

# WJCS

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ROLLAG YOON AND STUTELBERG | PHILLIPS

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## Guest Editors' Note

Kathy Evertz and Renata Fitzpatrick

In the November/December 2015 *WLN*, Daniel Lawson identified “the need for more empirical work and more nuanced examinations of affect and emotion in the writing center” (26). We are delighted to feature in this special issue the work of six authors who foreground how emotions can influence what happens—or doesn’t happen—in writing consultations.

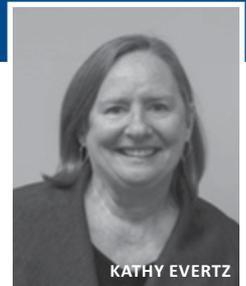
Mike Haen deploys Conversation Analysis, a method for studying the talk occurring in social interactions, to examine consultant-writer collaboration. Haen challenges the assumption that sympathetic expressions, or affiliation, are the best way to support writers and argues that writers’ negative stances can open space for them to think critically about their choices.

Claire Kervin and Heather Barrett challenge another assumption: the view that laziness or poor time management causes procrastination. Citing psychological research that looks at procrastination as a way writers cope with negative emotions, the authors discuss how mindfulness can encourage procrastinating writers’ self-awareness and self-regulation. They also offer accessible strategies tutors can use to help such writers move forward.

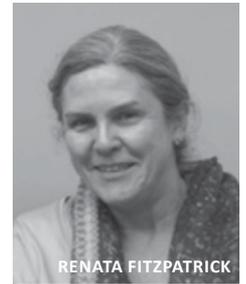
Stephanie Rollag Yoon and Erin Stutelberg vividly reconstruct two consultations with an adolescent, Rose, in a secondary school writing center. By offering Rose a space for navigating her emotions within the rigid structure of a high school, the authors help her develop her agency as a writer. The authors encourage more honoring of writers’ affective needs and remind us why secondary writing centers matter.

In the Tutors’ Column, Sacha-Rose Phillips points out the hazard of assuming that people who share aspects of their identities also share similar feelings about writing. Through the story of her own mistaken assumptions, she highlights why tutors should attend to writers’ expressed needs.

Co-editing this special issue has reminded us of the affective dimension of collaboration. We are grateful to Kim Ballard for her straight talk, energy, and optimism in bringing this issue to fruition.



KATHY EVERTZ



RENATA FITZPATRICK

# The Affective Dimension of Writing Center Talk: Insights from Conversation Analysis

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Most writing center scholarship about the affective dimension of tutoring talk addresses writers' negative affective stances or expressions (e.g., frustration), and theorizes how tutors might respond productively to those stances (Baker). Noreen Lape and Daniel Lawson both critique how that scholarship depicts affect as *disruptive* to helping writers improve their product and process.

Lape and Lawson also call for more nuanced, empirical analyses of affect. In this article, I explain and model how Conversation Analysis (CA), defined as “the study of recorded, naturally occurring talk-in-interaction” (Hutchby and Wooffitt 14), offers useful insights about the role negative stances play in tutoring. Specifically, CA demonstrates how tutors can respond to negative stances (conveyed through actions like complaining) as opportunities for helping writers think critically about their work.

Writing center researchers (Godbee; Mackiewicz and Thompson; Thonus) have employed CA and similar discourse-analytic approaches to examine conference talk. Those researchers who analyze negative affective stances (e.g., “I’m annoyed with this assignment”) often praise tutors who respond with what scholars of language and social interaction describe as *affiliation*, or interaction that supports writers’ stances (Stivers 35). Beth Godbee, for example, describes a writer who, having failed preliminary exams, engaged in *troubles-telling*—talk about a problem or difficulty. Godbee suggests a tutor’s affiliative responses (e.g., sharing similar experiences) helped the writer feel supported and motivated as she left the session to revise her essays. Godbee claims that writers’ troubles-telling and tutors’ affiliative responses “can (or even should) diverge” from talk about drafts (173). Similarly, Jo Mackiewicz and Isabelle Thompson claim that sympathizing with writers can motivate them before they return to conference tasks (59-67).

Despite the benefits of affiliation, it can be counterproductive in some contexts, as I will show. We can strengthen our pedagogy by helping tutors see writers' negative stances not just as opportunities for digressing into extensive affiliative talk, but also as opportunities for helping writers think critically about their writing choices. Because CA allows us to see those moments in detail, it is an apt framework for complicating what we claim to know about affective dimensions of tutoring interaction.

### WHAT IS CA ANYWAY?

Sociologists Harvey Sacks, Emanuel Schegloff, and Gail Jefferson developed CA in the 1970s; researchers from various disciplines use it to closely examine conversational turn-taking (Sidnell). CA focuses on how interacting participants contribute to conversation through taking turns. As participants take turns, they make sense of each other's contributions to the conversation (Sidnell). Their turns and contributions build and accomplish certain *actions*, such as *complaining* (Sidnell 122). Researchers applying CA start by audio- or videotaping an interaction. Later, they watch or listen to the recording to notice an interesting action and its multiple occurrences (Babcock and Thonus 48). Then, researchers transcribe the interaction to examine how participants are understanding each other's turns, what actions are happening through turn-taking, and what larger patterns are observable.

