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A JOURNAL OF WRITING CENTER SCHOLARSHIP

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Note from the Guest Editors

Ted Roggenbuck and
Karen Gabrielle Johnson

KAREN GABRIELLE JOHNSON & TED ROGGENBUCK

In 2016 we developed a call for proposals for a special issue of *WLN* on the topic of "What We Believe and Why: Educating Writing Tutors" and hoped for a good response. We received more than fifty proposals, which resulted in our first special issue (vol. 42, no. 1-2), our online book, *How We Teach Writing Tutors: A* WLN *Digital Edited Collection*, and now this second special issue.

The articles that follow focus on four distinct areas of tutor education. In "The Writing Center as Workplace: Teaching, Learning, and Practicing Professionalism," Leigh Ryan and Tom Earles describe their process for engaging their writing center staff in improving professionalism in their center. Jessica Clements, in "The Role of New Media Expertise in Shaping Writing Consultations," discusses the results of her study to argue that it's not only tutors' new media expertise but their confidence as well that may lead to successful sessions involving students' multimodal projects. Working from their national survey about how tutors are prepared to develop and deliver workshops, in "Educating Tutors to Engage in Writing Center Workshop Purposeful Practices," Katie Garahan and Rebecca Crews identify what writing center professionals are currently doing and urge us to create more scholarship on this topic. Finally, in her Tutors' Column, "Exploring and Enhancing Writing Tutors' Resource-Seeking Behaviors," Crystal Conzo shares how her center used the findings from her focus group study to reconsider and improve tutors' resource-seeking behaviors.

All of the authors have invited readers to see extended and in-depth discussions of their work in their corresponding chapters in *How We Teach Writing Tutors: A* WLN *Digital Edited Collection*, available under the "Digital Resources" tab on the *WLN* website. We would like to expand that invitation to include all of the eighteen chapters included in the collection.

The Writing Center as Workplace: Teaching, Learning, and Practicing Professionalism

Leigh Ryan and Tom Earles
University of Maryland, College Park

LEIGH RYAN

TOM EARLES

As administrators, we educate our tutors about writing center theory and practice so they can assist others. Their training and work typically benefit them, providing an environment for developing better listening, problem-solving, and communication skills, as well as for increasing patience and empathy.

But a writing center is also a workplace, and, as such, there must be guidelines for procedures and professional behaviors to make it run smoothly. Tutors must know, for example, what to do if they are running late or where in the center it's appropriate to eat, as well as how to handle ethical situations. Centers like ours typically employ traditional-age undergraduate students. To be sure, most arrive with a sense of professionalism and a good work ethic, but all need to know our center's specific expectations. And since these positions can often be their first jobs, here they can acquire and refine basic skills that are crucial in a professional setting—arriving on time, dressing and behaving appropriately, answering a phone properly—and can learn, practice, and hone other "soft" skills. We see this kind of training as an important and necessary part of our administrative responsibility.

In the past, we put together guidelines that listed the procedures and behaviors we expected of our staff, discussed them at orientation and in our tutor education class, and then posted them in our handbook and on our listserv. Just as they would at any institution, our guidelines reflected our specific writing center with its advantages and constraints. We work on a large (38,000-student), suburban, mostly commuter campus in a large center (4-5 full and part-time administrators, 60-70 tutors, plus 6-8 receptionists) with a diverse staff—mostly undergraduates, some graduate students, and some volunteers (mostly retirees). These factors make regular staff meetings impossible, thus influencing our communication with staff and affecting how everyone relates

to one another, plus influencing how we composed and conveyed our guidelines.

Each semester, we found that some aspects of our guidelines bothered us. First, they read like a list of do's and don'ts, a somewhat troubling characteristic in an environment that promotes nondirective tutoring. The influence of the writing center's deliberately comfortable ambiance also gave us pause, as our staff's behavior occasionally reflected this looseness in worrisome ways. In one case, a new receptionist sported headphones and was oblivious to clients arriving, then addressed the administrator who questioned him with "Hey, dude." We wondered if he simply didn't know better. If so, it was our responsibility to make professionalism more transparent. Supporting our reasoning, Molly Worthen notes how newly hired college graduates might misinterpret informality in the workplace:

> They see they can call everyone from the C.E.O. down by their first name, and that can be confusing—because what they often don't realize is that there's still a high standard of professionalism. [Some] things are basic, but they require reminders: show up to meetings on time; be aware that you, yourself, are fully responsible for your work schedule. No one is going to tell you to attend a meeting. In other words, young graduates mistake informality for license to act unprofessionally.

We began seeking better ways of explaining expectations by looking at what others had to say about recent grads and professionalism. What we found suggests that colleges and universities should seek ways to assure that their students graduate with the skills to be successful in entry-level positions and beyond. (For an extensive discussion of the resources we consulted, see our chapter, "Teaching, Learning, and Practicing Professionalism in the Writing Center" in *How We Teach Writing Tutors*.) Collectively, the articles and reports identify key components across industries and occupations and on campus and relate them to graduates in their first jobs. These qualities include

Professional Qualities	Unprofessional Qualities
Work until a task is completed competently	Poor work ethic
Interpersonal skills including civility	Disrespectful and rude
Appropriate appearance	Inappropriate appearance
Punctuality and regular attendance	Lack of time management
Communication skills	Sense of entitlement
Honesty	Apathetic
Focused/attentive	Unfocused

The many publications helped us to articulate what constitutes professionalism, as well as the importance of helping our staff understand a workplace's professional culture and the value in learning workplace etiquette, developing professional accountability, and projecting a positive work ethic.

To formalize efforts, we decided to produce a writing center "Tutors' Code of Professionalism" that identified expected behaviors. (Later, we developed a separate one for receptionists.) Perhaps most importantly, we also decided that the best way to teach professionalism was to involve tutors, so we asked them to research and create their own document. Putting them in charge meant creating a bottom-up, rather than a top-down, plan, so they would decide what to include rather than being told. The advantages of bottom-up decision-making include participation, motivation, empowerment, ownership, and knowledge, but we also recognized that the process could be both complex and time consuming (12Manage: The Executive Fasttrack). Thus, we planned for extra time and embarked on a project that would be self-generated, inclusive, and collaborative, and ultimately would involve every writing center tutor.

Our three-week Winter Session allows time for projects, and we selected a handful of experienced tutors who work well independently, so we chose to begin then. We explained the task and gave them access to articles and reports, as well as examples of "Codes of Professionalism" from other centers, which we'd found in a Google search. We asked our small group of tutors to list the etiquette or behaviors important in maintaining professionalism, considering every aspect: duties as an employee; downtime; and interactions with clients, coworkers, and administrators. Be comprehensive but concise, we said, and provide no more than a page of bullet points. From lists that ranged from the general to the very specific, we then asked them, individually or together, to put ideas into categories.

