issues can strongly impact the students’ ability to write and their behaviour during tutorials, which, in turn, can have a potentially traumatic effect on the tutors’ mental health. This presentation discusses the analysis of more than 200 tutorial recordings used to investigate 1) what kinds of non-writing-related issues come up during tutorials, and 2) how tutors respond and deal with these issues during and after the tutorials. #IWCANCPTW19M4

Strategically Queer: The LGBTQ Tutor in the Writing Center

Jay Sloan, Kent State University at Stark

Nancy Grimm suggests that “a playful, curious ‘what if’ writing center practice” is the best method of tutor engagement. But queer tutors find embodying their queerness in the Center anything but “playful.” Often hesitant, queer tutors engage in the same avoidance tactics they use elsewhere in life (what Yoshino identifies as “covering” mechanisms). To borrow Sondra Perl’s term, just as writer’s develop a “felt sense” as they generate text, LGBTQ+ tutors develop a felt sense about the “text” they articulate in their words, actions, and bodies. This presentation utilizes survey data to explore tutors’ “strategic queerness” in the writing center. #IWCANCPTW19M4

Writing Queerly: How Trans Perspectives Can Benefit Writing Center Sessions

Samuel Garcia, Texas State University

Our current administration uses harmful rhetoric to make the public fear transgender people. We are reportedly “on the rise” and “predators in bathrooms,” and many fail to realize how transgender perspectives, influenced by socially transitioning and, consequently, transcending binaries, are beneficial. Writing center scholarship, however, calls for tutors to challenge harmful perceptions and model how students can stay true to their identities in composition. By creating an atmosphere that is open-minded and genial, respectful and motivating, we will help students write thoughtfully and clearly; we will actively subvert traditional conceptions of composition by promoting the art of writing authentic works. #IWCANCPTW19M4

The Made Thing: Balancing Critical and Creative Practices for (Re)imagining Writing Center Administrative Structures

Karen Head, Georgia Institute of Technology | Russell Carpenter, Eastern Kentucky University

Two founding directors how they have reorganized and reinvented writing center staffing and leadership structures to ensure productive growth and forward
momentum. Founding a center is an exciting opportunity, albeit an exhausting and emotional experience. The investment, professional and personally, looms large long after center work settles into a productive pace. However, center life, and the life of center directors, is ever-changing. As a center evolves, and the work within it expands, there is often an inevitable need to reorganize administrative structures. Founding (or long serving) directors must guard against letting their epistemological preferences create barriers to change and growth. #IWCANCPTW19M5

**DELAWARE A**

*The Art of Queerness: Reimagining Writing Center Tutoring and Administration*

**Travis Webster**, Pace University | **Jonathan Rylander**, University of Wisconsin-Eau Claire | **Tyler Martinez**, University of Louisiana-Lafayette

Speaker 1 evokes queer frameworks, such as subverting shame and repurposing the term “promiscuity,” for encouraging further interrogation into our field’s tutoring methods, while Speakers 2 and 3 discuss “queer assemblage” orientations (Puar 2007; Palmeri & Rylander, 2015) to faculty fellows initiatives housed in writing centers and writing across the curriculum programs. #IWCANCPTW19M6

**DELAWARE B**

*Emotional Rescue*

*Hot Takes: Emotion in the Writing Center*

**Cory Elizabeth Nelson**, University of Southern California

In recent years, scholars have been asking how writing center professionals should address student emotions, including stress, anger, and excitement, in the context of a session. This conversation holds much promise, but the scholarship has not yet considered how emotions can affect the institutional status of writing centers. Therefore, this presentation will focus on institutional narratives — the stories that writing centers tell about themselves and what they do. I will argue that, far from presenting themselves as neutral “centers” that focus on cognitive skills, writing centers should foreground the emotional demands and rewards of writing. #IWCANCPTW19M7

*“Hi, No Worries at All!”: Rhetorical Listening as Expression of Emotional Knowledge in Online Synchronous Writing conferences*

**Neal Lerner, Kyle Oddis**, Northeastern University

Emotions play a strong role in tutoring writing for both students and consultants. To better understand this role, we analyzed writing conferences conducted in synchronous, online format, drawing on the concept of “rhetorical listening” (Ratcliffe 1999) in which tutors and students engage in a mutual learning process by “listening for the (un)conscious presences, absences, unknowns” (Ratcliffe 1999, p. 206). In this session, we will describe our study—its questions, methods, results, and analysis. Ultimately, we hope to build a model of “rhetorical listening” in online synchronous writing center sessions, focusing on the key role of emotional knowledge. #IWCANCPTW19M7

*“You’re Like My Teacher-Best Friend-Therapist”:*
Reflections on 2 Years, 4,000 Appointments, 960 Hours, and All the Immaterial Labor We Can’t Quantify

Elizabeth Cramarosss, Lane Tech College Prep

In this individual presentation, a high school writing center director meditates on emotional labor’s “particular contours” (Caswell et al.) in the context of a 7th-12th grade writing center in which the labor of emotion can be characterized as a production and performance of affect. The presenter draws on Hardt and Negri’s definition of “immaterial labor” to better understand our invisible labor and to consider the paradox of exploitative realities and liberatory potentials for the immaterial labor we do. #IWCANCPTW19M7

DELAWARE C

Portrait of the Tutor as a Flexible Artist

Sam Turner, Carnegie Mellon University | Genie Giaimo, Middlebury College | Mike Mattison, Katie Zebell, Wittenberg

This panel seeks to explore the ever-encouraged yet rarely-defined concept of tutor flexibility in the Writing Center. Positioning ourselves as both the creative artist and the functional artisan, we can imagine the idealized session that tutor flexibility allows for. However, what’s harder to imagine are the ways we measure flexibility; after tutor training, how is flexibility actually enacted in the writing center? Panelists will share results from studies conducted at the Ohio State University and Wittenberg College writing centers in addressing these questions. #IWCANCPTW19M8

DELAWARE D

Workshop: Visualizing Art-Based Reflection and Responses in Tutor Development Practices

Kristina Reardon, College of the Holy Cross | Jennifer Marcin- iak, Southwestern University

Workshop leaders provide models for using visual art to respond to challenges in writing center training or ongoing staff development, such as creating concrete, visual memories of learning experiences and responding to campus crises through collaboratively produced art. Participants will engage in discussion, a visual mapping activity, and a short art project as they design their own visual arts project for their writing centers. Opportunities to find cross-campus collaborators will also be provided. #IWCANCPTW19M9

UNION A

SIG: Working with International Students

Dawn Marie Hershberger, Richard Marshall, University of Indianapolis

Participants will learn from each other by sharing stories of successes and challenges of working with international students. We will discuss some programs we have implemented such as Conversation Circles where small groups of international students are paired with English-speaking facilitators for a weekly hour-long conversation, and training techniques we have employed such as including an ESL component in our training workshop every year and having an ESL specialist visit every other year for more intense training. Participants will share information about what they are doing in their centers to help international students see the value of writing center collaboration. #IWCANCPTW19M10
UNION B  
**Workshop: The Art of Transfer: Adapting Skills, Tactics, and Knowledges Across Writing Center Contexts**  
**Georganne Nordstrom, Avree Ito-Fujita, University of Hawai‘i at Mānoa | Isaac Wang, Purdue University**  
Building upon scholarship and projects that examine how writing center practitioners adapt and utilize skills (Kail, Gillespie, & Hughes, 2019) this workshop explores the transfer of skills, tactics, and knowledges across writing center contexts. Speakers will first share how they experienced transfer across writing centers and then engage with participants through a palette activity. Using venn diagrams, we will identify points of overlap and divergence in our writing center sites through colors representing skills/practices/approaches. The workshop will culminate with a discussion concerning moments of adaptation and innovation within the various roles we embody and sites we inhabit. #IWCANCPTW19M11

