THE WRITING LAB

...FROM THE EDITOR...

With this first issue of 2004, we offer a very fond farewell to Mary Jo Turley, whom many of you have met and know first-hand the superb job she has done as our Managing Editor for the last ten years. As she retires from Purdue and her job, Mitchell Simpson takes over, and we welcome him aboard. As part of this transition, I too will be away from my computer as I have surgery for a new hip (and a few months later, I hope, new knees). So, when you see me next, I'll be a bionic woman . . .of sorts. Because the first surgery and rehab that will keep me away for awhile, I've combined the January and February issues into one (Vol. 28, Nos. 5-6) and hope to able to send you the March issue on time.

In this issue, you'll find Lauren Fitzgerald's argument for community among neighboring writing centers; Constance Campana examines the differences between her roles as teacher and tutor, and in two Tutors' Column essays Amy Haught shares her struggle with shyness while Tracy Wills offers insights on overcoming tutors' frustration when working with ESL students. Wesley Houp continues the discussion of tutoring ESL students, and Howard Tinberg examines the unique challenges of writing centers in two-year colleges. Certainly enough good reading to last until the March issue.

• *Muriel Harris, editor*

...INSIDE...

Connecting local writing centers: An example from the Big Apple

Texts and space, practice and theory are all important to writing centers, but undeniably essential are the people who work in them. Though, as Neal Lerner points out, people have "often been neglected in our literature," together with "'place' and 'practice,'" they are the "third 'p'" of writing centers (37). These people might well be strangers sitting in a silent room, however, if not for the connections that writing centers draw between them. Writing centers bring writers and readers together, to generate conversations around and through texts. Consequently, writing center work is largely about personal interactions, much of the time between people who might not otherwise have occasion to meet. Put simply, writing centers connect people. Indeed, I'd argue that the texts, spaces, practices and theories of writing centers serve primarily to shape and support these connections.

Perhaps as a result, our field has been good about establishing various ways for writing center professionals to connect: *Writing Lab Newsletter*

has brought us together for over 27 years and *Writing Center Journal* for almost as long; we connect through national and regional associations and conferences, and now at the International Writing Centers Association (IWCA) Summer Institute; we keep in touch

online with WCenter and other Internet resources, including the Writing Centers Research Project website. But the kind of connecting I think we're especially good at is the simple yet powerful act of talking with each other.

We're probably good at talking because of the practice we get in our centers, but Stephen North might say that this skill is a function of our work as Practitioners as well. While many of us are also Scholars and Researchers, of the three communities that North addresses in *The Making of Knowledge in Composition: Portrait of an Emerging Field* (1987), writing center professionals are probably above all Practitioners, engaged in the nitty-gritty work of our centers, from tutoring students to negotiating for funds. According to North, because "the Practitioners' community is primarily an oral culture . . . [,] talk . . . represents the community's lifeblood, its most vital essence" (32-3). Such talk characteristically takes the form of informal conversation and story telling, and is the typical means by which we exchange the pragmatic, experiential knowledge gained from our work—what North calls "lore" (23). It is this talk that I believe is at the core of connecting local writing centers.

As my career in writing centers has progressed over the last decade, I've benefited enormously from our field's professional means of connecting: The wealth of knowledge this network provides at the national (and now international) level gives me the insights and confidence to do my job as sensibly and creatively as I can. But just as useful to me have been the hours and hours of Practitioner talk I've engaged in with writing center colleagues. With their local details and personal revelations, these conversations bring home to me, perhaps better than anything else, what is and isn't unique about the daily problems I face, what I can and cannot reasonably expect to accomplish at my particular center, and

why having a sense of humor about it all is crucial.

In a lot of ways I'm ideally located for this connective, writing center talk. With over 50 writing, learning, and academic resource centers within the five boroughs and at least 50 more within an hour's commute, the New York City (NYC) area undoubtedly has more writing center activity per square mile (or, to put it in NYC real-estate terms, per square foot) than any region in the country. On any given weekday during the academic year, thousands of sessions take place here, many literally across the street or a quick subway ride away from each other. In addition, many writing center professionals in the area are affiliated by their employment and training: I know of nearly 20 current and former Metro-area directors whose careers began and continue in centers in the City, and I'm sure there are dozens more.

And yet NYC-area writing centers have been disconnected of late, both from the national conversation and from each other. For example, even though IWCA memberships have been on the decline generally (Lerner 35), New York City seems remarkably poorly represented, especially given the high concentration of writing center professionals here: over the last two years only about a dozen of us were members (and only four current as of March, 2003) (Johanek). This disconnection is all the more remarkable given that New York City writing centers, and particularly those of the City University of New York (CUNY), once held pride of place in the national scene. Open admissions at CUNY in the early 1970s led to groundbreaking studies in both basic writing and writing centers, notably by Mina Shaughnessey and Kenneth Bruffee. More recently, from 1988 to 1998, under the leadership of Dennis Paoli, the CUNY Writing Centers Association sponsored an annual conference that drew writing center professionals from the City and well beyond.

The CUNY WCA was especially important to me as the first writing conference I presented at, as a graduate student, and one I attended frequently as my career began to take shape. But what especially helped to expand my sense of what was possible in writing center work was a more informal meeting for directors Paoli held at Hunter College in fall '97. About 20 of us were present, from centers in and around the City. Joan Mullin, the President of NWCA at the time, spoke to us about the many important resources available to us. I was most intrigued, though, by Paoli's outlining a plan to refigure the CUNY WCA into a Citywide association that would include all Metropolitan-area writing centers, not just those within the CUNY system. Unlike the national conversations, which I was at best a novice at, a local organization was something I felt I could contribute to immediately.

This association didn't end up getting off the ground, but I remained captivated by the possibilities it represented. During the years that followed, whenever I got together with the small group of directors I knew though grad school connections, I wondered about the writing center folks I'd met at Hunter and the many others in the area I hadn't met yet: Had they forged their own connections? Were they also meeting over lunch or dinner to talk and exchange lore? Or were they mostly disconnected from "the community's lifeblood"? After I pondered these questions with Mary Wislocki, Director of the Writing Center at New York University's Expository Writing Program, she and I began to think about ways we could bring these people together. We were planning tentatively on fall 2001, but then other events took center stage in NYC.