Throughout these weeks we had discussions with them and difficult questions arose. What should be included? How general or specific should this list be? How should items be organized? What tone should we use? When spring semester began we had a draft. As tutors returned, we asked them to review it and make suggestions, which we incorporated.

So, what did tutors consider "professional," and how did their ideas compare with findings in the various articles and reports? Much fit under four broad categories: responsibility, respect, accountability, and positivity. Under "responsibility" came punctuality, regular attendance, efficient time management,

completion of work, and timely notice for what we might consider "situations." Under "respect" (for clients, co-workers, and the workplace), they fit appropriate appearance and workplace behavior, focus, and honesty, but here were examples of the tutors being effectively unspecific. For instance, they framed respect as an awareness of others' needs, and of clients deserving full attention. Much could fall under these two concepts, including dress that didn't distract from the tutoring business at hand. Under "accountability" came issues that fall under ethical behavior, like making every effort to answer questions correctly, even if it means seeking help, but here things also became more specific, for they included a caution against trying to estimate a student's grade. And finally, important in any workplace, but crucial in a writing center that works face-to-face with students, were items categorized under "positivity": interpersonal skills, attentiveness, communication, and civility. In many ways, our tutors' draft corresponded well with definitions found in other publications, and we were confident in its appropriateness as a tool in teaching professionalism.

The document eventually looked like this:

WRITING CENTER TUTORS' CODE OF PROFESSIONALISM

RESPONSIBILITY: Completing tasks punctually and to the best of your ability helps keep our office running smoothly.
- Be sure to call ahead of time if you're sick and need to stay home or if you're caught in traffic. Otherwise, manage your time efficiently and be at work when you are scheduled, especially during busy times of the semester.
- Budget time realistically during sessions and prioritize according to the client's needs and time allotted.
- Complete all paperwork fully, legibly, and on time to make the office manager's and the receptionists' jobs much easier.

RESPECT: Tutors are responsible for the professional appearance of the Center—even during downtime. For example, always dress appropriately and engage in acceptable workplace behavior.
- An awareness of each others' needs fosters a positive work environment. To promote this environment, minimize distractions to yourself and others (e.g., turn off your cell phone and hold all conversations at a moderate level).
- Clients deserve the benefit of your attention. Greeting them promptly and courteously is important, as is being engaged and patient for the entire session.
- Clients have the right to their opinions, even if you disagree. It is always appropriate to ask questions to explore all sides of a topic or to encourage further research, but do so diplomatically.
- We all want to work in a comfortable and professional environment. Take responsibility for keeping the Writing

Center tidy, and be careful about what you say regarding teachers, other tutors, or student writers.

ACCOUNTABILITY: Part of tutoring ethically involves avoiding the editor or teacher role and placing accountability in the client's hands.

- If you aren't sure of an answer, you can look it up or ask someone. We have the benefit of computers, books, worksheets, and each other.
- Since we are not accountable for students' grades, if a student presses you to judge a paper or estimate a grade, explain that you're not familiar with everything the professor might consider (e.g., information from previous assignments, oral directions, etc.).

POSITIVITY: Tutors should foster an environment where clients feel empowered to become better writers.

- Establishing a positive tone for working together begins with the first smile and greeting, as does making an effort to pronounce names correctly and remembering repeat clients.
- To encourage clients to take ownership of their projects, express sincere interest and curiosity about their topics.
- Listen and empathize with a student's concerns, but be careful not to criticize assignments, professors, or their grading.
- While constructive criticism gives clients a handle on what they need to work on, specific encouragement reassures them of their strengths. It is important to point out where things are working well in a client's writing.

This document remains fluid. Each semester, we review it with new staff, and every fall, all staff members read it and suggest changes. Throughout the year, we also strive to actively and frequently engage our staff in activities that underscore professionalism. We list some of these activities with suggestions below. We hope readers will use these activities in their own writing center, adapting them to individual needs and functions.

Develop your own "Code of Professionalism" along with your staff. Involve everyone, delegate the task to a small group (perhaps volunteers or your tutor education class), or adapt it as a project for tutor downtime. Note: Don't assume that those most familiar with the writing center, i.e., long-term employees, would be the most capable of drafting a substantive "code of professionalism." Sometimes fresh eyes offer surprising and insightful contributions.

Initiate formal conversations about professionalism in tutor training sessions or staff gatherings. Ask tutors to reflect on how they perceive the professionalism of offices and businesses they visit and how those perceptions affect their view of those establishments. Courteous treatment at a store or restaurant leads one to label that place as good; likewise, poor service

from a single employee often makes one reject the store as a whole. Standards of customer service and appearances of professionalism (readiness, attentiveness, friendliness) usually translate easily from one setting to another. Ask tutors how they might apply those standards to the writing center or how they might react if a staff member in another professional setting had their feet on the desk, ignored customers, or wore something that might be deemed inappropriate for such a setting, (like t-shirts with profanity or disturbing images, or particularly revealing—regardless of gender—articles of clothing).

Here, too, is an opportunity to address issues like appropriate dress that might vary among positions or workplaces and identify what would be considered proper attire in your center. Such discussions not only allow tutors to determine and affirm professional standards in their immediate workplace, but offer opportunities to discuss how those standards might differ in other workplaces. As Leslie Morgan Steiner notes in her weekly radio blog, jeans and clogs may be appropriate in an undergraduate school setting, like a writing center, but not for a receptionist in a law firm.

Have focused conversations about professionalism and related soft or employability skills. You might choose one or two short articles or a section on professionalism in the workplace from a tutor training handbook to read and discuss as a group. How do the points made relate to your writing center? What changes could be made in your center and how? If you have a tutor education class or regular meetings, make a list of important professional aspects to consider, like time management or use of technology, then focus on one over time.

Work professionalism and its benefits into informal conversations whenever possible. Compliment positive behavior to reinforce it and do so publicly when you can. Make it audible, and invite staff to join the conversation with a "Wasn't that great that Chandler did such and such . . . ?" so others see that it matters and is acknowledged. They may choose to join the conversation (especially good if they are new to the staff) and add additional thoughts.

Model professionalism. Perhaps the best way to teach professionalism in the workplace is to model professional behavior yourself. In communications to your staff, adopt the tone you would like them to use with you and others on campus. Let them hear you answering the phone the way you expect them to answer it. Greet students, faculty, and other visitors the way you expect your staff to greet them. Tutors will follow your lead, taking

cues for what is appropriate and acceptable. Go a step further with other tasks they may be expected to do occasionally. If your writing center has a break room or food area, let your staff see you clean it (or ask a staff member to help you tidy it) from time to time, sending a message that this is everyone's responsibility and that they should not assume that someone else will clean up after them.