UNION C  
**Workshop: Small Literacies: Incremental Steps toward Multiliteracy Centers**  
**Travis DuBose, Brigida Costantino, Victoria Wroblewski, Ruby Murrani, Rutgers University**  
In his essay “All Things to All People,” David Sheridan discusses the challenges of training tutors to work in multiple literacies while maintaining their competence at tutoring writing: how can we add skills to tutors’ core competencies and expect them to perform equally well in all tasks? This workshop answers that question by taking direction from James M. Lang’s Small Teaching: small but deliberate steps can create instructional change. We embrace the conference’s animating question by considering tutors as artisans honing their craft by degrees. #IWCANCPTW19M12

UNION D  
**Workshop: Is the CRAAP Test a Load of Crap? The ART of Evaluating Sources**  
**Nicole Berning, Southwest Minnesota State University**  
Many high schools and universities are teaching a method called the CRAAP Test to evaluate sources used for research papers. Since the creation of the CRAAP Test fake news, misinformation, and false statistics have become more of a serious problem that results in students using untrustworthy sources to find research. Inspired by John Green’s video series titled “Navigating Digital Media,” the ART method was created to determine the credibly of an author or organization that is providing information. During this workshop, audience members will have hands-on experience with the new ART method that was created to help tutors and teachers to inform students on how to correctly evaluate sources used in research papers. #IWCANCPTW19M13

UNION E  
**Roundtable: “Just Don’t Call It Boot Vamp”: Implementing Intensive Dissertation Writing Experiences**  
**Vicki R. Kennell, Mitch Hobza, Purdue University | Michelle Campbell, Duke University**  
This roundtable explores intensive writing programs for dissertation writers conducted at two R1 institutions. Evaluations indicated the programs encour-
aged dissertation progress, provided relational support, and taught skills. We’ll share contextual and curricular information and examine aspects like group dynamics and timing that can affect program success. We invite cross-institutional dialogue about the art of running dissertation camps, including methods, materials, administrative aspects, and strategies learned through personal experience. Those new to dissertation writing support will gain an understanding of methods and possibilities; those more experienced will have a venue for sharing their expertise while refining their own programs. #IWCANCPTW19M14

**MADISON**

**SIG: Meet Your Special Mentor/Mentee With Our Speed-Matching Services**

Frances Crawford, Denise Stephenson, University of Mary Hardin-Baylor

Been wondering what to do and when to do it? Do you feel like you’re the only ship in a giant ocean of academic bureaucracy? Got tons of experience and no one to share it with? WAIT! Let’s make a connection. Join us for a speed-matching service where you’ll get to meet fun loving writing center people looking for someone just like you to share your loves and frustrations with. Denise and Frances will take you through a mentor/mentee matching process and to find the right match for you! #IWCANCPTW19M15

**FAYETTE**

**Crafting Our Conferences: The Racial Climate Survey for Writing Center Professional Gatherings**

Rachel Azima, University of Nebraska-Lincoln | Kelsey Hixson-Bowles, Utah Valley University | Neil Simpkins, University of Washington-Bothell

This presentation and talkback will explore the results of our racial climate survey for writing center professional gatherings. Participants will preview the results and key findings of the climate survey, including survey rationale and design. Then, in a talkback session, participants and the team will discuss and brainstorm practices for an executive summary to be shared with writing center conference planners. #IWCANCPTW19M16

**MORROW**

**Roundtable: Molding #MeToo Conversations in the Writing Center**

Katherine Villarreal, Landy Garcia, Ale Moz, Marshall Walston, Steven J. Corbett, Texas A&M University-Kingsville

This roundtable presentation invites participants to voice and explore their experiences as a tutor in the heart of their sessions that made them feel uncomfortable, concerned, threatened, or disrespected. Is your writing center well equipped to discuss students who act inappropriately during session, while still honoring traditional writing center foundations of freedom of speech and expression? How can writing centers stick to their original mold and effectively combat sexual harassment and discrimination? #IWCANCPTW19M17

**KNOX**

**Visiting, Not Visiting, and Visiting Often**

“The Art of Seeing the Un-seen:” Who Doesn’t Visit the
Writing Center, and Why?
Imari Tetu, Elizabeth Kennedy, Hannah Mose, Saginaw Valley State University
This presentation will share our preliminary research focused on students who have not visited the writing center at our mid-western university. Specifically, we will provide an overview of survey data from students who do not visit the writing center, and their reasons for not visiting our center. This presentation will share this qualitative and quantitative results of this survey to begin identify possible trends in writing center non-visitors, helping our audience—and ourselves—better learn the art of seeing the un-seen. #IWCANCPTW19M18

Anarchism, Hospitality, and Classroom Visits
Matthew R. Candelaria, Metropolitan State University of Denver
Students come into the writing center with a large range of expectations. Since classroom visits are many students first experience with the writing center, it is crucial for our messaging to reflect the peer-peer nature of our space. In my research, I attempt to situate classroom visits in the philosophy of horizontalism, mutualism and hospitality. Specifically, I suggest that we should use classroom visits to open a dialogue with students. #IWCANCPTW19M18

There and Back Again: How Repeat Clients Influence a Session
Emmah Evangelista, George Washington University
In this presentation, I will present findings from a survey given to consultants at a large, private, urban university writing center that focuses on working with repeat clients, asking questions about the first few minutes of sessions with repeat clients, the pacing of such sessions, and whether consultants feel they are more or less directive in these sessions. Through this data and analysis, an understanding of how repeat clients influence a session will be reached, which will allow me to make recommendations about how consultants can adjust their practices to improve sessions involving such clients. #IWCANCPTW19M18

CHAMPAIGN
Tutoring outside the Lines: Crafting a Community Writing Center
Charlotte Smith, Sarah Z. Johnson, Kassandra Gossens, Madison College
This presentation is about extending a writing center’s mission beyond the college in the form of a community writing center at a newly built branch campus at an urban, two-year college. Three speakers will describe partnering with local organizations and the nearby university to create workshops, courses, and other ways to assist writers in the community. They will discuss space, budget, working with non-enrolled students, and mission. #IWCANCPTW19M19
Workshop: The (HE)ART of It All: What Departing Writing Center Directors Carry with Them
Leigh Ryan, University of Maryland | Pamela Childers, McCallie School | Kathleen Shine Cain, Merrimack College

Following Wendy Bishop’s lead, we began exploring the influences of our writing center careers on our identities and activities after retirement. Now we are expanding our research to include others who retired or, like Wendy, moved to other positions. After introducing the project, this workshop will tap into the collective wisdom of the writing center hive mind to refine plans. We seek feedback about the kinds of information we should seek and why, how we should gather and evaluate it (so far, surveys and interviews), and the most effective and interesting ways to present and make use of it.