Fast forward to early 2003: the Conference on College Composition and Communication was going to be held in NYC for the first time in years;

Patricia Stephens, Director of the Writing Center at Long Island University/ Brooklyn, led our group in hosting the conference's annual writing center breakfast; and Mary and I were scheduled to present on NYC writing centers at the IWCA Special Interest Group session. If there were ever a set of occasions that called for connecting writing center folks in the area, this was it. I took a deep breath, requested funding from my Dean, and committed to hosting a lunch in May.

Though I advertised the lunch at conferences and on WCenter, it took an old-fashioned direct mailing to reach most people. Thanks to IWCA, the Northeast Writing Centers Association, *Writing Lab Newsletter*, and a City-sponsored online list of the 81 colleges, universities and other institutions of higher education in the five boroughs, I collected over 100 addresses. The invitations I sent out (only a few of which were returned) resulted in contacts from nearly 40 writing center professionals. Of these, 22 attended the lunch, representing 17 different writing centers from New York City, Long Island, and New Jersey.

Like the area in which we live and work, we were a diverse bunch, with anywhere from one to 20 years of writing center experience and from a striking range of institutions: high schools, community colleges, technical institutes, four-year colleges, research universities; public and private; secular and religiously-affiliated; open admissions and highly selective; big and small. Our centers are also diverse: brand new to three decades old; staffed exclusively by undergraduate, graduate student, or faculty tutors or by a mix; and headed by people in different positions—administrative staff, faculty, or graduate student; within academic departments or part of student services.

As we dined on Yeshiva College's famous egg salad, we discovered that despite these differences, we were con-

nected by many of the same issues and questions: How can we address the needs of our various clientele (such as ESL students)? How do we help our staff to do so? How can we improve our relationships with faculty and administration? How do we cope with bottom-line issues such as funding and computer facilities? How do we assess the success of our centers? What difference do our centers' histories and identities make? (I should add that the format I used at this lunch owed a lot to Paoli's meeting, from having people fill out questionnaires to giving them time to introduce themselves and their concerns.)

These shared concerns led us to agree to meet again. Pam Cobrin, Director of the Barnard College Writing Center, hosted our second get-together, in early October 2003, this time over coffee, cookies, and fruit. The same number of people from as many different institutions attended as at the lunch, but this meeting included a number of new faces from as far away as Connecticut and Upstate New York. We heard presentations on annual reports, staff development, and publicity; discussed maximizing effectiveness (while trying to avoid burn out); exchanged a number of terrific ideas; and laughed a lot. Naomi Nemtzow, who directs the Polytechnic Tutoring Center at Polytechnic University, announced that she'll host the next get-together, in spring '04. We already have volunteers for next fall. Meanwhile, Harry Denny, Writing Center Director at the Stony Brook campus of the State University of New York, maintains a listserv for us so we can stay in touch throughout the year.

This process of connecting neighboring writing centers has been very satisfying. And I'm excited to hear about local connections between centers elsewhere in the country. What would happen if *all* writing center professionals within, say, 100 miles of each other met and talked? What kinds of bonds

would be formed? What kinds of knowledge exchanged? Oh, I know what you're thinking: "How naïvely utopian, Lauren! Your vision of writing center folks holding hands across America is idealistic and impractical."

I admit that connecting local writing centers isn't easy. Hosting such events takes money and support: Though I was lucky enough to get funding from my institution (egg salad doesn't grow on trees) and loads of help from my fantastic colleague T. Kenny Fountain, the Assistant Director of the Yeshiva College Writing Center, this probably wouldn't have been the case during a different year. Connecting is risky as well: What if no one had come to the lunch? I know from attending the meeting in '97 that just showing up and talking to new people can be a little scary too. Furthermore, connecting doesn't "count" in any obvious way: the hours I spent stuffing envelopes and making arrangements amount to time I couldn't put into my scholarship—another risk, given that I come for tenure next year.

However, I'm also convinced that connecting local writing centers is rewarding in practical terms: *Connecting is at the heart of writing center practice*: If, as I claim at the beginning of this article, writing centers connect people, then talking with colleagues from neighboring institutions is an extension of what tutors and writers do every day, a form of what Bruffee calls the "conversation" of peer tutoring ("Peer Tutoring"). And as North explains in his famous essay "The Idea of a Writing Center," talk is the "essence of the writing center method"—like Practitioner lore exchange, its "lifeblood" (75). In other words, connecting with local writing center professionals is a matter of practicing what we preach.

Connecting generates useful knowledge: Lore exchange might be devalued, as North says (*Making* 27), but it

remains a powerful tool for helping us avoid reinventing the various wheels of our work, from scheduling sessions to collecting data. Talking with each other about our centers' operations can also give us insights into the unique constraints of our institutional contexts. In turn, looking beyond these contexts to those of other centers can help us make more compelling arguments to our bosses about our positions and budgets. Finally, thinking cross-institutionally at the local level can reveal hard economic facts that *can't* be argued away.

For instance, though always a sore point for writing centers, space is especially tight in NYC: no discussion, no matter how compelling, will make it cheaper or more plentiful. Just as problematic, though for opposite reasons, are the positions of writing center administrators here. Like the Boston area Lerner describes, we too are "flooded" with holders of advanced degrees committed to writing program work in or near the City (38). This situation makes for a buyer's market in which institutions have few incentives for creating better working conditions for writing center directors: Why should they when qualified, hardworking candidates can always be found? Maybe this is more a grass-is-always-greener-outside-NYC hunch than actual knowledge, but connecting with local colleagues might lead to a more accurate assessment of these conditions.

Connecting can *"count":* As an extension of writing center practice and a means of generating knowledge about what we do, connecting at the local level, even over lunch or coffee, can be a form of professional activity. It belongs under "professional service" on our c.v.'s, should be mentioned in our centers' annual reports and in our institutions' in-house publications, can include appearances by our administrators so they can see, with their own

eyes, the network of professionals we are part of, and might even be written about in our field's leading publications.

What best illustrates this assertion is a story Bruffee tells in his book *Collaborative Learning* about connecting soon-to-be-well-known NYC compositionists. As a new—and desperate—Freshman Comp Director in the early '70s, he called up CUNY colleagues in similar positions for help. "Warily," he recalls, they "agreed to get together for a beer." They began to meet regularly, for coffee and soup (4). They read relevant articles and books together and shared their own writing. Bruffee is careful to add, however, citing these meetings as key moments in developing his theories of collaboration, that "we learned a lot more from what we said to one another about what we read . . . the most powerful force changing us was our influence on one another" (9). And the rest, as they say, is history.