Post appropriate reminders—notes for recycling, a script for answering the phone, signs to "please replace paper in the printer" or "clean the microwave." You may feel that you should not have to do this, but if it reminds people and saves you time and frustration, it's worth it. Besides, when you do have to speak to someone, you have the luxury of noting that "it shows you how here."

Whenever appropriate, involve staff in decisions about the writing center that affect performance and professionalism. For example, when our center underwent construction, we asked staff how we might rearrange furniture, sign-in sheets, and technology to best accommodate the flow of people. Doing so gave them agency and ownership. The set-up we adopted was heavily informed by their suggestions, and promotes professionalism by making the area more inclusive and welcoming.

Find ways to include tutors in activities that enrich them professionally. Sixty percent of our clients come from required courses in two writing programs. Our tutors are invited to participate in reading groups and workshops sponsored by these programs for their instructors, and we plan our orientation activities to overlap so everyone can benefit from hearing prominent speakers. Not only do instructors notice the tutors' presence, but tutors' participation acknowledges their standing as professionals and allows them to explore and engage in aspects of composition and rhetoric as such.

Advertise tutors' professional activities. In campus, department, or program newsletters and websites, post announcements of tutors' presentations at conferences and publications in journals.

Seek activities that promote interaction with other campus resources, or partner with nearby institutions, perhaps secondary schools, to plan professional activities. Doing so offers advantages. If your school is small, pooling resources allows you to collectively offer events by tutors and for tutors that individual programs couldn't support. Tutors learn about other support programs (athletics, oral communication, math, etc.) through cooperative activities and can, for example, jointly present campus midterm

or end-of-semester events. Aspects of professionalism cross all boundaries, so join with others to offer workshops on professionalism and tutoring to all campus or even local tutors. You might even co-sponsor a day-long conference focused on shared aspects of tutoring, such as establishing rapport or including tutoring on a resume effectively.

Many articles, studies, and reports informed our thinking, including several national studies like those conducted over time by York College of Pennsylvania's Center for Professional Excellence. For a comprehensive bibliography, and to learn more about our process for developing this code and a similar code for our receptionists, please see our chapter, "Teaching, Learning, and Practicing Professionalism in the Writing Center" in *How We Teach Writing Tutors: A* WLN *Digital Edited Collection*.

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The Role of New Media Expertise in Shaping Consultations

Jessica Clements
Whitworth University
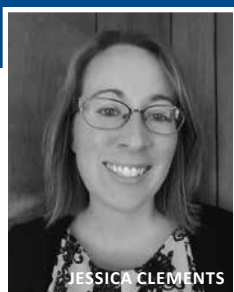
JESSICA CLEMENTS

It is easy to say that digital technologies are changing contemporary communication—less easy to say *how* writing center practitioners should address this change. To explore the latter, I replicated Sue Dinitz and Susanmarie Harrington's study "The Role of Disciplinary Expertise in Shaping Writing Tutorials" to better understand how a tutor's new media expertise might affect a tutorial's overall effectiveness and what implications that might hold for how we best educate our tutors to address technology-rich writing assignments. My findings suggest that tutors' *confidence* may impact effectiveness more than their *expertise* with new media; therefore, this article includes practical suggestions for building new media composing confidence within existing tutor education programs.

CONTEXT: WRITING CENTERS AND "NEW MEDIA" EXPERTISE

Global Response: "New media" can be understood in a variety of ways but largely comprises textual production that transcends traditional word-based, print-based writing forms. When we think of new media, we often think of composing projects that use digital technologies, but new media texts do not have to be digital. Rather, multimodal texts—texts that utilize some combination of linguistic, visual, aural, gestural, and spatial modes of communication (words, photos, color, layout, etc.)— comprise the essence of new media composition. In other words, new media can be defined as interactive forms of communication technologies (Arola, et al. 4; Lee and Carpenter xviii).

Writing centers have tended to respond to new media in one of three ways (Lee and Carpenter xix):

(1) *Hire tutors with little to no pre-existing new media-specific knowledge*. Most writing centers already carry the weight of helping writers across a plethora of disciplines and academic

ranks. Writing center professionals may be reticent to add another dimension of assistance if we are uncertain of our own expertise in that regard (Grutsch McKinney 255).

(2) *Require tutors to have a working knowledge of new media composition.* If writing tutors are already trained to respond to the rhetorical principles underlying a piece of writing, then why can't that knowledge be extended to improve new media compositions as well? "We don't need to be, say, filmmakers to respond to video in new media composition. However, we do need to be able, at a minimum, to respond to how the video relates to the whole of the text" (Grutsch McKinney 251).

(3) *Require tutors to possess (or acquire) expertise in new media technology and software.* We must be careful not to conflate "expertise" with "mastery" and to note that this expertise is often practically enacted by a handful of specialist tutors within larger generalist organizations—much like Writing in the Disciplines tutors facilitate writing tutoring with disciplinary familiarity within larger writing programs.

Local Practice: I educate my small liberal arts college (primarily undergraduate) tutors by targeting the middle ground: cultivating a working knowledge of new media composition. Tutors apply and are interviewed in the fall. Selected tutors take a mandatory writing center theory and practice preparation course in the spring. In the preparation course, I require prospective tutors to complete a "Visual Rhetoric in Practice" assignment that I modified from Tammy Conard-Salvo's. This assignment asks them to "support an argument through advertising" or to craft a message primarily through visual means. To ground the assignment, I invite them to use our center's mission as the subject of their ad. I also ask them to complete a three- to four-page word-based reflection to explain how meaning was built in their visual message. We study contrast, repetition, alignment, and proximity (C.R.A.P), color theory, and the essentials of typography, and I introduce Adobe InDesign as a composing option. We spend significant time locating resources and discussing strategies for troubleshooting new media composing challenges.

Students have been both creative and critical of the work they produce for this assignment and excel at identifying individual rhetorical choices at work in their compositions—but *is that enough*? Will this foundational journey into the basic principles of visual rhetoric afford tutors sufficient expertise to help writers

with the disparate multimodal projects that will cross their tutoring tables?