#IWCANCPTW19N1

Adding PAR to our Palette: Bringing Participatory Action Research to Embedded Peer Tutoring
Christopher E Manion, Jacqueline Kauza, Cynthia Lin, Christian Rivers, Nick Wagner, Melissa Wilson, The Ohio State University

This panel, consisting of course-embedded tutoring program coordinators, two recent embedded tutors, and a participating faculty member, will examine how the collaborative and reflective methodologies of Participatory Action Research (PAR) might bring new insights to some of the core challenges addressed in the embedded tutor literature: how tutors navigate classroom hierarchies, and how they position themselves in relation to specialized knowledge. The coordinators will share qualitative data collected from our program through a PAR lens, and the tutors and instructor will reflect on their practice relating to these challenges. #IWCANCPTW19N2

Centering Partnerships: Envisioning Writing Centers as Sites of Community Engagement
Bronwyn Williams, University of Louisville | Amy McCleese Nichols, Berea College | Layne Porta Gordon, Rollins College

In this panel we discuss how a writing center can offer often unexplored opportunities as a locus for community engagement within the larger college or university. As part of a developing body of knowledge on community-engaged writing centers, we propose that the distinctive institutional and pedagogical positioning of writing centers make them powerful sites through which universities can work with community partners. We discuss strategies such as collaborative goal-setting, dialogic interaction, and network mapping, that illustrate ways for writing center practitioners at a variety of institutions to explore community partnerships. #IWCANCPTW19N3
From Motivation to Resistance

“Ummm, Yeah, Maybe:” A Tutor’s Role (or Lack Thereof) with Passively Resistant Clients

Maryam Gilanshah, The George Washington University

This presentation analyzes a writing center session—recorded and transcribed—where differences in consultant and client expectations created conflicts, including passive resistance from the client whenever the consultant made suggestions. By analyzing the transcript, we can see that passive resistance may come from a lack of confidence in the student’s work or the consultant’s abilities. After we identify these causes, possible solutions that increase communication and decrease hierarchical uneasiness can be offered; with this, a more aware and active writing center can be made available to all students, encouraging them to be open with their work and their expectations. #IWCANCPTW19N4

Put Me in Coach, I’m Ready to Write!: Intrinsic Motivation in the Writing Center

Jake Riley, Wabash College

This presentation will take an in-depth look at how intrinsic motivation plays out within the Writing Center and how to cultivate it for better results. I will also use some of my presentation to take a specific look at intrinsic motivation in my Writing Center - we occupy a unique space as one of 3 remaining all-male colleges in the country. #IWCANCPTW19N4

Social Identity Differences and Tutor Communication Behaviors in the Writing Center

Sophie Barlow, University of Michigan

Social and cultural differences between tutors and writers shape the way they interact with each other – yet studies relating identity differences with interaction behaviors seems limited. Examining the tutors’ use of supportive and assertive speech behaviors, outlined in the Gibbs Communication Model, could provide new insights into how tutors can learn to provide more encouraging and useful verbal feedback during tutoring sessions. In this session, I will present the results of my empirical study analyzing tutors’ perceptions of social identity differences between the students and themselves, and the related frequency of supportive and assertive behaviors during writing consultations. #IWCANCPTW19N4

Discussions, Discomfort, Distruptions

What Not to Wear: analyzing racism and sexism through various dress code policies

Breanna Tavernini, Nevada State College

Disrupting power dynamics is an essential component for allowing writing center tutors as well as student workers to have an optimal work environment. The expectations from professional etiquette in work environments such as dress code policies creates barriers for social progress, where conversations about what one wears are rarely discussed because of underlying discomforts.
In this presentation, I will share my results on the impact the varying dress code policies have on student workers in different work environments, and I will promote awareness of the racism and sexism present in current dress codes. #IWCANCP TW19N5

Faculty “Buy In”: Designing a RAD Research Project to Better Understand Faculty Perception of Writing Centers
Amanda Rachelle Warren, University of South Carolina Aiken
This presentation outlines the need for and development of a faculty survey and series of interviews designed to collect RAD data on faculty’s perceptions of writing centers, and presents a method for collecting, presenting, analyzing, and using the data to inform WC practice. The presentation/discussion of purpose, methodology, and limitations of the study with other writing center directors, staff, and faculty, will provide feedback, refine research methods, and identify those interested in reproducing the study for their own centers and/or compiling findings to produce a more in-depth data set across institutions of higher education. #IWCANCP TW19N5

When Discomfort is Too Comfortable: How My Trans Identity Re-framed my Narrative of Discomfort
Nathan Marquam, Indiana University-Purdue University Indianapolis
Discussions of growth and progress in the writing center often hold comfort and discomfort in contention with one another as if their complexities cannot coexist. Using a transgender person’s lived experience as a framework, this presentation will explore how discomfort is a preexisting condition for many writers who walk through the door, and how explicitly valuing the comfort of both the writer and the consultant can foster a stronger, more inclusive environment for all. #IWCANCP TW19N5

DELAWARE A
Cats, Coffee, and Contests
A Pause of Paws: Cats, Complaints, & Our Creation of Space
Kayleigh Few, Mississippi State University
Born out of a conflict with a neighboring faculty member over stray cats on the MSU campus, this presentation will focus on definitions of professionalism and representations of Writing Centers. Conventional notions of professionalism inherently exclude many members of marginalized communities, particularly within academics. In this talk, I explore the idea of who gets to define Writing Centers’ spaces—both physically and rhetorically—and what implications these varying definitions can have on our ethos as academic entities. #IWCANCP TW19N6

From Walls to Webpages to Tutoring: The Kutztown University Writing Center as an Artistic, Student-Centered Campus Hub
Patricia Pytleski, Kutztown University
In our UWC, we consider writing to be an art, yet we also foster and support
other forms of art besides writing. We train our writing artisans to help student writers on their journey while also acknowledging the best parts of these students’ work. There is an art to successful tutoring sessions, a balance of student/ tutor interaction, and the desired invested hope for a well-received creation. Writing instruction in a writing center is taught more like the other arts than the writing taught in the classroom. Yet, we also value other forms of art; the walls of our UWC are adorned with KU student art, gallery style; we hold poetry contests and share the winner’s work on our website and in the school literary collection; we created an art contest, asking students to submit their best artistic recreation of a favorite book. This merging of art forms on our walls, website, and in our sessions helps to make the UWC space warm and inviting, while also instilling pride and confidence in our artists. #IWCANCPTW19N6

**Coffee and the Art of Writing Center Maintenance**

**Lynette Mattson, Gillian Lee**, The College of Wooster

Using The College of Wooster Writing Center as a case study, this presentation seeks to draw attention to the importance of maintenance in an space of innovation. Specifically, we address caretaking and maintenance work of professional writing center staff, the care required to maintain the staff, and the ways these endeavors are complicated by intersections of identities. We join the scholarly conversations around the politics of care and maintenance to examine the unique position of Writing Center work as both art and maintenance. #IWCANCPTW19N6

**Building Parent-Accessible Writing Centers**

**Candis Bond**, Augusta University | **Rachel Herzl-Betz, Jollina Simpson**, Nevada State College

Many college students and writing center tutors are parents, yet little is known about how to support parents within writing centers. This panel discusses ways that parenthood can impact the writing process, with the goal of making writing centers more accessible, parent-supportive spaces. The panelists combine personal experiences of parenthood, professional experiences of tutoring parent writers, scholarship on parenthood, and their own research studies to propose parent-centered tutoring philosophies and practices. They argue that working with parent writers often requires an artful convergence of personal and professional labor that makes room for the emotional dimensions of writing as a parent. #IWCANCPTW19N7