For example, applied linguist Tara Tarpey employs CA to examine conversational moments when tutors responded to writers' *self-deprecation* (e.g., "I'm bad at grammar"), which tutors often interpret as a lack of confidence. Extensive social interaction research shows that the common trend for responding to self-deprecations involves rejecting or disagreeing with the self-deprecation (Tarpey), with something like "no, I think you're doing fine!" This disagreeing ("no") is often paired with complimenting (e.g., "you're doing fine!"). However, Tarpey demonstrates that tutors' responses are not always in line with that trend. The transcription below begins with the tutor (J) directing the writer's attention to a grammatical error by stating "you don't have the possessive, either" (Tarpey). After that statement, the writer (F) self-deprecates (e.g., "I'm bad at those"), which is in bold. The tutor responds with a question (line 05), *not with* typical disagreement.

- 01 J: Because of Mama, you don't have the possessive,  
02 either  
03 F: ((writes on paper)) I know I can't yeah I know  
04 **I'm bad at those for some reason**  
05 J: Do you ever read it out loud to yourself?

The question includes an embedded suggestion (“reading out loud”), and Tarpey argues that this instance and similar examples reflect a trend in which the tutor uses “self-deprecation as an opportunity for pedagogy” (56). Although disagreeing and complimenting the writer might help motivate him, the tutor responds to the self-deprecation as an opportunity to help F improve his writing and think about his process (“reading out loud”).

So, CA is useful for two reasons. First, it requires researchers and practitioners to focus on authentic interaction, not role-played or simulated tutorial talk. Extensive research on language and social interaction has revealed the limits of simulated interaction for accurately capturing what happens in authentic, real-time interaction. Specifically, social scientist Elizabeth Stokoe finds that participants’ actions “were more elaborate or exaggerated” in simulations and role-playing (165). Second, CA is writer-centered and tutor-centered, in that it requires that we privilege participants’ perspectives rather than what we think should matter to participants. A CA researcher’s claims and conclusions must be grounded in how participants understand and treat another’s turns-at-talk. In my analysis, I demonstrate how tutors understand certain negative stances as opportunities for helping writers think critically about their writing choices, rather than as occasions for affiliation and diversion from talk about the draft.

### **DATA COLLECTION AND RESEARCH QUESTIONS**

I conducted this study from October 2013 to May 2015 at Marquette University’s Ott Memorial Writing Center. A 2014 Midwest Writing Centers Association research grant helped support my work. I transcribed the talk using conventions Jefferson developed. After reviewing a videotaped session and transcript, I observed that a graduate student writer Bob (a pseudonym) frequently engaged in troubles-telling during the final minutes of his conference. At four separate times in this 10-minute span, Bob reported some trouble he had with reading and understanding a scholarly case study for his Human Resources graduate class. He was analyzing this study in the paper he discussed with undergraduate tutor Meg (another pseudonym). In CA literature, troubles-telling has been analyzed as a type of talk similar to complaining, and through which speakers take negative stances and display emotions (Ruusuvuori 337). In her foundational 1980s studies of troubles-telling, Jefferson identifies a “tension between attending to the trouble and attending to business as usual” (419). Tutors similarly need to find a balance between (a) responding to the trouble and (b) continuing to talk about a writer’s draft.

Once I identified examples of troubles-telling from the recorded tutorials and transcribed the talk, I considered these questions: How does the writer talk about his troubles? How does the tutor respond to that troubles-telling?

## ANALYSIS

### Transcription Key

- |                        |  |
|------------------------|--|
| 1. (n)                 | Indicates length of a pause in seconds |
| 2. ((word))            | Indicates researcher's comments        |
| 3. ( )                 | Indicates unintelligible talk          |
| 4. <b>heh/.hh</b>      | Indicates laughter/in-breath           |
| 5. <b>Brackets [ ]</b> | Indicates overlapping talk             |

In Example 1, Bob points to his paper and states his decision to use a direct quotation from the case study (“I had to pull that out”). He continues his turn with troubles-telling that starts with “I couldn’t even think.” Here, Meg supports Bob’s stance, but in a way that does not diverge much from conference tasks (e.g., reading aloud).