Study Design: In order to test the efficacy of my approach to new media tutor education, I replicated the methods of Dinitz and Harrington's study "The Role of Disciplinary Expertise in Shaping Writing Tutorials," one of the first empirical inquiries into the generalist versus specialist tutor debate. Replicating their methods (videotapes and coded transcripts of tutorial sessions) proved an apropos fit for my study given our shared goals of close and objective analysis of "how tutor expertise actually affects tutoring sessions" (74). I video-recorded writing center sessions involving multimodal projects (defined as any project transcending traditional word-based, print-based media) in Spring 2016, ultimately garnering fifteen willing participant tutor-writer pairs. To understand the role of new media expertise in shaping writing consultations, I considered whether each session was effective, overall, in "its likelihood in resulting in successful revision" (Dinitz and Harrington 79). An effective session was characterized by a tutor's ability to address global issues, to evaluate and—when necessary—challenge a writer's point of view, to ask questions to productively extend conversation, and to afford general lessons for the writer's development (85).

Results: Having Confidence Matters: Three patterns emerged from the videotaped and transcribed new media tutorials.

First, each tutorial presented a strikingly similar session structure—similar to one another and similar to what one might expect of a traditional word-based, print-based text tutoring session: agenda-setting and early session consulting focused on global issues, mid-session consulting focused on investment in more specific local issues, and end-of-session consulting that revisited global issues. Some sessions were more productively iterative than others, but tutors were clearly confident in opening sessions focused on global issues. Tutors asked adept questions about audience, purpose, and context when situating the work that needed to be done on their writers' new media compositions, primarily comprising whether the chosen media was appropriate for the communicative task at hand.

Second, in discussing local issues—such as particular font or color choices—most tutors were able to articulate the effectiveness of local media-specific choices related to audience and purpose. A few tutors devolved into less-than-productive like/dislike responses, which often tell us more about the unique and

sometimes quirky predilections of an individual reader and less about the rhetorical response the author will likely garner from the target audience. However, this problematic response was offered less prevalently than tutors recalling and applying productive multimodal composing language, such as discussing the basic design principle of alignment and how alignment choices would impact what the author wants to "tell" their audience. Surprisingly, those same tutors opted to subsequently undercut their authority with phrases like "I'm not an expert in design . . . ." While it can be helpful for a tutor to qualify their response "as a reader" (suggesting there are other viable composing choices available and that the author is ultimately responsible for making that choice), leaving a statement such as "I'm not an expert in design" without qualification—without pointing the writer to additional resources that could confirm or challenge the tutor's reading—might leave the writer questioning the effectiveness of the advice that was offered. This type of move is likely to undercut the success of the tutor's evaluation and credibility in challenging writers' points of view when necessary.

Third, when writers offered a working knowledge of new media composing, tutors felt confident in extending the writer's knowledge with their own working knowledge; however, when working with writers new to new media composition, only tutors with more "expert" knowledge of new media composing (or at least *more regular practice*) were able to project confidence. I determined sessions as more successful when (A) the *writer* already had strong ideas regarding the nature of what they wanted to compose, in what media, and through which software, and/or (B) when the *tutor* expressed additional confidence garnered through regular engagement with multimodal projects and software outside of tutor education and regularly scheduled tutoring hours (a confidence they may or may not have garnered through their disciplinary coursework).

In general, the study results speak to a productive level of engagement and improvement in each of the multimodal composing tutorials; writers were afforded sound advice that could improve the quality of the new media project at hand from tutors with working knowledge of new media composing strategies. Yet two prevalent patterns emerged from the transcript data that suggest generalist tutors' new media composing advice was clouded by a lack of confidence in that working knowledge, which has the potential to undermine or otherwise negatively impact the overall effectiveness of individual tutoring sessions.

Even when tutors structure sessions productively, those sessions may be adversely affected if they feel compelled to (1) undercut the credibility of their new media composing advice or (2) wait for the writer to forward new media composing ideas if the tutor has no disciplinary resources or recent practice of their own from which to draw. While working knowledge may afford potential or temporary successes, tutors may need more than "working confidence" to create and *sustain* a tutoring environment in which new media composing strategies can be productively imparted and effectively retained to make writers better writers.

SUGGESTIONS AND RESOURCES FOR NEW MEDIA TUTOR EDUCATION

What can writing center practitioners do to build tutors' new media composing confidence? In this section, I offer practical suggestions for implementing new media education into existing writing tutoring programs—resources I have turned to in the past as well as strategies I intend to employ in the future based on the results of this study and on my continued scholarly engagement with the larger field of rhetoric, technology, and digital writing. I offer both small-scale and larger time- and money-intensive investments to support writing centers in a variety of institutional contexts. Suggestions and resources span the following five areas: promotion, formal education, individualized learning, tutors helping tutors, and hiring. Extended discussion of these pedagogical possibilities can be accessed in my chapter in the digital collection, *How We Teach Writing Tutors*.

Promotion: An intuitive way to get tutors more practice with new media composing is to funnel more multimodal project traffic into the writing center. I recently asked my tutors to serve as "Department Ambassadors," sitting in on department meetings to inquire about each department's relationship with the writing center. When it came time to pitch writing center services, we found that most weren't cognizant of the multimodal services we offered but that they would be enthused to assign more multimodal composing projects knowing this support was in place.

Formal Education: To support a culture of sustained, critical engagement with multimodal composing, in the Fall of 2018 I implemented a one-credit practicum that all employed tutors were required to take. Increasing tutors' confidence in consulting technology-rich assignments requires narrowing the scope of such a follow-up practicum to suit new media-specific needs: offering a curriculum scaffolded to address making invisible modal

choices visible, facilitating meaningful access (see Banks), and, most importantly, engaging in a *series* of multimodal composing assignments. Ultimately, I advocate the need for follow-up reflection, a concerted effort on the part of participating tutors to actively and explicitly process and build upon their growing multimodal composing expertise.

Individualized Learning: At institutions where time and money are scarce, practitioners can point their tutors to multimodal composing resources freely available on the web, such as the Adobe Education Exchange, where you can "download free tutorials, projects, and lessons to teach digital media." These self-paced and online community-supported tutorials can be undertaken by tutors or practitioners as a part of required or voluntary professionalization. Some other multimodal composing resources I continue to utilize to productive ends in that regard include the following:

- **C.R.A.P.** *The Non-Designer's Design Book* (now in its fourth edition) has long been praised for its clear and careful explication of the four basic principles of design: contrast, repetition, alignment, and proximity (Chapters 2-6).
- **Typography**. The Purdue Online Writing Lab is a helpful starting point for discussing "Using Fonts with Purpose." Font personality, or why we wouldn't compose a professional email in Curlz MT, for example, is well illustrated in College Humor's "Font Conference" video. I would also recommend *The Non-Designer's Design Book*'s "The Essentials of Typography" for a more advanced understanding of things like sans/serif fonts, kerning, leading, etc. Finally, "WhattheFont" is a helpful tool that writers at any stage of multimodal expertise can use to identify fonts instantly.
- **Color**. There are many resources that introduce color theory, including the Purdue OWL and *The Non-Designer's Design Book*. Lesser-known and equally compelling resources include Claudia Cortés's *Color in Motion*, described as "an animated and interactive experience of color communication and color symbolism." There is also Adobe Color CC where writers can "Create" color schemes according to various color "rules."
- **Copyright and Creative Commons**. "A Fair(y) Use Tale" is an accessible Disney-parody explanation of copyright law and fair use. I would also suggest that tutors and the writers they work with be introduced to Creative Commons, a site that offers composers alternative licensing to copyright so that works may be circulated under "generous, standardized terms."