**Understanding Backgrounds and Breaking Barriers**

**Eunice Kang, Hanan Stiff**, West Springfield High School

Our centers can be spaces where connections are made between learners, despite different backgrounds of tutees. Eunice Kang and Hanan Stiff, two current tutors from West Springfield High School’s peer tutoring center, will share two recent ways in which their center has approached this goal focusing on the center’s attempts in increasing connections with students that otherwise might not interact, specifically with the ELL and primary education population. In investigating two different aspects of “peer helping”, they will discuss areas in which they overlap in finding the “middle ground”, learning to break social and academic barriers through common social skills. #IWCANCPTW19N8
Workshop: Responding to Artistically-Inspired Projects: Recommendations, Strategies, and Resources
Lindsay Sabatino, Wagner College | Brian Fallon, Sarah Blazer, Fashion Institute of Technology, SUNY | Russell Carpenter, Eastern Kentucky University | Clint Gardner, Salt Lake Community College | Karen Head, Georgia Institute of Technology

We invite directors and tutors to come together to discuss possibilities for tutor education in regards to artistically-focused texts. Drawing from work by contributors of the collection Multimodal Composing: Strategies for Twenty-First-Century Writing Consultations, the leaders of this resource-building working group will ask participants to engage in small-group conversations and discuss their experiences working with multimodal and artist-inspired projects. Groups will be tasked with developing recommendations, strategies, and resources for tutoring these kinds of projects. #IWCANCPTW19N9

Roundtable: Of Mice and Men: Age Hierarchy in the Writing Center
Dalya Lessem Elnecave, Lane Tech College Prep

When the Lane Tech Writing Center was created, the idea of underclassmen being tutors was met with some skepticism by the administration. The center’s philosophy is that tutoring should not be based on age but on commitment to helping peers and putting in the time to receive proper training. Presenter Dalya Lessem Elnecave has become the youngest tutor (13) in a predominantly high school writing center. In this session, she will discuss the experience of younger tutors attempting to be taken seriously and will explore if age contributes to one’s worth or ability as an artist or artisan. #IWCANCPTW19N10

Workshop: “Artivism” in Communication Centers: Facilitating Social Justice Activism through Artistic Intervention
Laura Greenfield, Iyanu Bishop, Eleanor Crawford, Maria Molina, Naia Tenerowicz, Hampshire College

How can art be used as a tool of social change? How do activists use community-based art to question, disrupt, resist, call to action, solve problems, or imagine new possibilities? How can peer mentors in writing and speaking centers engage “artivism” in their mentoring pedagogy and support their student writers and speakers to do the same? With a particular emphasis on critical pedagogy, community engagement, and artists as problem solvers, our workshop will consist of information sharing, group reflection and theorizing, collective art-making, and visioning together about possibilities on our home campuses and in our unique centers. #IWCANCPTW19N11

Workshop: 6th Graders in the University Hallways: What will it mean to value the artistry of the community member over the artisanal habitus of the university?
Everardo J. Cuevas, Michigan State University

This workshop aims to build more equitable partnerships when we practice
outreach and community engagement as writing centers by considering where communities challenge border lines, the everyday of the university, and the habitus of its denizens. Through centering reciprocity in community-writing center relationships, this workshop aims to interrogate participants’ writing center mission statements, outreach/community-engagement design, and research methodology and models. Through a series of activities infused with theory, participants will be invited to draft, revise, and brainstorm current and new materials to support thoughtful and reciprocal community-engagement in their localized spaces and communities. #IWCANCPTW19N12

**URGD**

**Workshop: Reading Strategies in Writing Centers**

**Kylie Cordell, Ainara Hidalgo, Esther Afrane, Emmanuella Afrane, Michelle Padron, Ana Risano, Jimena Novaro, Warren Wilson College**

For many students, reading is a struggle that takes focus and self-discipline, while most students turn towards condensed versions of texts, like Sparknotes or abstracts. While it is assumed that students already have reading comprehension skills, many students have not developed these skills, resulting in poor academic performance in both retaining information and drawing from the text in their own writing. Understanding this, how can college writing centers help students with reading comprehension? We will share reading strategies for writing centers, including how peer tutors can help students think critically about writing by analyzing the author’s craft. #IWCANCPTW19N13

**Union E**

**Training and Research -- Tutor Habits and Practices**

**Researcher as Artist: Using a Formative Experiment to Create a New Image for Writing Center Training Practices**

**Jessica Slentz Reynolds, Texas State University**

This session presents preliminary findings from a formative experiment in which tutors were trained and monitored to improve their skills when working with first-year students at a four-year, emerging research institution. Training for tutors who work with first-year students, especially basic writers and developmental readers, is particularly problematic in settings like four-year universities where tutors are less likely to relate to students struggling with basic, college-level literacies. This presentation showcases the data collection and analyses processes used for this formative experiment, including tutors’ self-reported progress throughout the study, materials used for trainings, and emergent themes developed from the data. #IWCANCPTW19N14

**Putting Subconscious Decision-making to Work: Making Visible New Opportunities in the Construction and Communication of Feedback in Writing Centers**

**Alicia Clark-Barnes, University of New Hampshire**

In 1996 The New London Group proposed “a metalanguage...based on the concept of design” that includes a definition of “the Redesigned” as “founded on...received patterns of meaning. At the same time... a transformed meaning [that] ...becomes a new Available Design, a new meaning-making resource.” This presentation shares results of an IRB-approved study examining writing centers as sites of Redesign, specifically focusing on which feedback tools are
consciously employed/redesigned for use during sessions. Reflections on this conscious and subconscious decisionmaking were incorporated into a series of activities that can be used to increase reflective practices and create more authentic outreach strategies. #IWCANCPTW19N14

*Ecology and the Writing Center*

**Kerry Smith**, James Madison University

There’s an ecological nature to one-on-one writing consultations and I have experienced the value of an ecological perspective in writing center work. The ecological perspective is to recognize the whole, all its parts, and how they all complexly interact with each other. This is at the heart of writing center work—to help the writer as a whole and not the text in isolation. Writing centers are often this liminal space where you work within many complex systems but don’t always acknowledge it. There is immense value in consulting ecologically but being aware it is ecological—naming it—provides awareness and intentionality. #IWCANCPTW19N14

**FAYETTE**

*Workshop: Meaning Making and Stance Taking: Exploring Identity Through Art*

**Jennifer Miller**, University of Iowa

This hands-on, interactive workshop is designed to immerse participants in an artistic process of inquiry and discovery. Our work hinges on building authentic connections with others across sociocultural differences, so it is essential that we learn and cultivate different mindsets. Through arts-based activities, we will learn and practice taking different stances—‘noticing’ and ‘connecting’—and then we will share our experiences with others. Collectively, we will begin to demystify the daunting task of cultivating authenticity across sociocultural differences. [Presenter’s Note: Workshop ideas have been adapted from Marit Dewhurst’s 2018 book titled, “Teachers Bridging Difference: Exploring identity through art.”] #IWCANCPTW19N15

**MARION**

*Roundtable: Writing Center Scholarship in the Absence of . . . .