#### EXAMPLE 1

- 01 Bob: I had to pull that out because I couldn’t  
02 even think how I would you know. I—I  
03 would I couldn’t even think about how  
04 I would you know explain [that  
05 Meg: [( )  
06 Bob: Without like a big you know—I could have wrote  
07 eight page paper  
08 Meg: Mhmm  
09 Bob: on the internal bias of the of the  
10 (2.0)  
11 Bob: Parameters of both people rating the same  
12 thing [from  
13 Meg: [Sure  
14 Bob: different perspective you know,  
15 Meg: Yeah.  
16 Bob: Page five like I said this one’s way harder  
17 than the other one [and  
18 Meg: [Heh  
19 Bob: I spent—I spent about a whole day just trying to  
20 understand this so,  
21 Meg: Yeah  
22 Bob: ((Reads from paper for 59 seconds))

After Bob describes his trouble with reading the case study in his initial turns, he explains the passages from the article he could have written so much about (lines 06-07, 09-12, 14). Meg just *aligns* with his talk (“mmhm”) or allows him to keep taking turns (Stivers 32). At line 16, Bob looks down at his paper and seems ready to continue reading aloud when he utters “page five,”

which signals his intention to start reading from his paper. But, he takes another turn to describe the case study as “way harder than the other one” and complains with “I spent about a whole day just trying to understand this.” Meg again only aligns with this complaint (“yeah”) and withholds affiliation. And Bob moves back to reading aloud.

The second example comes after Bob finishes reading part of his paper aloud. He turns and looks at Meg, and his initial turns are akin to those in Example 1.

EXAMPLE 2

- 01 Bob: I pulled that out as a direct quote because it  
02 was just too confus— .hh  
03 Meg: Mhmm  
04 Bob: I barely understand it myself,  
05 Meg: Hehe  
06 Bob: But,  
07 Meg: Yeah  
08 Bob: You know what I mean?  
09 Meg: Yeah as long as your teacher doesn't think or your  
10 professor doesn't think you're relying too much on  
11 text and it is helping [( )  
12 Bob: [See that was kinda what I  
13 was concerned about,

In his initial turns-at-talk, Bob describes the study as “just too confusing.” He then explicitly states the trouble with reading and understanding it at line 04 (“I barely understand it myself”). Meg just aligns with his negative stance (“yeah”), allowing him to continue talking. Bob then seeks Meg’s affiliation at line eight (“you know what I mean?”). Meg responds with “yeah” but qualifies her talk (“as long as”), which indicates her reluctance to affiliate with him. As Meg continues her turn, she references Bob’s “professor” and what she might think about Bob’s overreliance on quotation (“you’re relying too much on text”). In response, Bob expresses his own concern about his professor’s expectations (“that was kinda what I was concerned about”). This example shows that Meg understands Bob’s talk as indicative of a potential problem in his writing—that he is relying too much on direct quotation. She allows Bob to express his frustration, but she also challenges his choice.

Example 3 begins with Bob pointing to a passage of his paper and stating that he “pulled this [a quotation/passage] right out of the book because it was so convoluted to me.”

EXAMPLE 3

- 01 Bob: I pulled this right out of the book because it was

02 so, convoluted to me like you know,  
03 Meg: Mmh  
04 Bob: ((reads aloud from paper for 27 seconds and explains  
05 to Meg what he just read for another 24 seconds))  
06 Meg: Okay  
07 Bob: I know I have tuh—I had to explain it to myself  
08 to understand what was happening,  
09 Meg: Yeah so with those explanations like—are you feeling  
10 like enough is being said here ((pointing to paper))  
11 for your professor to know that you get that?  
12 Bob: Oh she knows,  
13 Meg: Okay,  
14 Bob: She understands,

After assessing the text in negative terms (“so convoluted”), Bob reads from his paper and explains his summary of the case study’s methodology to Meg (omitted lines). After her “okay,” Bob clearly articulates his struggle—that he “had to explain it” to himself “to understand” the case study’s methodology (line 08). Meg responds with “yeah” and then asks a question about his written “explanations.” Pointing to the paper, she asks if Bob feels “enough is being said here” and whether his professor will be able to see from his writing that he understands the study’s methodology. As in Example 2, Meg focuses on a potential problem in Bob’s writing. In her talk following line 08 (not shown above), she says, “like I don’t know if she [the professor] wants more.” Meg implies that Bob is relying too much on quotations, rather than using his own words, which would demonstrate to his professor that he “gets” it. Here again, Meg’s actions give Bob the space to express his trouble, while she identifies a problem with his choice and challenges it.

In the final minute, just before they say their goodbyes, Bob refers to his struggle again and complains about the difficulty of the assignment (“this one was a bear to write”). Meg does affiliate here but distances herself from fully supporting Bob’s negative stance. As with previous examples, she references and challenges his direct quotation.

#### EXAMPLE 4

01 Bob: This—this one was a bear to write, I’m gonna  
02 Meg: It seemed like it was harder content [but like it does  
03 Bob: [Uh  
04 Meg: follow really logically and as long as you feel  
05 like you know you’re not relying too much on the  
06 quotes but they’re there to explain things then like  
07 I think you’re set,

Like Examples 2 and 3, Meg frames the direct quotation problem

as something that Bob will need to make the final decision about based upon his own feeling and thinking (“as long as you feel”) and upon what he knows about his professor’s expectations. In Examples 2, 3, and 4, Meg challenges his choice but defers to Bob to make the final call.