- **Software**. Not all writers will have privileged access to industry-leading composing software such as Adobe InDesign. That is why I make a point to introduce my tutors to open-source alternatives (Lynch), such as Canva or Scribus.

Tutors Helping Tutors: Concern about practitioner new media expertise is valid and can be ameliorated by taking advantage of what writing centers are best known for: peer-led learning. I implemented a task force model in my writing center to organize research and development among tutors. Tutors pursue task force work during downtime and have been required to engage their peers in directed education at staff meetings. Practitioners might also consider facilitating formalized peer mentor relationships— pairing tutors with contrasting levels of new media composing expertise—with the goal of jointly increasing tutor mentors' and mentees' new media composing confidence.

Hiring: Whether you operate a generalist, specialist, or hybrid generalist/specialist writing center, you have the opportunity to inventory and assess your potential tutors' new media proficiencies through recruitment, application, and/or interview processes. My center's writing tutor application, for example, asks applicants to speak to the following question: "Any specialized areas of expertise (i.e., ELL, business/technical writing, creative writing, multimodal writing, etc.)?" Such an inventory allows tutors to take ownership of existing new media expertise as well as identify areas for growth and development.

CONCLUSION

What I have learned from this study is that a working knowledge of new media composing is productive—desirable, even. And a single tutor education course assignment such as Visual Rhetoric in Practice can successfully foster that working knowledge; however, if we are looking for our tutors to consistently use that working knowledge with optimum effectiveness in a variety of multimodal composing situations, then we must also attend to *confidence.* That is, heeding Grutsch McKinney's and others' calls to embrace the evolution of technology-rich twenty-first century writing and to attend to new media composition as a significant— if not inherent—component of our contemporary writing center support praxis requires fashioning tutor education that does not prompt generalist tutors to consistently hedge their multimodal composing advice. We need to better support writing tutors who are not already embedded in disciplines invested in multimodal composing practices, tutors who may feel at a loss for ideas when it comes to working with writers on projects like infographics,

research posters, or scholarly web texts. The results of this study suggest that tutors with working knowledge of new media composing have valuable advice to offer the writers they consult with; they just don't always feel confident in delivering that advice. So, if we want to decrease opportunities for writers to doubt the authority of tutors' (constructive!) new media composing advice, and if we want tutors to feel as confident in the resources they have for tutoring white paper design as they are confident in tutoring first-year composition rhetorical analyses, then we must provide *sustained engagement* with new media composing in our tutor education practices.

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Educating Tutors to Engage in Writing Center Workshop Purposeful Practices

Katie Garahan
Radford University

Rebecca Crews
Miami University

KATIE GARAHAN

REBECCA CREWS

The work of writing centers is continually expanding beyond one-to-one tutoring. Rebecca Jackson and Jackie Grutsch McKinney posited in 2011 that though writing center work exceeds the traditional tutoring model, much of this work "remains hidden." They found that writing center professionals (WCPs) increasingly included non-tutoring activities, such as workshops, in their missions; however, few were talking about this in their scholarship. This gap in scholarship poses a challenge for writing center professionals seeking to grow their writing support services beyond traditional one-to-one tutoring. In this article, we present results from a national survey distributed to WCPs in order to identify the work they do to create writing center workshops. We focus specifically on the role of tutors in developing workshops as well as how tutors are being prepared to do such work. From these results, we provide an overview of materials and practices current WCPs use to develop workshops, and we argue that research on defining purposeful workshop practices needs to continue. We begin with the catalyst for this survey—our own experiences as graduate assistants and tutors who were charged with the task of developing workshops at Virginia Tech.

In the spring of 2016, we were approached by Graduate Student Assembly (GSA) delegates to deliver a writing workshop at the 2016 GSA Symposium for graduate student research. We designed a workshop that would be informal and collaborative for an interdisciplinary graduate student audience; as such, we planned to facilitate group discussion and provide students time to write with our support. After the first session, we distributed a post-workshop survey, which revealed that several participants wanted the workshop to be more directive. To address students' desire for a more directive workshop approach, we restructured the workshop the next day and included a guided demonstration

using an example where Becky transformed a conference presentation into an article. While our feedback for this second directive workshop was overwhelmingly positive, several students noted the workshop was too discipline-specific. We were disheartened that though our original workshop was well-planned and steeped in what we believe to be purposeful writing center practices, it did not seem wholly effective to participants. As we reflected on this experience, we realized we were not fully prepared to develop workshops for a general graduate student population outside of the English department.

We turned to writing center literature to find that few scholars are researching and reporting the development of workshops. Jackson and Grutsch McKinney point out that scholarship about workshops has appeared sporadically throughout the decades and has been anecdotal in nature. Indeed, within the last decade, *The Writing Center Journal* (*WCJ*) has included only a few articles that specifically mention workshops (see Carroll; Godbee et al.). In *WLN*, several scholars have shared their experiences with workshops (see Adkins; Bedore and O'Sullivan; Malenczyk and Rosenberg; Schultz), but this literature has not yet adequately addressed tutors' roles in conducting workshops for writing center clientele, nor does it explicitly identify effective workshop strategies in order to educate tutors to contribute to the development of writing center workshops.