**Catherine Siemann**, New Jersey Institute of Technology

While exciting developments in undergraduate and graduate student research have been prominent in Writing Center Studies of late, there are numerous writing centers that rely primarily or exclusively on professional tutoring staff. What does writing center research look like when peer tutors and graduate students aren’t central to the equation, either as subjects or as researchers? This roundtable seeks to bring together directors, administrators, and scholars working in STEM and other specialized universities, community colleges, and any other institutions who are shaping projects in this different context, to share our ideas and experiences. #IWCANCPTW19N16

**KNOX**

*Symmetrical Chairs and Scintillating Websites*

*Art as a source of human existence: How shenanigans revived our humanity*

**Tho Van, Jessica Pujols**, Georgia Institute of Technology
At a highly technology focused institute, it is hard for students to find creative outlets and even harder to find comforting spaces we can call home. This talk discusses how tutors and center assistants utilize a combination of anarchist pedagogies and the unexpected to turn the communication center where they work into an environment that is welcoming and friendly for all who enter with fun art, humor, and shenanigans. Specifically, we will discuss how one tutor’s efforts to create symmetrical furniture arrangements sparked a war between different shifts in the center. #IWCANCPTW19N17

**An Alternative Approach to Writing Center Websites**  
**Joshua Nicholas Polanski**, Calvin University

Many writing center websites 1) only tackle writing, or minimally tackle other forms of rhetoric, 2) present mainly original sources rather than pointing to the best, and 3) fail to engage the user… they are boring. Our center’s new site seeks to 1) address multiple forms of rhetoric with an emphasis on transfer, 2) provide users with the best available resources (including original materials and links to excellent outside materials) with strategies for using those resources, and 3) entertain users with the goals of invoking curiosity and maintaining attention. #IWCANCPTW19N17

**“Insta”-ntly relevant: An Artisan’s and Artist’s Approach to Writing Center Social Media Strategy**  
**Caroline Sawatzki**, Saginaw Valley State University

This presentation will discuss the role of creative social media content development and branding in promoting the image of the Writing Center. The discussion will include an exploration of social media marketing as a means of advancing Writing Center initiatives, including community engagement, student outreach, and branding. Specifically, this presentation will focus on the three most prevalent social media platforms in the United States: Facebook, Twitter and Instagram, offering a brief overview of practical methodology for creative content generation based on the functionality of each platform. #IWCANCPTW19N17

**Session O**  
**Saturday, October 19 | 12:15pm - 1:30pm**

**Foundations and Improvisations in Writing Center Work: What we can Learn from Workplace Ethnographies**  
**Nathalie Singh-Corcoran, Lexi Persad, Abbey Stephan, Anna Davis Ables**, West Virginia University

This panel explores what can be learned about writing centers and institutions through ethnography. Four researchers -- two peer tutors, a graduate coordinator, and a writing center director--all examine the workplace literacies of a writing center. We explore what workplace literacies look like in the writing center context, and we answer questions such as: how does an institution shape writing center, literacy practices? What are a tutor’s literacies? How to
they vary? How do they transfer from different contexts inside the writing center and outside? How many literacies are foundational, how many shared? How many are improvised? How are students impacted by these various literacies? #IWCANCPTW19O1

FRANKLIN A

Out of Reach or Outreach

The Art of Outreach on a Shoestring

Dawn Marie Hershberger, Richard Marshall, University of Indianapolis

Limited time and resources present a challenge to providing outreach services. One way to meet this challenge of providing outreach on a shoestring is by using existing programs on campus as the roots for outreach efforts. The UIndy Writing Lab will share some of the ways we have used this strategy to increase our outreach efforts. Our story will segue into discussion among participants of the utilization (and potential utilization) of similar networks on their campuses so that they will leave the session with tangible ideas of how to bolster their own outreach programs. #IWCANCPTW19O2

Mapping the Blues: Linking the Communities of Mississippi’s Writing Centers

Liz Egan, Millsaps College

Inspired by the markers of the Mississippi Blues Trail that connect to tell the story of the music that was born in the Delta and spread like floodwaters around the world, our writing center created an interactive map to mark opportunities for community between and among all the writing centers in our state. Writing and art-making might have a reputation as activities of loners, but we who write and paint and sing the blues know art and artmakers thrive in community. We mapped Mississippi’s writing centers seeking to strike chords of community within an ensemble of neighboring writing centers. #IWCANCPTW19O2

FRANKLIN B

Tutors as Makers: Lessons We Can Only Learn Together

Sarah Blazer, Jewelle Trotman, Elizabeth Scheuerman, India Adolfsson, Fashion Institute of Technology - SUNY

There are many lessons that no one person can teach but that can be learned when people experiment, reflect, and create together within environments that deeply value learning. Drawing on Sherwood’s “Portrait of the Tutor as an Artist” and Geller et al.’s The Everyday Writing Center, panelists will present a semester-long project that exemplifies the power of collaborative, experiential learning. Utilizing interviews with peers as well as personal accounts, panelists will critically reflect on how the project allowed staff to focus on “becoming” knowledgeable together and how the making process, as well as materials created, have impacted their tutoring practice. #IWCANCPTW19O3

FRANKLIN C

A New Kind of Palette: The Art of Technology for Drafting Creative Writing Projects

Karen Head, Georgia Institute of Technology | Russell Carpenter, Eastern Kentucky University

This panel explores conversations tutors between creative writers to help them
better understand the ways technologies influence drafts and drafting within, around, and among writing center spaces. Some of the most interesting conversations about drafting happen when tutors work with creative writers—many of whom do not recognize the potential benefits for incorporating technologies into the process. In this presentation, the authors of a new book chapter offer approaches to drafting creative writing using new technologies, including those that are digital and cloud-based, that are readily applicable, offering practices and considerations for evaluating, selecting, and using technologies for creative writing. #IWCANCPTW19O4

**FRANKLIN D**

*The Art of Writing Center Intervention at the Cellular and Molecular Level*

Chloe Guillaume, Grace Tews, Carthage College

Writing Fellows developed and implemented workshops for BIO2300, a writing intensive course for Biology. Optional weekly workshops were offered. Writing Fellows provided feedback on lab report drafts as well. Pre- and post-surveys were administered to students measuring confidence in writing lab reports. Reports were graded to evaluate writing proficiency. Surveys and lab report scores were analyzed to determine the effectiveness of writing center intervention. Scores and confidence significantly increased for students who attended workshops or received writing center feedback. This indicates the intervention was successful and can be implemented in other courses in the life sciences. #IWCANCPTW19O5

**DELAWARE A**

*Language, Learning, and the Law*

*The Art and Artisanship of Language Repertoires: A Cross-Institutional Study of Bi-dialectical and Multilingual Writers at Fayetteville State University (An HBCU) and National Defense University (a PME)*

Trela N. Anderson, National Defense University | Ji Young Kim, Fayetteville State University

This session explores the language backgrounds of bi-dialectal and multilingual students at two distinctive institutions --- a Historically Black University (HBCU) in Fayetteville North Carolina and a Predominantly Military Education (PME) school in Washington DC --- in an effort to enhance writing program administrators’ (and others’) abilities to provide informed educational options for students from across linguistic experiences. #IWCANCPTW19O6

*The Myth of Plagiarism: What Do L2 Writers, L2 Tutors, and L2 Writing Scholars Say?*