## CONCLUSION

CA is a framework that yields important insights about negative affective stances in writing center interaction. From this analysis, I draw two conclusions. First, Meg found Bob’s writing choice (e.g., reliance on direct quotation) to be problematic, which is evidenced by her lack of agreement with it and her lack of affiliation with his struggles (all examples) as well as her challenging of the choice (Examples 2, 3, and 4). Second, these examples suggest an emerging trend—that tutors can productively pass up affiliative opportunities when writers attribute their problematic writing choices to some past trouble. For Meg, affiliation is counterproductive in these moments because affiliating can be conflated with supporting, rather than disapproving of, Bob’s choice.

Future work with CA and other discourse analytic methods can help us build pedagogical approaches that are supported by analysis of what tutors and writers do in authentic, real-time interaction. For example, we should explore how the nature of writers’ troubles (e.g., about an instructor) shapes tutors’ responses. There is more to investigate about how tutors navigate opportunities for affiliation, and those investigations will help us refine our pedagogy and what we know about the affective dimension of our work.



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# Emotional Management over Time Management: Using Mindfulness to Address Student Procrastination

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When Claire started tracking which students were heavy users of writing assistance at the Educational Resource Center (ERC) at Boston University, an intriguing pattern appeared: based on tutor notes, repeat visits by the same student often correlated with procrastination behaviors by that student. In other words, a subset of students who came in for repeated brainstorming and planning sessions continued to delay the actual task of writing. Curious about this behavior, Claire reached out to Heather, who works at BU’s College of Arts & Sciences (CAS) Center for Writing.<sup>1</sup> Although the CAS Center for Writing does not keep notes on students in the same way as the ERC, Heather had anecdotally noticed a similar pattern. A review of research on procrastination sheds light on why students might continue to struggle to complete assignments even with repeated tutoring sessions. Despite the

stubbornly entrenched cultural belief that procrastination is a failure of time management (Burka and Yuen), recent psychology research suggests that procrastination might actually be a way that some individuals cope with negative emotions. This research indicates that procrastination is generally understood to be related to self-regulation, the ability to exert control over one’s behavior, thoughts, and emotions (Steel and Klingsieck). One strand of self-regulation research emphasizes the emotional component of procrastination, proposing that it is “a dysfunctional response to undesired affective states” (Eckert et al. 10). (“Dysfunctional response” refers to behavior that detracts from optimal functioning, rather than behavior that is abnormal.) In other words, procrastination occurs when people contemplate what they perceive to be stressful or unpleasant tasks. Seeking to avoid negative emotions, a person might delay their work despite the long-term consequences (Tice et al.), hoping that their future self will be more capable of handling the task. Procrastination can thus be

understood as a form of “short-term mood regulation” that undermines long-term efficacy (Sirois and Pychyl 115).

We believe that these psychological insights are valuable for those working with procrastinating students. In our experience, writing tutors working with procrastinators often emphasize time management and offer logistical advice, such as outlining, organizing sources, or compiling to-do lists, but these strategies unwittingly mirror the stereotype that procrastination is about laziness or disorganization, rather than emotion. It might be more productive, we suggest, to teach tutors about the affective roots of procrastination and design tutoring techniques with the affective causes of procrastination in mind.

More specifically, we propose that mindfulness shows promise as an approach to tutoring chronic procrastinators, particularly those with whom tutors have built relationships through the procrastinators’ repeated visits. In its simplest form, mindfulness means awareness: paying attention to the present moment without judgment (Kabat-Zinn). Defining mindfulness as “present-centered, non-reactive self-awareness and nonjudgmental acceptance of thoughts and feelings as they occur,” Fuschia Sirois and Natalia Tosti found links between procrastination and low mindfulness (239). It seems to work this way: procrastinators are more likely to be judgmental of themselves and their experiences. Such judgment sparks negative feelings; as a result, procrastinators may temporarily mitigate their discomfort by delaying the work that gave rise to these feelings. Yet procrastinating then makes them feel increasingly stressed and self-critical, necessitating further mood repair and perpetuating a cycle of procrastination (Sirois and Tosti). On the other hand, as Rimma Teper et al. have suggested, practicing mindfulness can improve emotional self-regulation: as we learn to simply pay attention to our emotions and thoughts—rather than jumping straight to judging those thoughts and feelings—we become more sensitive to subtle affective changes and can better control our responses.

Writing tutors already practice mindfulness when they listen carefully, react neutrally, and respond thoughtfully to the essays they read. We suggest that tutor training could further develop these practices and remind tutors of their specific relevance for habitual procrastinators. Of course, tutors are not therapists and should not be expected to diagnose or independently support students dealing with emotional distress.<sup>2</sup> Accordingly, we offer several practical, focused strategies to help writers acknowledge what is on their minds without tutors’ overstepping the emotion-

al boundaries of what is appropriate in their relationships with students.