Before we could develop a set of purposeful practices for workshop development, and in order to address the current gap in scholarship, we felt it was imperative to explore the current workshop practices of writing centers across the country. To do so, we analyzed results from our National Survey on Writing Center Workshop Practices, which we had circulated to writing center professionals about the specifics of conducting writing center workshops. In what follows, we first describe our research design, and then we discuss our results as they pertain to tutors' roles in workshop development. From our survey results, we offer suggestions for educating tutors to engage in workshop practices and encourage further research to move closer to identifying purposeful workshop practices. For more information about our survey, results, and analysis, see our chapter in *How We Teach Writing Tutors: A* WLN *Digital Edited Collection.*

RESEARCH DESIGN

National Survey on Writing Center Workshop Practices: We created a survey that contained a total of 24 questions: 17 multiple-choice and 7 open-ended. With IRB approval, we

circulated the survey via email using the IWCA's list of writing center directors' contact information. Our final list of possible participants included just over 1,000 writing centers from which we received 211 survey responses. The return rate of the survey was approximately 20%; therefore, though this is a good response rate, this data set is not representative of all writing center professionals, their centers, and their experiences. Respondents include current and former writing center directors and assistant directors, administrators, graduate students, and other WCPs (i.e. coordinators, interim directors, faculty, etc.). Results indicate that the majority of participants (96%) are current or former directors or assistant directors. Additionally, most respondents (82%) indicate that their writing centers offer workshops.

THE ROLE OF THE TUTOR IN WORKSHOP DEVELOPMENT

Our survey results reveal that tutors play an integral role in the development of workshops. From the 158 responses to the multiple-choice, select-all-that-apply question "Who develops workshop content?" 43% selected "undergraduate writing center tutors," 39 % selected "graduate writing tutors," and 65% selected "director." Furthermore, of the 150 responses to the open-ended question "How do you develop the content for workshops?" 22% discussed and highlighted the role of tutors (or consultants) without being specifically prompted to do so. In what follows, we focus on the responses that address the tutors' roles and discuss two emergent themes: tutor experience and tutor autonomy.

Tutor Experience: About 40% of respondents who addressed the tutors' roles highlighted tutor experience or expertise as significant to the development of ideas, topics, and workshop content. Respondents "consult tutors," "receive recommendations from consultants," and use "[t]utors' ideas" when generating topics and workshop content. Participants reported that their undergraduate and graduate tutors' experiences with one-to-one consulting allow them to identify clients' needs and generate ideas for types of workshops. For example, in explaining how the process of developing workshops begins, one respondent noted that both graduate and undergraduate "tutors will mention how they noticed a certain class is coming a lot or how a certain assignment seems challenging for students," and they will "develop resource materials" for workshops accordingly.

Survey participants usually did not distinguish between undergraduate and graduate tutors' experiences and expertise; however, some did make distinctions between the two groups. Those who referred to undergraduate tutors highlighted their

tutoring knowledge and skills gained from one-to-one sessions. One participant asserted that they base the workshops "on the experience of undergraduate tutors who conduct hundreds of individual consultations." Respondents also emphasized the importance of their graduate tutors' teaching experience. One participant noted that graduate student consultants "often draw on their experiences as teachers" when developing topics and content. Thus, respondents identified both their undergraduate and graduate tutors as professionals with unique expertise that is useful to workshop development. In these instances, undergraduate and graduate tutors' experiences with clients in tutoring sessions and graduate tutors' teaching experiences become the foundation for workshop development.

Tutor Autonomy: Respondents revealed that tutors have varying degrees of autonomy when developing workshops. Approximately 20% of respondents who discussed tutors' roles mentioned that workshops are developed either solely or primarily by tutors. One respondent explained that while the director chooses topics for tutor-led workshops, they "leave it up to the coordinator and co-presenters to flesh out the details." Tutors have full autonomy to utilize good research practices by developing content for workshops with the help of outside materials or resources. One respondent noted that tutors create workshops using literature, their colleagues, and their own experiences.

About 15% of participants who discussed tutors' roles described them as having partial autonomy to develop workshop content, with several mentioning that tutors generate topics and/or create the workshop content on their own but receive approval from the writing center director. One writing center director explained that the "writing consultants brainstorm and present ideas" and the director "help[s] to shape and inform them." In other instances, the director gives the tutors more autonomy in the initial development of the workshops and provides feedback before they present. One respondent noted that when a faculty member requests a workshop, the director assigns two tutors to develop a plan and "ask[s] for drafts and provide[s] guidance as needed." In these cases, though tutors are not the sole developers, they have quite a bit of responsibility for developing workshops.

While participants identified tutors as being primarily responsible for developing workshops, almost half mentioned that tutors have shared autonomy. That is, workshops are developed through collaboration among writing center staff. One participant mentioned that "[u]ndergrad writing consultants and the writing

center director work together to plan student-focused 50-minute workshops." Tutors also work with one another to develop topics and workshop content. One respondent explained that a "team of consultants," led by a graduate student, develops original content and modify existing content.

TUTOR EDUCATION FOR DEVELOPING WORKSHOPS

Survey results reveal that while 67% of respondents do offer a tutor education course, only 35% discuss workshops in their tutor education programs. In this section, we briefly describe the materials our participants use and considerations they make to teach workshops in their programs.

Participants teach the development of workshops using previous workshop materials, including PowerPoint and Prezi presentations, handouts, "game plans," workshop handbooks, scripts, outlines, activities, itineraries, sign-in sheets, brainstorming, and outcomes. Several respondents noted that they familiarize their students with these existing materials and explain the process of content development and the rationale for each workshop. Others use existing materials as models from which the students can create new material to be used in future workshops. For example, an instructor of a tutor education course reviews old materials with students and then prompts them to "work as [a] group to develop materials for new workshops."

Participants also use materials from outside sources or literature to teach tutors about the development of workshop content. Several respondents highlighted specific writing center or writing pedagogy scholarship, including Jackie Grutsch McKinney's *Peripheral Visions*, Hephzib Roskelly's *Breaking (into) the Circle*, *The St. Martin's Sourcebook for Writing Tutors* (Murphy and Sherwood), Beth Finch Hedengren's *A TA's Guide to Teaching Writing in all Disciplines*, *The Bedford Guide for Writing Tutors* (Ryan and Zimmerelli)*,* as well as resources from writing center publications such as *WLN*, *Praxis,* and *The Writing Center Journal.* Despite the dearth of scholarship specifically pertaining to workshop practices, respondents still ground their discussion of workshops in research about writing center theory and practice more broadly.

Our results indicate that only about half of the respondents who offer tutor education provide formal instruction on workshop practices. At the same time, our findings in the previous section reveal that tutors receive on-the-job education by working closely with directors and in collaborative teams with other tutors

or staff members to develop workshop content. Thus, these results suggest that workshop education and development is collaborative.

DEVELOPING PURPOSEFUL WORKSHOP PRACTICES

Initially, when we began to plan the workshop for graduate students *as* graduate students, we immediately tried to locate resources in current writing center scholarship. Results from our national survey showed that development of writing center workshops is happening, and often, we just do not see this work reflected in our scholarship. Therefore, as we continue to develop and facilitate writing center workshops as WCPs, we would like to see more research and scholarship about the development of writing center workshops.