I would be thrilled if the writing center professionals I've been meeting with went on to make contributions to the field as important as those of our NYC-area predecessors. Yet I also keep in mind Bruffee's caveat that though these meetings helped him, they did so "not quite in the way [he] had expected" (4). Maybe our group will get bigger. Maybe we'll start a reading group or share our own writing. Maybe we'll form a regional association and hold a conference. Or maybe we'll stay the same size, or get smaller, and continue the way we have been, talking, laughing, and figuring things out as we go along. As with all collaborations and most things involving people, it's hard to predict what will happen. But if we don't take the risk and connect, we can't even imagine what the possibilities might be.

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National Tutoring Association

April 18-21, 2004
Nashville, TN

Information is available on the NTA Web site: <http://www.ntatutor.org/>. Conference chair is Michael Chambers, 3719 Washington Blvd., Indianapolis, IN 46205. Phone: 866-311-6630, Ext. 139; E-mail: ntatutor@aol.com. Information on the NTA's guidelines and procedures for tutor certification for individuals and for programs is also available on their Web site.

Assembly for the Teaching of English Grammar

Call for Proposals
July 16-17, 2004
Seattle, Washington
Pre-Conference Mini-Course: July 14-15, 2004

We welcome proposals for the conference program on all grammar-related topics, both theory and classroom practice. Proposals may describe, analyze, and/or critique any and all aspects of the teaching of grammar in our schools, at all levels, from any perspective. Conference program proposals should be no more than one page, double-spaced, 12 pt. font. Send proposals by May 20, 2004, either electronically or by mail to: Kristin Denham, Dept. of English, 516 High St. , Western Washington University, Bellingham, WA 98225. E-mail: kristin.denham@wwu.edu

The Pre-Conference Mini-Course for K-12 and college teachers will focus on "Grammar in the Writing Classroom." For information on conference registration and on the pre-conference mini-course, contact: Michael Kischner, North Seattle Community College, Seattle, WA 98103. Phone: 206-528-4540, E-mail: mkischner@sccd.ctc.edu.

Switching identities: Defining the student/tutor and faculty/tutor position and persona

Those of us who have bought self-help books often do so only to discover them to be of little or no actual help; however, on those occasions we do find assistance in such books, we are likely to long remember exactly what that assistance was. About fifteen years ago, I found a book that discussed talking to a friend who has been diagnosed with a serious illness. From that book, I remember one sentence: Let the friend take the lead. I remember the relief I felt upon reading this one sentence: *all I had to do was listen!* I was younger then; I had no idea how difficult "just listening" would be. In my eagerness to be of help, I thought "just listening" was a plan.

Tutors, like teachers, want agendas, plans. In fact, for tutors, guidelines are considered a necessity because they determine the parameters of the tutorial session. And as a teacher, I come in the classroom armed and ready, so to speak. But as a tutor, I come into no room–-the students come to me—and I am not armed, I am only ready. Being "only ready" is difficult because it means that my main tool for action is myself. So, when confronted with another human being, in my disarmed state, I use all that I have left: I listen, I watch. These actions take more energy than any lesson plan or syllabus I've ever devised. I am left having to do what my self-help book said to do: Back off. Let the writer (tutee) take the lead.

Elise begins each session standing in the doorway to my office. When I motion toward the overstuffed chair, an afghan I brought from home flung on its back, and say "Come in, Elise," she smiles briefly, flops easily into the chair and begins talking. She says she will never get everything done; she has too much to do but that luckily, she has found someone who took her Psychology course last year who can help her understand what the teacher wants. I ask her what she wants to do in our session. Elise doesn't want to socialize, really. She wants immediate and impersonal attention. Elise craves structure and cannot find it easily by herself. When she comes to me, we almost always work together "outlining" an upcoming essay. What we are really doing is brainstorming, but for Elise, brainstorming out loud is how she creates structure. When she says "But where should I put the part about learning to climb trees?" my response is, "Where have you discussed that already? Does it fit there?" This is a hard session because Elise wants results, quickly; and I'm always amazed because she gets them. My "plans" for Elise would not have worked; my ideas about how to organize her essay would have confused her. What worked for Elise was Elise being herself combined with my presence as her active audience. I "only" had to listen.

As a teacher of composition, I have definite ideas about how to organize an essay, and I teach my students these concepts. And many of my students fail me, over and over again, in this area. As a teacher of a classroom of faces, all wanting at least a 'B,' I don't have time to let each student "take the lead." While I try to help my composition students in individual conferences, I give my best, most enthusiastic effort in the classroom. When I tutor, I am forming a different relationship, with a student I do not know. For me, plans are impossible. For once, I get to witness and join in the active writing process of another. The balance of power shifts to the tutee, and part of my mind opens to what is specific about the individual in front of me. No grades are at stake, and *I* want to understand the assignment, too.

Functioning as a teacher of writing and a writing consultant (and thereby audience) to a person struggling with the act of writing should compliment and enhance each venue. Well, they do and they do not. But trying to understand the differences should make us more effective in each role.

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NTA Tutor Certification

The National Tutoring Association has a certification program for tutors in all subject areas. For information on procedures and guidelines for certifying both individual tutors and tutoring programs, see the NTA Web site: <http://www.ntatutor.org/>. Also on the Web site is the application form to apply for certification.

TUTORS' COLUMN

The girl formerly known as shy

When God was dealing out the Type A and Type B personalities, I was dealt a B like a bad hand of cards in the game of life. As someone who grew up a painfully shy girl, I always found it difficult to talk to and get to know people that I didn't already personally know well. Imagine the extreme anxiety then, that I felt when I agreed to become a writing tutor at my college's writing center. Before I began the position, visions of angry and intimidating students danced in my head, students that I would have to work to pacify and help with their writing difficulties. That was, after I first got over the initially challenging task of actually talking to them and saying "hi." Oh, yes, I wasn't quite sure if I would be up to the seemingly difficult tasks that being a writing center tutor would require, but once I began the job, I found that the results were quite surprising, and beneficial. Hopefully by reading about my experience as a tutor who was formally known as being shy, other introverted students will be more encouraged to become peer tutors themselves.