Lan Wang-Hiles, West Virginia State University

Plagiarism is an intellectual sin and considered as academic violence. However, it is a complex issue in the context of L2 writing. The recognition of plagiarism as a scholarly issue varies according to different cultures, which requires L2 writing instructors/tutors to realize that different cultures view the ownership of ideas differently. Thus, it is critical for L2 writing instructors/tutors to guide L2 writers understanding of the meaning of plagiarism and to avoid plagiarizing by offering citation and paraphrase strategies. This presentation, from L2 writers’, L2 tutors, and L2 scholars’ perspectives, discusses the myth of plagiarism. #IWCANCPTW19O6
Taking a Brush to an Easel: Stakeholder Perceptions of the Creative Craft of Writing Center Pedagogy

Erin Andersen, Marissa Conroy, Rebecca Thompson, Amanda Baker, Morgan Pierson, Centenary University

Running a WC requires different creative skill sets applied by directors and tutors alike. Like artists, how does a WC adapt its practices to suit its audience while staying true to its core values? Using data from focus group interviews and surveys collaboratively designed by peer tutors and their WC director, this panel examines the cross-campus perceptions of a small WC and the big ways in which it constantly adapts its artistry to be the most beneficial resource to student clients. #IWCANCPTW19O7

The Art of Adaptation in Tutoring within Diversity

Nardose Hailu, Emma Marushak, Rebecca Benderly, Najma Sirad, Molly Mountry, Shon Meckfessel, Highline College

There has been an increase in the number of students coming to the United States to live and to pursue higher education. Therefore, it is important for tutors to be able to understand and adapt to their different needs. As a richly diverse center, our research could be beneficial to other centers that are beginning to experience similar diversity. We will show data that we gained from interviewing experienced consultants and observing adaptation strategies in sessions. We want to highlight that there is a need for a better comprehension of adaptation. #IWCANCPTW19O8

Workshop: Writing Fellows, Institutional Authority, and the Power of Peerness

Noreen Lape, Dickinson College

In this roundtable presentation, I will discuss the Writing Associates (Fellows) Program at Dickinson College in which writing fellows perform multiple duties, including delivering mini-lessons, facilitating group peer review, and collaborating in multiple ways with instructors. I will then argue that even as writing fellows are more effective when instructors endow them with some authority, they need not operate “a power station or two above their peers” but can intentionally exploit the power of their peerness. #IWCANCPTW19O9

SIG: Online Writing Centers

Sarah Prince, Beth Nastachowski, Walden University | Jenelle Dembsey, Northcentral University | Megan Boeshart, Old Dominion University

This SIG is for writing centers working with or thinking about working with students online as either a partial or fully online writing center (OWC). During its second year at IWCA, this SIG will be structured in two parts: First, we will report back on current and upcoming initiatives, including the OWC Community website, our on-going virtual conversation hours, a special issue of ROLE on OWCs, and our efforts make this SIG an IWCA standing group. Second, attendees will participate in small-group discussions on the benefits and challenges specific to OWCs, including ways OWC tutors and professionals can better connect. #IWCANCPTW19O10
Workshop: Perceptions of Peerness: A Workshop on the Arts of Teaching and Tutoring

Michaela Baca, Tiffany Tigges, Texas A&M University

Are you interested in dissolving the construct of high power distance in favor of peerness and collaboration? Do you want to unpack what the term peerness even means? We invite you to engage in an interactive workshop about teaching, tutoring, and the artistry that unites the disciplines. Together, we will interrogate the artistry involved in techniques of knowledge transfer, the ways in which ‘experts’ and ‘novices’ interact, and the problem of establishing binaries such as this one. Tutoring. Teaching. They’re synonyms... or are they? #IWCANCPTW19O11

Inspiring Dialogue: Using Art the Develop New Writing Center Pedagogies

Graham Stowe, Taylor Baker, Jesse Brodka, Clare Smokowski, Ron Ward, Joe Wood, Canisius College

This workshop will encourage new approaches to tutoring by drawing on participants’ artistic talents. Inspired by the work of artist, writer, and creativity researcher Lynda Barry, we encourage those who believe that they lack creativity to attend. Staff members will use their own experiences with their various creative pursuits to teach participants ways to access their artistic creativity and, in turn, apply that to their work in writing centers. We will then spend some of the time outlining exactly how these kinds of approaches fit our center’s guiding philosophy, which is based in Freire’s concepts of critical thinking and dialogue.  #IWCANCPTW19O12

Workshop: Using an artisan mindset to scaffold responses to online submissions.

Jen Denzin, Liz Colson, Marz Riggs, Paige Haddas, Jolie Kretzschmar, Saline High School

In this workshop session, student consultants from Saline High School will share email templates and flyers they’ve created to help scaffold valuable online feedback. We’ll also host smaller discussions to help work through our remaining questions: What types of feedback did students hope to receive? What did we provide? Can our feedback foster asynchronous conversation? We’re hoping to learn and share with others. How do other centers respond to online submissions? What scaffolds do you use? #IWCANCPTW19O13

Research, Requirements, and Writing Center Responsibilities

Foregrounding Independence: An Avant-Garde approach to Grammar in the Writing Center

Lakmini Grant Siriwardana, Wright State University

The mission of our University Writing Center (UWC) is “to help Wright State students to “become more skilled, confident, and independent writers and students”. However, with more students seeking for grammar help has made the writing consultants question their role of making students independent...
writers. While it is not favorable to completely dismiss students’ requests for grammar help, the writing consultants’ approach for this should be creative and innovative, with an “avant-garde approach”. In that way, the writing consultants will be able to meet the requirements of the students and to foster students’ growth as independent writers. #IWCANCPTW19O14

“Thanks to ‘X’ for Beta-ing!”: Fan Fiction Beta Readers in the Writing Center

Regan Levitte, Independent

In this presentation, the results and findings of a qualitative, interview-based study will be discussed, asking participants about their relationship with outside-of-academia writing, their relationship with thanking writing partners, and how they’ve learned to deliver criticism. #IWCANCPTW19O14

Art for the Artist or Art for the Writer?

Zachery Koppelmann, Wabash College

Most writing center books and articles still favor an oddly prescriptive approach to writing sessions. This outdated approach reinforces academic privilege and fails to address what writers want from sessions. Our writing center follows a different, heuristically-based method. This presentation discusses how our writing center at a small, liberal arts, all-male college, bases our approach on Baker’s inception of contact zones and statement that writing centers “need to demystify the expectations of academic writing.” We discuss what the writer wants to say, examine the magic of the writing process, explore the rhetorical options available, and experience kairotic moments. #IWCANCPTW19O14

MADISON

Roundtable: I’m not a robot; remember me 2: Further response to the neoliberalization of writing centers

Randall W. Monty, University of Texas Rio Grande Valley | Eric Camarillo, University of Houston - Victoria | Lisha Storey, Austin College | Anna Rita Napoleone, University of Massachusetts - Amherst

By definition, the neoliberal academy stands in contradiction to the praxes of writing center work. In order to situate writing centers as responses to the political, social, and epistemological constraints of higher education, this panel will critique the assumed neoliberal logics of higher education, first by reexaming the concept of collaboration, for how it participates in and resists neoliberal rhetorics, then by examining how understandings of collaboration can be viewed as interpretations and performances of neoliberal and historical patriarchal values, then by discussing the historical ways in which writing centers have enacted hegemonic and colonizing functions, and finally by examining how writing centers discursively construct a neoliberal identity through narratives of success. #IWCANCPTW19O15