### **IDEAS FOR ASSISTING STUDENT WRITERS**

Habitual procrastination is more than a nuisance; it undermines students' academic success (DePaola and Scoppa) and increases stress and illness (Tice and Baumeister). To help procrastinating writers improve their emotional self-regulation, resist procrastination, and achieve their writing goals, we suggest the following techniques:

*Use the rapport-building process to encourage students to become more aware of their emotions.*

Rapport-building and establishing a plan for the session are typically the first tasks that tutors undertake during a tutorial. Writing tutors are trained to “establish rapport” and “set at least a tentative agenda” so that they can address particular students' concerns as well as form sufficient interpersonal familiarity to work well with the students (Ryan and Zimmerelli 12, 11). These early moments in a session can also serve another important purpose: clarifying how students might struggle with procrastination and encouraging them to reflect mindfully on how procrastination relates to their emotions about writing. If students suggest that they are struggling to get started or move forward, tutors can ask additional questions that encourage them to reflect on the feelings that lead them to avoid writing, such as “Describe how you get started with a writing assignment—is it a struggle? Is writing generally a pleasant task for you—why or why not? How do you feel when you aren't able to complete your work in a timely fashion?”

In our experience, a few leading questions are often all it takes for students to make meaningful connections between their emotions and their work habits. Claire once worked with a graduate student who spoke passionately about his ideas but struggled to write between appointments. Claire asked the student why he had such a hard time getting started on work in which he was deeply invested. The student responded that he was afraid to write something his advisor might think was stupid. When encouraged to elaborate, he added that he thought he had good ideas, but he was self-conscious about his ability to express himself because English was not his first language. This conversation increased the student's self-awareness as he explicitly connected his habitual procrastination to his insecurities about English. Claire reminded him that if he would bring in a draft, they could work on his language before his advisor saw his work. In subse-

quent interactions, the student still struggled to meet all of his own ambitious goals for productivity, but he started bringing in partial drafts rather than empty pages.

*Promote nonjudgmental acceptance of the stress writing can elicit.*

Writing tutors can encourage students to accept stress as a natural part of the writing process. If a tutor hears a student denigrate her anxieties about writing (e.g., “I hate how I let writing make me nervous; I can’t ever get the words just right.”), the tutor might acknowledge that writing assignments stress many writers and inform the student that such negative self-judgment about feelings of stress can make future writing even harder. The tutor might also consider sharing personal experiences with self-judgment. When faced with self-critical procrastinators, we tell them that in order to get started on a project, we often need to remind ourselves to turn off our judgmental voices and give ourselves permission to write a “bad” draft.

Tutors can also help students identify irrational beliefs that underlie their procrastination. If students explain that they procrastinate because they believe they will feel more capable of doing the work later, tutors can interrogate that assumption in a friendly way: “What would need to happen for you to feel ready to do your work? What conditions would help you to do your work without feeling distracted or discouraged?” Answering such questions may help writers articulate the conditions they need to write—perhaps a quiet space or adequate sleep—and may lead them to change their work habits. When we ask students questions like these, we are reminded of how often students are attempting to work under terrible conditions, such as in front of a television or while totally exhausted, without recognizing that such conditions likely contribute significantly to their frustrations with writing. Moreover, asking questions like these may help students recognize that they have convinced themselves they cannot work without an idealized set of conditions. For instance, a student who does not want to try to get started on her paper unless she has a polished outline, has met with the professor, and has completed all of her other academic work, sets herself up for failure. Tutors can help such students brainstorm which writing conditions are less realistic. Such conversations may also help some students realize that they may never be struck with a desire to write, so they might as well just start now. We both can attest to how freeing it can be to recognize that “feeling like it” is not a prerequisite for sitting down to work.

*Help writers practice healthy self-regulation by using the tutoring session to write.*

When meeting a student who was struggling to start a paper on Frankenstein, Heather asked him to write three different potential thesis statements in fifteen minutes. Afterwards, the student said that this exercise relieved some of his anxiety about trying to craft one perfect thesis statement and encouraged him to try out different ideas. A tutor can help a writer set small writing goals like this one to complete within a single session. After the student completes the task, the tutor can ask them to reflect on how they feel after reaching one small goal. As mindfulness author Dinty W. Moore suggests, it is valuable to reflect not only on “what voices arise in your head to discourage you [from writing]” but also on what it feels like after “enduring the doubt and discomfort and remaining on the job” (60). Tutors and students can brainstorm how to apply this technique beyond the tutorial: a student at home might set a timer and work for short intervals or define small goals and take breaks after completing each one.

*Ask students to reflect on how technology can distract them from writing and affect their emotions.*

Some of our students complain that technology abets their procrastination. It can be easy to avoid negative emotions associated with writing through distractions like social media, videos, mobile apps, or online games. Writing tutors can ask students how they allot energy to different technological tasks throughout the day. By thinking mindfully about these tasks, students may realize which ones deplete their energy for their writing assignments. This question might also help students identify ways they avoid writing, such as completing easier tasks like answering email first. Tutors can then help students develop strategies to prioritize writing, perhaps by creating a daily schedule in which they set aside uninterrupted writing time or by designating specific times of the day to check social media.