In this article, we offer a starting point for developing purposeful workshop practices, and we advocate for more empirical workshop research in writing center studies. For example, future research can begin to address the following:

• Workshops and spatial rhetoric
• Connections between teaching practices and workshop facilitation
• Workshop assessments
• Interdisciplinary inclusivity in workshops
• Workshops and knowledge transfer

As this study aims to offer a step toward developing purposeful practices by identifying the considerations writing center professionals make when developing workshops, based on our surveys, experience, and research, we've compiled suggestions for WCPs as they begin or continue to develop or modify their workshop practices.

Purposeful Workshop Practices

• **Consult tutors when developing topics for workshops.** Since tutors are constantly engaging in one-to-one consultations, undergraduate and graduate tutors understand clients' specific needs and challenges, which can help WCPs identify content and need for specific workshops.

• **Choose the level of tutor autonomy that works for your specific writing center and staff.** Autonomous tutors develop workshops on their own or use literature or outside materials. Semi-autonomous tutors generate topics and material and then seek director approval. Tutors who share autonomy work in collaborative teams that may include directors as well as graduate and undergraduate students. As our results

demonstrate, tutor experience and expertise are invaluable to workshop practices. Tutors with more writing center experience may be comfortable with more autonomy or be equipped to lead a team. Additionally, depending on the workshop topic, it may be appropriate to assign tutors with disciplinary expertise a leadership role in workshop development.

- **Consider implementing a combination of formal education and informal education, such as on-the-job training, for developing workshops.** Formal education can take place within tutor education courses (if available) or through professional development. For on-the-job education, graduate or senior tutors can lead collaborative teams, while novice tutors observe or assist. Additionally, directors or assistant directors can observe a practice or rehearsal of tutor-led workshops and provide feedback before an actual presentation.

Empirical workshop research is another opportunity for writing center professionals. While it is evident in our study that WCPs use materials from the field that suggest best practices for one-to-one tutoring, we cannot assume that one-to-one tutoring offers an apples-to-apples comparison to workshops. In other words, because the field lacks established practices for the development of workshops, our respondents have done their best to work from what is available to create ala carte practices. Therefore, to suggest purposeful practices and subsequently study them for effectiveness, we would like to encourage a foundation of workshop practices, distinctly different from one-to-one tutoring.

Jessa Wood et al. offer an example of empirical research in their study of the benefits of workshops to help students understand how to paraphrase. They delivered pre- and post-tests to identify the effectiveness of the workshop for helping students to avoid patchwriting. Additionally, though not explicitly related to workshops, Holly Ryan and Danielle Kane provide a potential model for empirical assessments in their study of the effectiveness of different intervention techniques used in writing center classroom visits. To assess these techniques, they administered pre- and post-classroom-visit surveys to students in 41 writing courses. In turn, workshop assessments could measure the effectiveness of materials and strategies through pre- and post-workshop instruments, such as tests, surveys, or interviews. To identify purposeful workshop practices, as a field we can continue to develop and publish empirical studies.

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Tutors' Column: "Exploring and Enhancing Writing Tutors' Resource-Seeking Behaviors"

Crystal Conzo
Shippensburg University

When I attended my first few training sessions and education meetings as a writing tutor with the Shippensburg University (Ship) Writing Center, I was overwhelmed by the sheer amount of information. I desperately wanted to retain all of it, but how could I ever? After tutoring with the center for several years as an undergraduate and then a graduate student, I see the better question here is *why would I ever need to?* A lot of the information is located on the bookshelf stacked with resources or could be accessed through one of the links on our website. These resources became increasingly important to me in the years to come, but some additional background is needed to know why.

The Communication/Journalism Department at Ship offers a course called Media Writing that focuses on the study of grammar and mechanics in Associated Press (AP) Style. Years ago, in response to departmental requests for support, the center implemented a specialized tutoring program for the Media Writing class to help students pass a proficiency exam based on grammar and mechanics concepts. Many of the writers who come to our center, then, are seeking Media Writing support. The tutor's role in Media Writing tutoring is to guide the writer through the process of reviewing grammar, mechanics, and AP Style concepts and to practice these concepts in their writing. While our Writing Center endeavors to hire a number of discipline-specific writing tutors, we often have so many writers in the Media Writing tutoring program that we cannot pair every writer with a Media Writing tutor who specializes in Communication/Journalism. Our tutors who don't major in Communication/Journalism don't always have the same familiarity and experience using AP Style. This is where the resources come in—*resources that have been critical in helping me communicate AP Style concepts to writers.*

As I mentioned, I tutored with the Ship Writing Center for several

years. With experience comes responsibility, so as a graduate student, I eventually had a role in assessing the Media Writing tutoring program. While observing tutors over time, I noticed some of them weren't accessing resources in Media Writing. I then realized some weren't accessing resources in their regular MLA and APA writing sessions either. In both Media Writing and regular writing sessions, this lack of resource use led to the dissemination of incorrect information. Further, in some cases where the tutor did use resources, those resources weren't credible (think Google), and, again, the writer was misled. My observations were also affirmed by writers' survey feedback.

Lack of appropriate resource use in particular can be problematic because resources permeate our lives as writing center tutors, and most of the time we use them for the benefit of the writer. The activities within a writing session often lead to a dictionary, a style manual, a website, etc. It's important for tutors to know which resources exist and which ones will be consistently useful. Instead of going to Google with questions, it makes sense to consult the best resources for specific topics, share them, and use them.

I remember the tutors who mentored me had referenced style guides, handouts, and other print and electronic documents regularly. These resources were vetted and approved by our writing center director and graduate assistants. Not only did referencing these documents help those tutors communicate information to writers and increase their own credibility, but it showed the writer where to access the information on their own terms. Why, then, did I see a number of tutors decline to reference resources or rely on those that are unreliable?

To better understand the issue, I decided to hold a focus group among 12 of 13 undergraduate writing tutors from our center. Tutors were not aware of why I was holding the focus group, only that they would be asked questions regarding tutor education meetings, resources, and collaboration. To learn more about my research study, results, and recommendations, please see my chapter in *How We Teach Writing Tutors: A* WLN *Digital Edited Collection.*

After analyzing the patterns and common responses, I discerned three themes among tutors: *The Role Model*, *The Resource*, and *The Googler*:

The Role Model actively uses resources and selects those recommended by our center. One tutor noted her favorite resources are accessible to writers once they leave the center. A

second tutor prefers print resources with tabs so the information is easy to access during sessions. A third tutor employs both writing center approved resources and materials the writers bring from their class sessions, such as graded assignments and quizzes. Though class materials are not approved by the center, they reflect the learning goals set forth by the professor and are highly appropriate for tutor use.