FAYETTE

Genre Knowledge as Artisanship: The Craft of Discipline-Specific Writing Tutorials

Laura Schubert, Lucy Malenke, Caroline Shawver, Nick Dunard, James Madison University

Writing center practitioners have long debated whether students writing in
their disciplines are better served by generalist or specialist tutors. Recent research has highlighted the benefits of specialization, but training tutors in disciplinary content or specific assignments often proves impractical. One potential compromise is genre training. This session will share the results of a RAD research study that explored how tutor training in the genre of literature reviews affected students’ written products and impressions of their writing center consultations. Participants will also hear from tutors with genre training and explore possibilities for genre training in their own writing centers. #IW-CANCPTW19O16

MARION

Roundtable: Listen Up!: Rhetorical Listening & The Emergence of Student Identity

Logan Frodl, Maria Lynch, University of Wisconsin-Eau Claire

The heart of Writing Center work is creating an environment of acceptance for all writer identities. Writing Center work is an interpersonal field built from a natural level of human understanding. This panel aims to illustrate the art of conversation and the often-underrated importance of rhetorical listening within a Writing Center session. Using the theoretical framework, the panelists create a canvas to combat oppressing societal factors when applying a framework of understanding in which a writer’s identity can emerge into their own work. With each student, a writing tutor intentionally navigates conversation within an artistic conversation they create. #IWCANCPTW19O17

KNOX

Roundtable: Feminine Tint: Gendered Spaces and Experiences in the Writing Center

Lauren Marut, Olivia Urganus, Lane Tech College Prep

This presentation examines the role writing centers play in creating and preserving the conditions and relations that give rise to oppressive patriarchal stereotypes. Through a historical and experiential lense, this presentation analyzes the origins and effects of feminization as it pertains to the perception of people, social spaces, and interactions in educational institutions to beg the question (best posed by Margaret O. Tipper): “If the writing center reflects the qualities of a distinctly feminine tribe, then what does that say to the young men who belong and those who do not?” #IWCANCPTW19O18

CHAMPAIGN

Tutors, Teachers, Administrators: Classroom-Based Tutoring Dynamics

Carolyn Skinner, Brenna Truax, Maisee Fried, Ohio State University

Classroom-based tutoring (CBT) takes place in a complex and dynamic environment, and it can require inspired artistry to navigate matters like authority, motivation, and time management. Based on our varied perspectives with CBT (as WPA, WC coordinator, and an undergraduate WC tutor) in the context of First-Year Writing, the panelists discuss some of the challenges and opportunities presented by tutoring in, teaching, and supporting a CBT curriculum. In so doing, we also tell the story of our program’s move toward a more “artisanal” model, one that offers a more consistent experience for writers and tutors. #IWCANCPTW19O19
Location, Location, Location: Creating Artistic Space for Tutors

The Affordances of Location: Imaginative Possibilities for Writing Center Partnerships

Kara Poe Alexander, Baylor University

This presentation considers the question of location. Specifically, I explore how the location of a writing center both affords and constrains certain possibilities in terms of tutoring, tutor training, accessibility, and visibility. To highlight this concept of affordances (Gibson), I describe the recent move of the writing center at Baylor University from the English Department building to the main library on campus. I outline the limitations of the space we held for thirty years and highlight how my staff and I utilized this opportunity to build effective partnerships with the Library staff. This move afforded us new possibilities not available to us in our former space, primarily because of the partnership and collaboration built through the process. In short, we are now able to deploy the library’s resources to further our own agendas. #IWCANCPTW19P1

The Art of Making Space

Heather Fitzgerald, Emily Carr University of Art + Design

At our small art and design university, writing is only one of many possible modes of communication—one that is often secondary to other material practices. The written word, while acknowledged as valuable and necessary in some contexts, is often subordinate to the image and the object. In our community, the space the Writing Centre designs and occupies is key to the perception of our value—and by extension, the value of writing more generally. In this presentation, I will articulate the process by which we designed our new space to visually signal our values to this largely visual community. #IWCANCPTW19P1

Letting Their Artistry Shine: Supporting Tutors’ Creative Contributions to Center Development

Rachel Liberatore, Albright College

How can a center director/leader invite and support tutor “artistry” so that tutor talents can contribute to the texture and vibrancy of a writing center? In this presentation, a center director will share examples of ways undergraduate tutors at a small, liberal arts college creatively contribute to the center in ways beyond tutoring. Some examples explored will include tutor-led professional development, special projects, event planning, social media management, workshops, and playful endeavors. The director’s role in guiding tutors in these endeavors will also be explored. #IWCANCPTW19P1

A Little Something Extra: Studying Tutors

The Lagniappe Concept: How the Art of Something Extra
Can Aid Writing Center Assessment

Dawn Marie Hershberger, University of Indianapolis

Our institutions often view us as artisans; they expect us to have successful tutoring sessions, so even if we increase the number of clients we tutor, we are in many ways still merely meeting their expectations. Distinguishing our institutional worth takes a bit of art. To combat challenges with the traditional academic assessment model, the UIndy Writing Lab practiced the concept of lagniappe, providing “something extra” beyond our expected in-lab services. This session will discuss the lagniappe approach to assessment and help participants develop ideas of how to use this “art of something extra” to aid in their own assessment challenges. #IWCANCPTW19P2

The Art of Consultation Reading Practices: When Reading Ahead Benefits Tutors and Writers

Diana L. Awad Scrocco, Youngstown State University

This presentation considers the role of reading methods in writing center consultations. I first examine obstacles tutors face when they encounter students’ advanced drafts from unfamiliar disciplines during consultations. I then use my experience in a center that requires tutors to read writers’ drafts before consultations to argue that the “read-ahead method” may enable tutors to meet unique needs of some writers. Next, I share preliminary findings of a study from a center that exclusively uses the read-ahead method. I conclude by suggesting directors critically consider the art of consultation reading practices within the context of their own centers. #IWCANCPTW19P2

The Art of Navigating the Directive/Non-Directive Continuum: Demonstrating What Flexible Tutoring Looks Like in Actual Practice

Prabin Lama, Bemidji State University

Although many writing center scholars and practitioners recommend using a flexible approach to alternate between directive and non-directive methods, tutors often find it challenging to do so in actual practice. This presentation examines how tutors negotiate the directive/non-directive continuum by analyzing conference transcripts together with pre-and post-intervention drafts. It will demonstrate what flexible tutoring looks like in actual practice. It will also demonstrate how tutors can avoid moving too far along the directive continuum. #IWCANCPTW19P2

The Art of Likes: Writing Centers’ Navigation of Social Media’s Tensions

Paula Rawlins, University of Georgia | Rebecca Agosta, Meaghan Rand, Hannah Fitch, UNC Charlotte | Amanda M. May, Florida State University | Emma Catherine Perry, University of Georgia

This panel considers how writing centers might best use social media. Three presentations explore the potential benefits and inherent tensions created when WCs join online communities to share their artistry. First, presenters share their marketing materials created with special attention to social media design features. The next presenter asks what assemblage theory teaches
us about social media usage. Finally, two presenters share how their university’s writing center supports instructors’ development of anti-racist curricula through social media content. Attendees and panelists will discuss most valuable practices for social media usage and leave with new ideas to implement in their own centers. \#IWCANCPTW19P3