I remember the day like it was yesterday. I had just sat down in my usual seat in my English 106 class and was unloading all of my English paraphernalia when my professor came up to me. "Would you be interested in a job?" she said. "Would I be interested in a job?" I responded, as if repeating it would somehow answer her question. "Yeah," she replied, "I wanted to offer you a job at the Writing Center. I think you'd make a good tutor." Needless to say at this point, my mind was spinning. Millions of questions raced through my mind such as "How did

this suddenly come up? Why did she think I would make a good tutor?" and most importantly, "How was I going to answer her?" I honestly hadn't really planned on having a job while I was in college. As someone who was fortunate enough to have their college expenses paid for them, I wanted to just focus on my studies and have fun with my friends. However, she assured me that I could work as little or as much as I wanted and could set my own hours. Besides, as she pointed out to me, it would be excellent practice for my chosen career path. If I ever hoped to be an occupational therapist, as I planned at the time, I'd have to have good people skills. I'd have to be comfortable with working with people I didn't know. I'd have to be able to actually *talk* to them. Darn it! Parents are like professors; I hate when they're right! Still though, I didn't want to commit to anything just yet. In the end, I told her I'd think it over and get back to her.

In fact, for three days, all I did was think it over. I worried day and night about what I should do. Of course I realized my professor had a point, and it *would* look good on a resume, but I worried that I wouldn't be able to do the job. Sure, I liked to write, and I was *o.k.* at it, but was I really good enough to help someone else become a better writer? Could I explain things so that other people could understand them? I'd never really taught anyone anything before. If I took the job, instead of being the teacher I would instead be the student, for it would definitely be a lesson in patience for me. Plus, there was the whole shyness fac-

tor for me to consider. This would be the biggest obstacle standing in my way. The thought of having to talk to people that I didn't know terrified me to no end. True, I had told myself that this year would be the year that I'd conquer the demon known as incurable shyness. However, when it came right down to it, saying something, and actually doing it were two entirely different things. What was I to do?

After several stress-filled days, I finally came to a decision. Despite my fears and the ever-increasing dread that I felt, I told my professor that I would take the position. I would be a writing tutor. Even saying that out loud felt weird. If someone had told me only a month earlier that I would become a writing tutor, I would have thought they were crazy. Me, the person who even felt uncomfortable talking to pizza delivery people on the phone, have a job where I'd have to talk and converse with opinionated and outgoing college students? Never! However, they say there's a first for everything, and what better time than my freshman year of college to spread my wings and see what I could do. It was time for me to take the plunge and jump in with both feet. I just hoped that I landed safely in the process, because at the moment crashing and burning felt like a very real possibility.

The day of my first tutoring session, I don't think I thought about anything else. I was nervous and nauseous, and I was sweating in places that I didn't even know you could sweat. All day I imagined the tutoring session from hell. I would get there to find that my

tutee was some impatient student who was ticked off because he was being required to be there. He would snap at me when I would try to make suggestions about how he could improve his paper. He would be furious that I was implying that his paper was anything less than a written masterpiece.

Finally though, the time came for my first tutoring session to take place, and I was forced to put my worst fears to the test. Climbing the stairs of the library in which the Writing Center was housed, my feet felt like lead. Reaching the top of the stairs and rounding the corner, I saw that my first torturer, er . . . tutee, was already there waiting on me. My heart caught in my throat. Ok, here went nothing. Sitting down at the big metal desk next to the table in which he sat, I waited for my first tutoring victim to yell at me for not being there earlier and for making him wait. On the contrary, however, that never happened. He merely smiled back at me and said, "Hi, I'm here for my appointment." "Hi," I responded back, "I'm Amy. I'm going to be your tutor today." Ok, so it wasn't a long, deep conversation, but hey, I was talking to this person I'd never met before, and my voice wasn't even quivering. Plus, A.J., as I soon learned was his name, was really nice. He wasn't intimidating in the least, as I had assumed my first tutee would be. Ahhhhh, I breathed a deep sigh of relief, and thanked the writing center

gods who had blessed me with this non-frightening student to be the first person I tutored.

In fact, the session with A.J. went really well. We got a lot accomplished, and when he left, he thanked me for all my help. He said that I had given him a lot more confidence, and he felt like he could now fix the rest of his paper on his own. I felt good that I'd been able to assist him in his writing pursuits, as well as proud of myself for once not being the girl that could barely squeak out a soft "hello." Maybe this tutoring thing wasn't going to be as bad as I had made it out to be. Perhaps I was finally beginning to break out of my shell a bit. Come to think of it, I hadn't really felt that shy around my first ever writing tutee. However, I realized that only time would tell. After a few more tutoring sessions, I'd see if I was still as happy about my decision to become one of the chosen few who can call themselves a writing tutor.

Much to my delight, I had a great semester working at the Writing Center. For the most part, I had very good tutoring experiences. There would be rare occasions when I would have a particularly frustrating session. I would be convinced that the student I was tutoring was gaining gleeful satisfaction in pushing me to the end of my rope. However, by the end of the semester I knew that I had been silly to worry so

much about becoming a writing tutor. It wasn't nearly as bad as I pictured it would be. In fact, in the end, it turned out to be one of the best jobs I ever had, for over the course of the semester I saw my shyness level decrease dramatically. Hopefully, other shy students looking for a way to overcome their backward nature will also consider becoming a peer tutor. By having a job in which I was forced to interact more with people I didn't know, it became second nature for me to talk to just about anyone. Of course, I still have my shy moments, but they aren't as extreme as they once were. Because of this, I will forever be grateful that I ignored the numerous doubts I had about taking the job. Becoming a writing center tutor was one of the best things I ever did. Now I look forward to the days that I get to go tutor because I get to meet more new people. I guess then, my shyness is pretty much a thing of the past. For this reason, I hope that anyone faced with a similar situation, wondering if they should take a job as a peer tutor in light of their timid nature, will do as I did. Taking the job was the one of the best things I ever did. Because of it, I am very happy to say that I am the girl formally known as shy.

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Tutoring ESL students and overcoming frustration

ESL students: hard to tutor? Well they certainly have been for me. This hasn't been easy for some of my co-workers, either. Let's just take a second to remember what the letters stand for in this title: English as a Second Language. What a giant task this entails! Honestly now, have you ever felt like teaching a student a handful of entire grammar lessons during a tutoring shift? Have you ever felt like catching these students up

on what you've learned in the last decade of your American English education? No, I haven't either. However, I've come to learn that while we're certainly not composition professors or English teachers, we do have the responsibility to help our ESL students with as positive an attitude as with any other student at the university. I also find it necessary to remind you what ESL students are going through. It's no

picnic to try to comprehend the language that is commonly perceived as the hardest language there is to learn on the face of this earth. Some tutors will have no problem with this, but for those of you who have found it frustrating and difficult— this could be worth your while.