The Resource tends to rely on their own knowledge rather than accessing or exploring resources to enhance their knowledge and to model smart resource-seeking practices for writers. One tutor actually referred to herself as *the resource* for MLA (hence the title here). Another tutor says he doesn't need to "look up" certain material, he can "just do" it. A third tutor said he looked up material for his writing sessions when he first started tutoring, but he hasn't since. Based on their responses, these tutors may view resources as useful only to novice tutors, not experienced ones, like themselves.

The Googler makes limited use of writing-center approved resources and/or refers to unapproved resources they've found on their own, which may lack reliability and applicability to the writer's work. One tutor noted she uses Google to find answers. Another tutor who fits into the Googler mold mentioned he habitually uses one specific resource offered by the center and turns to Google once he exhausts the material available through this resource,. His response suggests he may not be familiar with the other resources offered in the center. While Google offers a great deal of convenience and access to a broad spectrum of information, it's risky in that not every result is reliable and applicable to the course context, and it's difficult for tutors to assess these criteria on the spot. Tutors can use Google outside the session to find new resources they wish to add to the writing center repertoire, but it shouldn't be their first choice when seeking out information in sessions.

Since the focus group discussion, the center has made a greater effort to engage tutors in better use of resources. Based on the focus group discussion combined with my experience and observations, I was able to generate a set of guidelines for tutors when accessing resources. Although guidelines for resource seeking may vary across writing centers, these can serve as a starting point for tutors of all backgrounds:

1. Use center-approved resources during your sessions to ensure validity.
2. If you find a resource you like that isn't on the shelf or the approved website, let the grad assistants or director know

so they can approve it and make it accessible to other tutors.

3. Familiarize yourself with approved resources prior to your tutoring sessions so you know which to use and feel comfortable using them.

4. If you cannot find the information you are seeking, are confused, or need a quick answer, use the directors, grad assistants, or head tutors as a resource.

5. Never use Google in a session, unless as a shortcut to find an approved resource you're familiar with (e.g. you can Google "Purdue OWL APA Style Headings" to find that page). When you use Google, you may come across to writers as unprepared, and you could end up communicating information that contradicts what is outlined in the class.

6. If you think the center should have additional resources available for a specific topic, please let the director or grad assistants know so that they can provide them.

A combination of focus group research and idea-sharing has been effective in helping our writing center target what we believe to be a weak area in our student support offerings. A handful of tutors at the Ship Writing Center may not consistently access resources to find information and validate their claims, use approved and reliable resources, or scan the center's resources to increase familiarity. However, this has prompted us to allot extra time during training to familiarize tutors with resources, observe tutors' resource use more actively, and encourage tutors to expand their knowledge and model best practices for resource use.

That resources are valuable is by no means a new finding; what is new is our understanding that we can benefit from added discussion about good resource seeking. Tutors can continue to explore resources beyond those they use frequently, but we should be careful to get to know the resource first before using it in a tutoring session.

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Conference Announcements

EAST CENTRAL WRITING CENTERS ASSOCIATION
March 5-7, 2020
Marian University (Indianapolis, IN)
"Critical Literacies, Humanizing Connections"

For more information, check the conference website for updates: ecwca.org or the conference chair, Mark Latta: mlatta@marian.edu.

MIDWEST WRITING CENTER ASSOCIATION
March 12-14, 2020
Cedar Rapids, IA
"Creating Common Ground: Crosstalk and Community in the Writing Center"

For further information, contact conference Chair Ben Thiel: bthiel@mtmercy.edu and MWCA Executive Board Chair, Kristin Risley: risleyk@uwstout.edu.

SECONDARY SCHOOL WRITING CENTERS ASSOC.
March 2020
Arlington, VA
"Spring Forward: Looking Up and Looking Out"

The Secondary School Writing Centers Association (SSWCA) is moving from a fall to a spring conference and is currently finalizing the exact date and location. For information, contact the SSWCA Board: sswca.board@gmail.com.

SYMPOSIUM OF ENGLISH WRITING CENTERS IN CHINESE UNIVERSITIES
June 28-30, 2019
Zhejiang University in China (Hangzhou City, China)
Contact: Lingshan Song: song00@mc.edu.

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

Interested in contributing news, announcements, or accounts of work in your writing center to the Blog (photos welcomed)? Contact Brian Hotson (brian.hotson@smu.ca).

Interested in guest editing a special issue on a topic of your choice? Contact Muriel Harris (harrism@purdue.edu).

Interested in writing an article or Tutors' Column to submit to *WLN*? Check the guidelines on the website: (wlnjournal.org/submit.php).

SEEKING MORE *WLN* MENTORS

The *WLN* mentor match program seeks more mentors experienced in writing center work and scholarship to assist writers developing articles for *WLN*. Mentors give feedback to writers submitting to *WLN* so that they may develop more fully formed articles for publication. Mentors actively engage in goal-setting with mentees. Mentors also work with writers who may be interested in writing, but aren't sure what to write about or where to begin. In other words, a *WLN* mentor does much the same work as tutors in a writing center. If you would like to serve as a mentor, please contact Chris LeCluyse (clecluyse@westminstercollege.edu) or Karen Keaton Jackson (kkjackson@nccu.edu).

Conference Calendar

May 30-31, 2019: Canadian Writing Centres Assoc., in Vancouver, BC, Canada
Contact: Conference website: cwcaaccr.com/2019-cwca-accr-conference/.

June 28-30, 2019: English Writing Centers in Chinese Universities, in Hangzhou City, China
Contact: Lingshan Song: song00@mc.edu.

October 16-19, 2019: International Writing Centers Association/National Conference on Peer Tutoring in Writing, in Columbus, OH
Contact: Michael Mattison: mmattison@wittenberg.edu or Laura Benton: lbenton@cccti.edu; conference website: writingcenters.org/annual-conference-2/.

October 23-25, 2019: Latin American Network of Writing Centers, in Guadalajara, Mexico
Contact: Minerva Ochoa: euridice@iteso.mx; conference website: sites.google.com/site/redlacpe/home.

March 2020 (specific date TBA): Secondary School Writing Centers Association, in Arlington, VA
Contact: sswca.board@gmail.com.

March 5-7, 2020: East Central Writing Centers Association, in Indianapolis, IN
Contact: Mark Latta: mlatta@marian.edu; conference website: ecwca.org.

March 12-14, 2020: Midwest Writing Center Association, in Cedar Rapids, IA
Contact: Ben Thiel: bthiel@mtmercy.edu and Kristin Risley: risleyk@uwstout.edu.

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