Faced with a student who confides a tendency to delay by browsing the internet, a tutor might encourage them to pause before navigating to Netflix or Facebook, notice the impulse, and then consider whether they really want to continue. If this strategy proves difficult, students can download software that blocks access to certain sites for designated amounts of time. We have found that students are receptive to learning about software that helps them with self-control, and we regularly point to options like Nanny and StayFocusd, Google Chrome extensions that allow users to limit or block their access to time-wasting sites.

We also encourage tutors to point students to tools that more actively promote emotional reflection. One example is the Google Chrome extension Momentum, which allows users to create a daily to-do list and designate one task as most important. Each time a user opens a new tab, they are reminded of this important task. Momentum does not prevent users from navigating to another website; it simply gives them a moment to consider whether they really want to do something unrelated to achieving their writing task.

## CONCLUSION

In order for writing tutors to confidently employ techniques like those above, we suggest that writing centers address mindfulness in their tutor training. Indeed, Jared Featherstone, Associate Director of the University Writing Center at James Madison University, already incorporates mindfulness in tutor training: his Tutoring Writing course introduces tutors to mindfulness by asking them to practice carefully reflecting on their reactions while reading students' texts (Patena). Writing about their experience in this course, one tutor-in-training says, "Thinking about how and where we had—or hadn't—focused our attention [as we read student essays] helped us to appreciate the importance of mindfulness and nonjudgment as we approach student writing.... I see the fruits of its emphasis on sensitivity and nonjudgment every time I work with students in the Writing Center" (2). As these comments highlight, Featherstone's exercise is intended to inculcate mindful habits in tutors themselves: tutors learn to stay present and nonjudgmental as they read essays and engage with student writers. Through exercises like this one, paired perhaps with readings about mindfulness, writing center administrators can educate tutors in the kind of focused, nonjudgmental attention to the present that the techniques we suggest above require from both tutors and writers.

Not all writing centers have semester-long training courses, but we have found that tutors can also learn about mindfulness in less expansive ways. For instance, at the CAS Writing Center, Heather leads a one-day orientation instead of teaching a course, but she still had success using a short reflective writing exercise in which tutors describe their emotions at different stages of the writing process. After completing this activity, tutors discussed how the students they work with might have similar or different emotional experiences when they come to the writing center. Then the tutors brainstormed techniques for responding appropriately. At the ERC where Claire worked, tutors participate in biweekly

meetings that double as pedagogical development, and Claire assigned short readings on mindfulness and led discussions on how it might relate to tutoring. Tutors were then encouraged to appropriately apply these ideas during tutoring sessions. When tutors reflected on their experiences, some were more interested than others in how mindfulness might apply to tutoring—interestingly, those tutors who actively practiced yoga or who studied religion seemed more enthusiastic and confident about applying techniques inspired by mindfulness research. On the whole, though, the response from tutors has been positive; several said that just knowing about the link between emotional self-regulation and procrastination has helped them be more patient with repeat visitors who did not seem to advance on their own. Discussing the research reminds tutors that students who procrastinate are not typically just ignoring advice to get started because they want to do something more fun.

Mindfulness can serve as a powerful tutoring strategy, allowing procrastinating students to recognize the negative emotions leading them to avoid writing. But tutors must also remember that discussing difficult emotions can cause students to disclose personal struggles such as addiction and mental illness. Indeed, concerns about a student’s well-being sometimes arise even when the student is not explicitly asked about their emotional state. If writing centers don’t already have established policies for what tutors should do if they are concerned about a student, they should develop them, and all writing center administrators should explain such policies to tutors. In less severe situations, however, we advocate that tutors consider mindfulness strategies as techniques that may help students work through the negative emotions hindering their writing.

## NOTES

1. The ERC offers writing assistance appointments to all students on campus, including undergraduate and graduate students, native English speakers, and L2 writers. By contrast, the CAS Center for Writing specifically serves undergraduates enrolled in Writing Program courses.

2. We would encourage all centers to communicate a clear policy to tutors about what they should do when a student exhibits distress. Many writing centers tell tutors that they should immediately speak to a writing center administrator if they are concerned about a student’s well-being.



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# Rose's Writing: The Generative Power of Affect in a High School Writing Center

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Twelfth-grader Rose frequently visited the Lakes High School Writing Center we co-directed during the 2014-2015 school year.<sup>1</sup> She regularly sought assistance with writing assignments that, like most Lakes High assignments we saw, offered little choice or creativity and addressed a narrow set of state standards that determined mastery in traditional literacy practices. When Rose came to work on these assignments in the center, she also, like all of our students, brought myriad dimensions of her writing and identity into the space. Here we describe and analyze two moments from writing consultations with Rose to offer insights into the conditions that cultivate and honor affective encounters between consultants and writers and the generative power of affect in writing center consultations.