Being a new tutor, I've not only had to get accustomed to helping all kinds

of students with their common issues, such as development and organization, but I've also had to help ESL students with their specific problems. It's been the most challenging part of my job thus far. I have found that they mostly have problems with word usage. Most of their errors include word usage that is instinctive to us, like slang, for example. They often misuse it because they haven't been exposed to it all of their lives. They don't have that deep an understanding of the meanings of these words/phrases. By trying to sound too American, their writing sounds improper and borrowed.

Wrong word usage besides slang is very problematic, too. For example, an ESL student might write this sentence: "My sister suffers by leukemia." The sentence should read: "My sister suffers *from* leukemia." This kind of error is common, and I'm usually at a loss for how to explain it to them. With many other pages to read and other students waiting to be tutored, my best explanation is this: "We just don't write it that way." What a lame answer that is. Way to go, tutor! This will never help to clarify things for them. Believe me, I feel guilty, but there really isn't enough time in one session to explain every one of those common mistakes, let alone any other problems that need to be acknowledged. I know that no one expects a tutor to remedy every problem in just one session, but sometimes we feel as if we should try. I do my best to explain what I can, but afterwards, I am mentally fatigued. How does one explain common word usage that usually isn't used wrong when we've been hearing the ways of our language for so long that we hardly have to think of it anymore? Well, we need to remember that ESL students do have to think about all of this. They are boggled by the random way in which some expressions/rules are used and not used. Just imagine how tough that would be.

Another issue that makes it hard to help ESL students is the strife to keep the foreign flavor alive. Where do I draw the line between standard grammatical correctness and style? It's my job to help students write papers that are structurally and developmentally sound while making sure they're correct and that they correlate with English grammar standards, but I never want to lose the originality and voice of the writer, whose native language is NOT English. I don't want to change the tone or sound of the piece just for the sake of strict grammar rules. This is very difficult, and it's exceptionally challenging to keep this in mind while you're still focusing on making sure the paper has good content, quality, and flow, as well.

There's also a fine line between being too dogmatic, as in simply telling them everything to fix, and being too uninformative, as in frequently trying to prompt the writer the entire time. It's tough to balance. A lot of ESL students are not as confident in their writing, and don't wish to answer a lot of my questions. Therefore, our sessions are very one-sided. I, indeed, feel very dogmatic, and I often feel bad about that.

All of these problems are very frustrating to me, but after working with these students for a while and getting to know them, I've learned to relax a bit. I've learned not to be so negative. There are many important things that I've realized that has made tutoring ESL students a lot easier.

First of all, it is necessary to recognize how difficult it is to learn a completely new language and its many sets of rules (and as I'd mentioned before, ours is the most complex to learn). Considering this, it is amazing to read their work. The quality is almost always spectacular. Most papers of theirs that I've read are great, overall. The stories are always vivid and interesting. Developmentally, their papers are always easy and fun to read. The great amount of passion that goes into most of them is evident. Most errors are just those having to do with word usage. This is amazing considering what they have to do in order to put it all down on paper. I've been told that writing for them is a complex process. First, they read an assignment in English, translate it into their native language, think about it in their native language, then convert back to English to answer (expected to be grammatically correct, by the way). The amount of brainwork involved is amazing. I give them so much credit, especially those whose papers contain very few errors.

To help us appreciate this process, our Writing Center instructor gave us a short essay to compose with a certain set of random rules to follow (borrowed from a tutor-training textbook). Here were just a few of the rules:

1. Add a "t" to all verbs that begin with a consonant, unless they consist of three syllables.
2. Start every adjective with the letter "e."
3. Do not use "a," "the," or "an" with nouns.
4. Put the subjects at the very end of the sentences.

As you can imagine, the result was utter frustration. It was extremely hard. This made us really experience what ESL students go through just to get their thoughts down in a simple essay. It was nearly impossible to write for communication, let alone for eloquence and expressiveness when we had to constantly think about the rules to follow.

Another thing to realize and to be compassionate about is the fact that these writers are just as frustrated with the situation as we are. They cannot help that they don't instinctively know the things we know. We should also recognize that they are like any other students in the fact that they're a little nervous about being tutored, and that all they want is for their paper to be correct. Every student, native and ESL alike, gets frustrated with his or her writing. We also need to realize that a

lot of ESL students' professors expect them all to be at the level of their American classmates. Even we American students still have numerous composition problems, and we've been writing in English for our entire lives. We need to be sympathetic to this, even if it takes more effort to tutor ESL students.

Finally, realizing how rewarding this situation is will ultimately improve your attitude and ability to enjoy yourself while tutoring these students. First of all, by putting in the effort to connect with an ESL student and really find a way to help, you're allowing yourself to become a better tutor . . . and a better person. It means you're diversifying and becoming more easily adaptable. That's a great quality. Also, just think about the good you're doing. You can take pride in the fact that you've had an active role in an individual's education. You're making a difference, however small it may seem, in this person's life. Remember that even though we tutors feel that

sometimes we need to solve every problem, we don't have to. Even if we may only fix one problem per session, we are making the student's time here a little bit easier. That's something that's really special.

Here are a few more helpful hints that will make things easier for you and any ESL students you may tutor:

1. Find out how long they've been speaking English. This will help you understand what stage they're at and will give you guidelines as to what the key things are that you should work on.
2. Try to small talk with them to make them feel more comfortable. Try to tutor the same student time after time because you will get a feel for his/her writing style and common errors. Then you can go about explaining things in a more sufficient/efficient way.
3. Write things down for them rather than just telling them.

This helps comprehension. Think about it this way, would you know how algebra worked if nobody wrote any of it down for you? Language rules are hard to follow when remembering them by word of mouth.

In conclusion, I've shared frustrations, realizations, and a few helpful hints in regard to tutoring ESL students. Hopefully, this will have changed your outlook a bit. I believe that if you take all of this to heart, and really put forth some genuine effort into tutoring these students, the outcome will be great. You should become a more confident tutor, and you should find the job easier, more enjoyable, and very rewarding. Being a more patient, compassionate, and positive tutor will not only help the students you are tutoring, it will help you, as well.

Tracy Wills
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What's new and/or interesting on your Web site?

WLN invites writing center folks who want to share some special feature or new material on their OWL to let us know. Send your URL, a title, and a sentence or two about what to look for, to the editor (harrism@cc.purdue.edu).