**DELAWARE B**

The Art of Action Research  
Rachel Johnson, Brad Campbell, Jeanine Rauch, University of Mississippi  
Research, like art, serves many purposes from enjoyment and fulfillment to bold commentary challenging the status quo. Action research presents opportunities for engaging, questioning, and creating scholarship alongside praxis. Studying writing centers in local context facilitates understanding of factors influencing widely held theories and practices. This panel showcases the “art” of action research by scholar-practitioners using multiple methods of inquiry and data collection. Each presentation will describe the problem of practice which inspired the research, preliminary/major findings, and strategies for applications for local practice and future research. Each project draws from a shared emphasis on equity, ethics, and social justice. \#IWCANCPTW19P5

**DELAWARE C**

Writing With and For Others  
Developing Expertise in the Writing Center: Writing Tutors as Writing Group Facilitators  
Sara Wilder, University of Maryland  
This presentation offers findings from a qualitative study of multidisciplinary writing groups. Drawing on observations and interviews with tutor-facilitators and group members, I show how tutor-facilitators take up, struggle with, and sometimes transform knowledge from their tutor training courses and one-to-one tutoring experiences in order to facilitate collaboration among members of a writing group. \#IWCANCPTW19P6

Shock of the New: Social Work Writing Centers and the Rhetoric of Disruption  
Adam J. Pellegrini, Columbia School of Social Work  
This presentation promotes the powerful resonance between rhetorical and social justice curricula, and the extent to which writing centers in social work settings may use these two in tandem to support students. Applying critical scholarship to successful rhetorical lessons, the presenter considers how social work writing centers can help justice-focused writers grow as critically-aware change agents with greater capacity for impact through writing. \#IWCANCPTW19P6

Concurrent Jam: Preserving a University Writing Center’s Role in Dual-Enrollment Programming  
Elizabeth Powers, University of Maine at Augusta  
This presentation examines the role of a university writing center in a concurrent-enrollment program. Drawing from an in-progress study that includes interviews, surveys, and textual analysis, this presentation highlights contention,
confusion, and collaboration in writing curriculum supports. The study finds considerations of access, equity, and identification are key for building community for dual-enrolled writers, undergraduate tutors, and instructors across level and location. #IWCANCPTW19P6

Creative Workshops in the Writing Center: Screenwriters, Novelists, and Poets
Charles Donate, Sabrina Fernandez, Gabrielle Alexis, Mario Avalos, Florida International University
This workshop will explore how a writing center can be a space for creativity. Participants will engage in short activities: a poem, a one-page play, and a dialogue activity. Creative writing workshops can help writing centers celebrate different kinds of writing and create an artistic space that challenges assumptions about writing centers. #IWCANCPTW19P7

Roundtable: Attempts at an Artistic Flare: Decoloniality in Global Writing Center Partnerships
Rachel Robinson, Trixie Smith, Michigan State University | Katie Bryant, Carleton University
This roundtable begins with speakers from two universities discussing plans before, during, and after an initial global North/global South writing support partnership meeting in the summer of 2018. Speakers will discuss the decolonial, collaborative approaches to capacity building they sought within the partnership and the questions that still linger as they determine how to move forward. We invite others to help us think about how to continually practice decolonial methods with our global partners and to think about what these methods have to teach us about how we work with global partners (and students) in our individual centers. #IWCANCPTW19P8

Workshop: HeART of Social Media: Making and Communicating Writing Center’s Brand
Daiki Yoshioka, SUNY-Binghamton
Although social media are prevalent among college students, many writing centers lack a presence on them. In self-conducted research, about half of 64 State University of New York (SUNY) campuses do not have websites and social media accounts. In this workshop, I argue social media is an untapped space in which writing centers can increase their presence and engagement with clients. Following an overview of social media and branding strategies, attendants will have a chance to discuss and develop their branding proposal. #IWCANCPTW19P9

Workshop: The Art of Active Learning: An Interactive Tool Kit for Tutor Professional Development
Ashley Cerku, Oakland University
Active learning is an approach that uses interactive and creative techniques to sponsor motivation, professionalism, and growth, as well as expand one’s understanding of a topic. The concept of active learning has been employed within classrooms and businesses, but what about in writing centers? As the Op-
operations Coordinator of her center, this presenter will conduct a workshop that provides participants with a Tool Kit of active learning research, considerations, and examples that she has interwoven into their center’s trainings. Participants will explore these techniques and will have the opportunity to reflect upon how such strategies can be implemented in their center. #IWCANCPTW19P10

**UNION D**

**Workshop: Creative Writing/ Creative Writing Centers**  
**Kevin Rulo, Joseph Rose, The Catholic University of America | Brian Chappell, Georgetown Prep**

The place of creative writing in writing centers is contested. Some writing centers shy away from working with creative writers, while those that do often don’t feel that staff are adequately trained for the task. This workshop will introduce research from narrative studies to theorize how writing centers might consider the role of creative writing in their work. It will also provide participants with the opportunity to discuss hands-on strategies for working with creative writers. #IWCANCPTW19P11

**MADISON**

**SIG: Advocating, Building, Collaborating: Scholarship in Secondary School Writing Centers**  
**Jeffrey Austin, Skyline High School | Renee Brown, Peters Township Middle School | Stacey Waldrup, Meridian High School**

The release of Secondary School Writing Centers Association (SSWCA) toolkit in 2018 was a significant milestone for middle and high school writing center scholarship. Building on the Toolkit’s momentum, secondary directors, peer tutors, and other interested parties are invited to celebrate successes and consider challenges for discussion in future scholarship. #IWCANCPTW19P12

**FAYETTE**

**Gendered Perceptions of Writing Center Work at a Small Liberal Arts College**  
**Katrina Bell, Chris Schacht, Chris Maurice, Colorado College**

Writing center work has been historically feminized and dominated by female-presenting staff, which may have adverse impacts on the perceptions of the work itself. Literature shows that some descriptors are associated with masculine/male-presenting consultants, while others are associated with feminine/female-presenting consultants. Still other descriptors are associated with particular fields, rather than genders. This session reviews the purpose, methodology, and initial findings of a small empirical study of gendered perceptions of writing center work at a small liberal arts college. #IWCANCPTW19P13

**MARION**

**Roundtable: Navigating A Blank Canvas: Building a Writing, Multiliteracy, and Communication Center**  
**Elisabeth Buck, Josh Botvin, Amanda Grosvenor, University of Massachusetts Dartmouth**

This roundtable will discuss how three administrative team members (the director, assistant director, and graduate assistant) proposed, planned, structured, and marketed a brand new on-campus writing center that is inclusive of multiliteracy and multimodal tutoring practices. The roundtable seeks to foster
KNOX

Revisi onary Reading in the Writing Center: Stance, Identity, and Knowledge

Elizabeth Hutton, Lauren Miles, Megan Schoettler, Miami University

This panel reports on current research into how university writing center consultants connect their reading stances during writing center consultations to varied aspects of their identities (whether academic or personal). Presenters will include the writing center director and primary investigator, as well as undergraduate and graduate consultants participating in the study. #IWCANCPTW19P15
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