As Literacy Education doctoral students and writing consultants at a public research university, we partnered with Lakes High, a racially and socioeconomically diverse public school in a large Midwestern urban school district, to develop and direct a writing center. While staffing the center, we also collected ethnographic data, including field/observation notes, records of students' visits, and documents (meeting agendas, school policies, etc.), and conducted informal interviews with students and teachers. We discovered that Lakes Writing Center would be a complex institutional space, and our positions there would be complicated. We were insiders and outsiders: writing center coordinators/consultants but not school district employees. In these roles, we were expected to make the center an open and welcoming space, while also monitoring and tracking who came in, from where, and for what purpose. While we saw value in knowing who used the center, the school and district pressured us to collect data that could be used to monitor and assess students and to control how students accessed and moved through the school building. In ad-

dition, we had to enforce classroom discipline policies, like prohibiting cell phone use, even though cell phones are appropriate tools for writers in an after-school environment. As we negotiated the complexity of roles, space, rules, and expectations, we observed the complicated presence of affect in the center and began asking about the role of emotions in writing processes and our consulting work.

Stephanie Jones and Cynthia Lewis each describe sociocultural literacy theories that explore the role of embodiment and emotion, recognizing how an individual's body—its sensations, movements, and feelings—are vital elements in all literacy practices, including writing. Connecting with these theorists, Noreen Lape and Daniel Lawson both explore how writing center research acknowledges the presence of emotion; they offer advice for dealing with it during consultations, while also recognizing that the relationship between writing centers and emotions is often characterized by ambivalence. In discussing affect and center work, Lawson calls for “more nuanced examinations of affect and emotion,” particularly by theorizing beyond simple metaphors or conceptualizations of emotion as primarily negative or disruptive (26).

Our interactions with students at Lakes Writing Center highlighted the opportunities that emotion offers to writing consultants, drawing attention to ways that students' identities as writers are entangled with their emotional and embodied experiences. Specifically, our interactions with Rose complicated our understanding of the affective dimension of writing because she asked us to engage directly with her emotions in ways that connected deeply to her writing practices.

Working with Rose led us to ask about affective opportunities that arise when consultants acknowledge and interact with rather than ignore or avoid a writer's emotions. Given our teaching histories, we recognized the benefits of engaging with a writer's affect, and we began to think about ways to cultivate a Lakes High Writing Center environment that would accept and honor emotional and embodied experiences. Thus, we used narrative analysis methodology in our research because it allowed us to use stories, memories, and lived experiences to examine the role of affect we experienced in writing center work with students. First, we reviewed our field notes, identified illustrative examples of affective opportunity (productive emotional moments), and reconstructed two narratives from these examples. Stanton Wortham's effort to highlight powerful social, cultural, and relational choices made in the representation of data through stories influenced our

narrative reconstructions. Then, we applied Ron Scollon's mediated discourse analysis methods to analyze these narratives. With this approach, researchers trace specific actions and what influences those actions. In our narratives we traced expressions of affect, and we found that space, relationships, and time influenced the action in each moment. Through this process, we explored affective opportunities that occurred in the writing center and considered the actions that led to those opportunities. We offer two reconstructed narratives of our interactions with Rose and discuss those affective opportunities below.

## **AFFECTIVE OPPORTUNITIES**

### *The Science Poster*

Entering the room quickly, Rose walked to an empty table and glanced at me (Steph), the only other person present, before spreading out her materials: bent poster paper, notebook filled with notes, and textbook. Dropping her bag on the floor, she circled the table and plopped down on the couch. After a bit, I approached Rose and asked what she was working on. Standing abruptly, Rose returned to the table and made a wide gesture across it, saying, "This. I have to get this done, like, yesterday."

"Well, let's take a look at it," I suggested, pulling up a stool.

"Right. Sure," she half-heartedly responded and began flipping through her notebook.

This exchange began a push-pull conversation in which Rose and I tried to sort out the assignment's demands, information she needed to complete it, and steps she could take to finish the project requirements. The assignment was designed to meet both course-level and district-wide goals to incorporate writing in the sciences. Rose clearly did not understand the science concepts or the assignment purpose. She did, however, want to finish and turn in the assignment. I wanted to support her in accomplishing this goal while also helping her find potential connections to and insights from the assignment.

For the next hour, our conversation followed a wave pattern, rising up and pulling down as it inched toward its final destination. Rose started in a flurry of frustration about how "dumb the assignment is," grabbed at random facts from her notebook, and inserted them in any available place. As I asked questions and paraphrased her ideas, we began a process of Rose slowing down, rereading an assignment question, and talking through what it might mean. Over time, she came to ideas she could incorporate into the poster so that the assignment eventually made sense

to her. Rose and I followed this pattern of escalating frustration, calming down to an answer, and moving back to irritation as we worked our way through the assignment elements. By the end of our shared struggle, Rose had gained some cognitive understanding of the concepts involved, but she continued to perceive the project as meaningless. Rose folded her poster in half, tucking it under her arm, looked at me and said, “Thanks Steph—for putting up with me while I’m a pain in the ass so that I can get this stupid thing done.”

Rose’s history of visits to the center allowed her to express herself honestly through movement, writing, and conversation. She might not have finished the assignment without our ongoing relationship and the shared understanding that we were going to work through the project together, a process that included the expression of emotion. The consultation approach that allowed Rose to show her frustration and the flexibility of the Lakes Writing Center enabled Rose to inhabit the space in a variety of ways.