- **The Mccallie School's Writing Center**
  <http://www.mccallie.org/wrt_ctr>

The Mccallie High School writing center's OWL has sections on research, writing and grammar, plus ones for faculty, students and parents. We also have published two years of anthologies on September 11 at the bottom. Our OWL may be unique in that we have a link for parents at <http://www.mccallie.org/wrt_ctr/ parentspage.htm>. Parents may find the article from NCTE entitled "Helping Your Teenager to Write Better" and our own "Guidelines for Parents" who are helping their children (boys in our case) with writing assignments.

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Bakhtin, Berthoff, and bridge-building: Tutoring ESL

Nowhere is Bakhtin's notion of dialogism more evident than a writing center session with an ESL student. The particular student I am thinking of is Zhengyu, from central China. Over the last four weeks I have worked with her on assignments for a regular English 101 course she is auditing this summer. From our thirty-minute sessions, I know that she is a dedicated, diligent learner, working her way toward greater fluency in written English, and struggling (productively) to make a second language, with all its irregularities and nuances, serve her expressive needs for these assignments. Evident from our exchanges is the fact that "a word is a bridge thrown between myself and another" (Bakhtin 933). Each alternative word or wording that I suggest as a development of Zhengyu's ideas opens new opportunities for us to share and reflect on our distinct cultures. Through our exchanges of words and ideas, I like to think we are building cultural bridges, however small and informal, that might form the basis for new learning experiences and greater understanding.

Our sessions have been enjoyable, engaging dialogues and the critical site of these dialogues is her writing. In a typical session she reads her draft aloud, and I follow along with a pad of paper, listening for places where I might offer a suggestion or, better yet, help her discover a more fluent way of expressing an idea or description. As we work through her drafts, we often stop to consider the meaning of the emerging discourse.

With Zhengyu, as with all other clients I work with in the writing center, both national and international, I have been using Ann Berthoff's idea of the *interpretive paraphrase*, that is, simply reading or listening to their ideas and language and continually asking/suggesting *how would it change the meaning if you put it this way?* This is how I model writing workshops in my own composition classes, always making a conscious effort to use Berthoff's prompt as a way to couch my strongest suggestions as inquiries. For example, I might ask, "How would it change your meaning if you moved this passage closer to the introduction?" In the classroom, I encourage my students to use this prompt when they are addressing each other as well. According to Berthoff,

> Interpretive paraphrase enacts the dialogue that is at the heart of all composing: a writer is in dialogue with his various selves and with his audience. . . . Language is an exchange: we know what we've said and what can be understood from it when we get a response; we come to know what we mean when we hear what we say. . . . If the composition classroom is the place where dialogue is the mode of making meaning, then we will have a better chance to dramatize not only the fact that language itself changes with the meanings we make from it and that its powers are generative and developmental, but also that it is the indispensable and unsurpassable means of reaching others and forming communities with them. (72)

I think Berthoff would extend this *place where dialogue is the mode of making meaning* to include writing centers as well. And the interpretive paraphrase is particularly useful with ESL writers in the one-to-one conference as a way to teach error identification and correction. For Zhengyu, this method is helping her address sentence level concerns with syntax and punctuation, build vocabulary, and strengthen her writing at the discourse level.

During the session, our little interruptions and digressions often turn into mini-cultural dialogues that have touched on everything from environmentalism to the role of culinary traditions in preserving cultural values. Such was the case with her short concept essay examining "body language." Her thesis expressed the idea that body language transmits much information about an individual's culture, and she focused her examples on the differences in body language between Chinese and Americans. One example in particular was body language associated with walking. In China, one traditional custom was that women's feet should not show outside the hem of their dresses. This custom, of course, affected the manner of a woman's gait. Zhengyu wrote of her father's teaching that "the standard" for females "is sitting like a timepiece, standing like a pine, and walking like a blast of wind." My first response was to compliment her poetic recreation of her father's instruction. This is an important part of any session—giving student writers a little boost of confidence to build on, especially beginning ESL writers who might be uncertain if they are even communicating their meaning, let alone doing it poetically. While I complimented this aspect of her writing, I also offered an alternative wording, which included more descriptive explanation of what "walking like a blast of wind" means to me.

My suggestions are often focused on expanding her ideas. Verbally, I'll ask

her to explain certain passages or sentences to me. In writing, I'll often offer rewordings of sentences and ideas that seem a little fuzzy, all the while asking if my interpretation is accurate. I usually write my suggestions on my pad, read them to Zhengyu, and then she'll often copy a version of my suggestion at the bottom of her page, sometimes with a question mark to remind her to scrutinize that idea. At the end of the session she usually has a messy text with various new vocabulary words and phrases scrawled in the margins. What I have noticed in subsequent sessions is that our simple exchanges often turn into additional sentences and even entirely new paragraphs of actual revision in her subsequent drafts; she seems to enter into a dialogue with my interpretive paraphrasing—expanding on what is there, adding new ideas and description.

Zhengyu's instructor this summer is a good friend and colleague of mine in our university's Writing Program. Yesterday, after working with Zhengyu on a short response paper, her instructor stopped by the center. I told him of her determination and faithful visits and what a pleasure it would be to have a class full of students like Zhengyu. He looked a bit perplexed at first. "She hasn't been to my class in a week or so. She was auditing, but I think she's too busy with her other classes to keep attending. She still receives my class e-mails and must be completing the assignments just for practice." Zhengyu hasn't turned in any of these drafts that she works so diligently on. This is work she does *in addition* to the ESL classes she is currently taking.

Zhengyu and I have an appointment today. When we're done looking over her draft and we've addressed any questions she might have, I'm going to compliment her on her dedication to learning English. And I'm going to compliment her on her dedication

to building strong bridges toward future goals.

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Call for Submissions to *Praxis:* A Writing Center Journal

Praxis: A Writing Center Journal invites article submissions and article proposals from writing center consultants and administrators. *Praxis*, a biannual electronic publication aimed at writing consultants, contains articles on writing center news, opinions, consulting, and training. We welcome articles related to upcoming issues' themes.

Fall 2004 theme: high school and community writing centers. Article deadline Apr. 30, 2004.

Spring 2005 theme: technology in writing centers. Article deadline Nov. 22, 2004.

Responses to the previous issue's feature article are also welcome. Since *Praxis* represents the collaboration of writing center practitioners across the globe, consultants and administrators are also invited to suggest future issue themes and article ideas.

Recommended article length is 500 to 1500 words. Articles should conform to MLA style. Send sub-

missions as Word documents, attached in an e-mail to Eliana Schonberg and Sue Mendelsohn at praxis@uwc.fac.utexas.edu. Please include the writer's name, e-mail address, phone number, and affiliation. Because *Praxis* is a Web-based journal, please do not send paper; we do not have the resources to transcribe printed manuscripts. Images should be formatted as jpeg files and sent as attachments.

Praxis can be viewed at <http://uwc.fac.utexas.edu/praxis>.

The distinctive challenges facing writing centers at public two-year colleges: Will the center hold?

The representation of community college writing centers in writing center histories

When tracing the histories of writing centers, scholars have, understandably, focused most of their attention on the nature and scope of the centers themselves and much less time on the kinds of institutions supporting such centers and the impact of the institution on writing center operations. Much time has been spent, for example, on the roots of writing centers in self-paced and individualized instruction in laboratories (and the related matter, the relationship between classroom instruction and writing center work) (Moore; Carino, "Early Writing Centers"). More recently, writing center research has dealt with writing centers' regulatory role, as writing centers take up the responsibility of advancing students' literacy from a position of naiveté (Grimm, "Good Intentions," "Rearticulating"). Writing centers, according to Nancy Grimm, are expected to achieve results in enabling students' literacy without taking up the equally important work of examining ideological and institutional assumptions about what constitutes literacy. Grimm's work has led others, such as Beth Boquet and Peter Carino ("Open Admissions"), to consider the history of writing centers against the backdrop of open admissions and, inevitably, the task placed upon writing centers of remediating underprepared college students. Such narratives have typically used the CUNY experiment as a representative for the open admissions movement of the 1960's and 1970's (as do researchers in composition, but check out the notable exception in an essay by Lewiecki-Wilson and

Sommers, who chart the impact of open admissions in a wide variety of institutions)—and the efforts at Brooklyn College, spearheaded by Kenneth Bruffee to set up a student-staffed writing center.

The institutions covered by such histories are well known to us: the University of Illinois, University of Minnesota (the General College), University of North Carolina, University of Iowa, Purdue University, and, of course, Brooklyn College. While tutoring arrangements at these places run the gamut from individualized lab instruction, supplemental tutoring, and stand-alone writing centers, all are four-year institutions, typically large, universities, many land grant. This is not to say that researchers have neglected to take note of the variety of institutions hosting writing centers or labs. As Neal Lerner recently has shown, a survey conducted in 1953 by Claude F. Shouse as part of a dissertation at the University of Southern California, included, among many of the institutions I've already named, several teachers' colleges and, notably (for my purposes) Contra Costa Junior College (now known simply as Contra Costa College, a public community college) and Stockton College (now known as San Joaquin Delta Community College). In his summary of the survey findings, Lerner notes that only 6% of the total surveyed saw their center as a "remedial laboratory on sub-freshman level" (76% reported that their centers were "available, for the most part to all students on a college-wide basis") (quoted in Lerner 2). This finding is, of course, most revealing if we subscribe to the view that writing centers have

evolved over time from serving exclusively developmental writers to attending to the needs of all writers (see Carino, "Open Admissions" on the dangers in holding an evolutionary model of writing center history). But what isn't revealed is information pertaining to institutional missions of such colleges—and to the impact of such missions on the operations of writing centers, labs or clinics. Attention to such local matters is very much a part of Peter Carino's call for "cultural histories" of writing centers (Carino, "Open Admissions"), which I take to mean an invitation to construct a "thick description" of an institution's writing center. But what would a "thick description" of a community college writing center look like? How is the experience of working at community college writing centers distinctive? What are the pressures facing such centers?

Glancing at community college writing centers

According to the Writing Centers Project Survey from the year 2000 to 2001, jointly sponsored by the University of Louisville and the International Writing Center Association, only 16% of 194 writing center directors who responded reported out as "2-year Post Secondary." (as opposed to 35% and 30% for Research University and 4-year Comprehensive University, respectively).

While there has been at least one other national survey of writing centers conducted within the last decade—the survey conducted by Sharon Wright whose results were published in the June 1994 issue of *Writing Lab News-*

letter—the only survey focusing exclusively on community college writing centers that I know of was conducted by Jennifer Jordan-Henley in 1995. Sent to all members of the e-mail listserv, WCenter, and its results announced in *Writing Lab Newsletter*, the survey reached out to community college writing centers throughout the country, from Los Angeles City College to St. Louis Community College in Kirkwood, Missouri, to Duchess Community College in Poughkeepsie, New York. Included in the findings of the Jordan-Henley research were the following:

- Roughly half of those responding reported that their centers fell under the jurisdiction of "developmental studies."
- Seventy percent of the directors reported that they have "no secretarial staff at all" (although fifty-four percent have one to five assistants ranging from full-time faculty to work study students).
- Centers rarely are involved in fund-raising and have little knowledge and control over center budgets.
- Tutor staffing includes peer tutors, faculty (full and part-time), and the faculty "equivalent" (experienced and credentialed tutors with a BA or MA).
- Seventy percent report that they do not provide service to the larger community beyond the college.

According to Jordan-Henley, two trends became apparent in the survey: the possible merging of writing centers with the developmental or learning center on campus and the desire to "support emerging computer technology" (4). Neither is surprising given the comprehensive missions of most public community colleges. As I will explain shortly, community colleges, for a variety of reasons, are being pressured to assume a greater burden of instructing underprepared students, students requiring developmental work in reading, writing, and math. Moreover, pressures to extend access to college services to the job site and community (and beef up numbers of clients serviced by writing centers) have propelled many community college writing centers and labs to try online tutoring, both synchronous and asynchronous. A cursory look at the listing of community college online writing centers provided by the International Writing Center Association bears out the burgeoning number of online centers at two-year colleges.

A call for cultural histories of community college writing centers

But what is clearly needed is more than a cursory look at community college writing centers. I would suggest that what is needed is a history that might include such matters as

- The size, service area, and mission of a particular community college
- Demographic profile of students who attend the college and who are served by the writing center
- The history and mission of the writing center itself
- The names, titles, and backgrounds of key writing center personnel
- The extent and nature of collaborative projects between the writing center and entities within the college and in the larger community (see Rousculp on Salt Lake Community College's Writing Lab's outreach to area literacy sites)
- An account of state-generated budgetary pressures and local responses
- Institutional and writing center responses to state-mandated measures of accountability
- Identity and location of the writing center in relation to college departments or divisions, including the developmental area
- The role of such a center in the college's strategic action plan

A cultural history that attends to such matters will inevitably narrate the challenges felt uniquely by public community colleges, while at the same time positioning community college writing centers against the larger context of writing centers throughout higher education—the result being a more profound and more complex understanding of issues facing all college centers than is currently available. Through this prism, for example, the question as to whether writing centers have "evolved" from remedial, class-based laboratories to multi-purpose centers or, alternatively (again, using Carino's classifications), whether so-called remedial labs and multi-purpose, multi-disciplinary writing centers have for some time co-existed in a "dialectical" arrangement, might be resolved more readily by consulting the experience of community colleges, for whom the dialectical relationship between the developmental and mainstream college level instruction is nearly a commonplace (albeit an uneasy and complex one). Comprehensive community colleges—and the writing labs or centers situated within—are committed to working with students who exhibit a vast range of preparedness to do college-level work. Having been made aware of such cultural histories, we would not, then, be surprised if the work of a community college writing lab were described in this way:

> An unusual thing about this lab is that it does not deal only with students who are having difficulties with writing courses. Many students, even upperclassman, come to the lab to get a response to their writing and to discuss it with some who will take time to read it closely. The lab, therefore, does not have an image of being punitive or simplistic" ("Experimental Writing Laboratories" as quoted in Carino, "Open Admissions" 38).

The description comes from Iowa's Muscatine Community College in 1971, a text used by Carino to suggest a dialectical model of writing center work. Alas, we aren't provided a thick description of Muscatine's lab (Carino opts to provide a history of Mickey

Harris' Lab at Purdue)—but we are given a tantalizing clue: perhaps for one of us to pick up and follow.

The view from Massachusetts: Will the center hold?

I trust that any cultural history we write will narrate the very difficult challenges awaiting community college writing centers. If conditions at my college are any measure, the challenges are formidable. Within Massachusetts, the complex balance achieved at community colleges between the developmental and mainstreamed curriculum is threatened as community colleges face increasing pressure to attend to the expected fallout from MCAS, a state-mandated exam required of all students before receiving a high school diploma. Community colleges may well be expected to accept those students who have been disqualified from receiving their diploma because they have failed the exam in English and math. Writing centers will no doubt be called upon to assist those students in their adjustment to college level writing. As a preemptive and collaborative measure, my own community college is currently sending peer tutors to local schools to help students there prepare for the MCAS.

Regarding their role in assisting underprepared students, state community and four-year colleges are caught in a dilemma. State colleges and universities are now restricted in the number of developmental reading, writing, and math courses they can offer to each developmental student. For their part, community colleges struggle to maintain their identity as higher education institutions, while called upon to apply their expertise as centers for developmental education.

Calls for accountability have been heard at my campus and throughout the state. The English department at my college has begun its own grassroots effort at portfolio assessment (involving faculty and students on a volunteer basis only). To assist those students who do not pass the assessment, our writing lab has agreed to help tutor students in their revision of particular pieces within their portfolios. To what extent does such involvement with assessment measures compromise the writing lab's stated mission to assist all writers at all levels of preparedness, especially given budget shortfalls within the state? Can we still serve everyone—students from every course in the curriculum and at every level of competence—if we collaborate in such assessment?

While our lab remains committed to its identity as a multidisciplinary center, more and more of the lab's resources are spent tutoring students in writing for required English courses and less time spent with writing generated in other courses—a state of affairs which may be the consequence of two trends at our college: the burgeoning enrollment in basic and the first semester required writing courses and the disincentive placed on our faculty to assign writing in areas outside of English. The reasons for the first are easy to see: enrollment in our college has increased dramatically as the economy has gone into recession. I suspect that faculty disincentives to assign writing begin with the fact of high enrollment and end with the crushing teaching load (five courses). Aggravating the problem is the lack of leadership within the college needed to found a true writing program in the disciplines or programs—to share the burden and the wealth of writing instruction at the college.

Finale

The writing and distribution of cultural histories that address challenges such as these may achieve the results that I mentioned earlier: a complex and rich understanding of writing center history. But even as I reflect on the particular challenges faced by my own college's writing lab, I would point out the added benefit of such histories. History, as we know, does not repeat itself, but it surely assists in deepening our understanding of the present and in providing a map or blueprint for a deliberate response to current conditions.

I suggest that we all go to our respective labs and centers and start assembling and preserving the artifacts from our own lab's past. I suggest that we begin to think as archivists do: that no document is without a story and no story can be told without enlivening and lived experience.

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Wright, Sharon. "Mapping Diversity: Writing Center Survey Results." *Writing Lab Newsletter* 18.10 (1994): 1-4.

Calendar for Writing Center Associations

Feb. 19-21, 2004: South Central Writing Centers Association, in Stillwater, OK
Contact: Melissa Ianetta. E-mail: ianetta@okstate.edu; phone: 405-744-9365; Conference Web site: <http://www.writing.okstate.edu/scwca/meetings.htm>.

Feb. 19-21, 2004: Southeastern Writing Centers Association, in Atlanta, GA
Contact: Bob Barrier, e-mail: bbarrier@kennesaw.edu. Web site: <http://frink.mypwd.com/proposal/call.html>; <http://www.kennesaw.edu/english/swca/>.

March 6, 2004: Northern California Writing Center Association, in Stanford, CA
Contact John Tinker: jtinker@stanford.edu; Conference Web site: <http://ncwca.stanford.edu>.

April 2-3, 2003: East Central Writing Centers Association, in Greensburg, PA
Contact: Conference Web site: <http://maura.setonhill.edu/~wc_conf04/ecwca.html>.

April 17, 2004: Northeast Writing Centers Association, in North Andover, MA
Contact: Kathleen Shine Cain, Merrimack College, North Andover, MA. E-mail: Kathleen.Cain @merrimack.edu: Conference web site: <http://merrimack.edu/newca>.

April 24, 2004: Mid-Atlantic Writing Centers Association, in Dundalk, MD
Contact: Brenda Stevens Fick, Student Success Center, CCBC Dundalk, 7200 Sollers Point Rd., Baltimore, MD 21222. Phone: 410-285-9877. Online Submissions: bfick@ccbcmd.edu

November 4-6, 2004: Midwest Writing Centers Association, in St. Cloud, MN
Contact: Frankie Condon, Department of English, 720 Fourth Avenue South, St. Cloud, MN 56301-4498. Web site: <http://www.ku.edu/~mwca/>.

October 19-23, 2005: International Writing Centers Association, in Minneapolis, MN

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