As Rose did, many students enter writing centers feeling frustrated by assignments. Students or center staff might approach this type of situation with a desire to separate emotions from writing in an effort to efficiently meet assignment goals. Instead, Rose openly expressed her frustration through physical movement around the space and verbal expressions during our consultation. A closer look at the narrative of this moment shows how Rose needed to complete the assignment (for a class), but she *did not* need to ignore her honest, emotional response to the project (being frustrated by its explanation and process) in order to move forward with her writing. Examining this narrative highlights how, for Rose, expressing emotions like frustration provides a way into a conversation about writing. Rose eventually shifted her energies into completing the assignment, but both for us as consultants and for Rose as a writer, attending to the affective dimension meant that “progress” was not linear. Ultimately, as we welcome students’ complex ways of being into writing centers—especially into secondary writing centers that must operate within institutional rules that do not always endorse students’ complexity—we can open the space for more students like Rose.

Some students need flexibility in physical and conversational spaces to process ideas and articulate feelings about an assignment before they can make progress. While logistics often require frameworks for time, space, and communication, this narrative calls on writing centers to imagine new ways staff can facilitate the affective dimension of writing. Through a re-imagining of

what writing processes include, this moment around Rose's science poster reminds us to create opportunities to work with instead of against emotion.

### *The Digital Composition*

The writing center was empty and quiet after school on a cold day when Rose walked in, headed straight for the comfy couches, shrugged her backpack off, and let it drop to the floor. She sank into a couch and pulled her phone from her back pocket. Her eyes were red and swollen. I (Erin) gave her a minute and then gently asked, "How are things going, Rose?"

"To be honest, I'm having a terrible day," she responded matter-of-factly, staring at her phone.

"Anything you want to talk about?" I asked.

After a long pause, Rose asked, "Do you want to watch this thing I made?" She looked at me for the first time. "I made this video for my boyfriend for our anniversary. It has pictures I edited with captions and music. I started from the beginning of our relationship but then I did them by theme. I couldn't believe how many pictures we've taken in just a few months.... Now we're in a fight again."

Rose sighed, looking at her phone, and motioned me over; I closed my laptop and joined her at the couches. We watched her video together, earbuds split between us. The cropped and edited photo compilation was a carefully crafted text, incorporating words, hearts, borders, images, and music. Some photos faded in and out, others zoomed on and off the screen. Many photos were selfies showing Rose and her boyfriend with heads tilted together, sometimes with smiles, sometimes with serious faces. We watched the video without talking, and then I asked Rose to watch it again while I asked some questions. As we talked about her choices, she described her composition process: trying out an idea, moving things around, gauging the effect, working toward an overall theme. At one point, Rose began to cry. I wondered if I should stop interrogating her and just offer silence. She wiped her cheek, saying, "It's just hard right now because he's so mad at me and I'm so mad at him." But she didn't turn off or put away the video.

Together, student and consultant made this affective interaction possible as we acknowledged and lived through the emotions Rose brought to the center. As we sank into the couch together, sharing earbuds, bent over a text, we let composing, and ourselves, be recursive, entangled, and authentic. Rose's video was the most meaningful text I had seen her produce. The vul-

nerability and trust built through our writing center staff-student relationship, and the flexibility of the center’s space, despite its institutional constraints, allowed us to be spontaneous—the result was an emotional conversation about digital composition and first love.

In classroom settings, the digital slideshow Rose composed on her phone may not be considered “writing” despite the complex skills used to create it. In the center, we expanded the notion of what “counts” as writing so that Rose could engage her emotions as they related to her composing practices. This narrative offers a powerful example of how writing centers can encourage engagement with emotions as part of, not separate or a distraction from, students’ writing processes.

Such affective opportunities require center staff to make choices; a different choice may possibly have engaged Rose in “transferring” her digital composition skills to her “academic” assignments. But, as Jones and Hughes-Decatur assert, emotions and their embodied expressions rarely get space in schools. Had I focused on “academic writing,” I may have positioned the affective and embodied dimensions of Rose’s composition as less than. Instead, I wanted Rose to feel her emotions with her whole body, both her sadness about the fight with her boyfriend and her pride in her composition. So, I chose to respond emotionally although Rose’s text wasn’t crafted for me. Because “academic writing” skills already carry power, legitimacy, and authority across K-12 and post-secondary classrooms, using that moment to teach Rose how she might transfer her skills could have suggested that, without institutional validation (grades, test scores, etc.), her work lacked value. As I consider when and how writing center staff might support the transfer of composition skills across writing dimensions, I turn to student writers for guidance. If and when Rose would be interested in utilizing her digital composition skills for assignments, I would support it, and would encourage her to ask her teachers for opportunities to expand their notion of literacy practices to include digital composition. A relationship of trust between writing center staff and student writers may create opportunities to make those moves, ideally facilitated by the writers themselves. Ultimately, I want Rose to feel empowered to shape her identity as a writer to include being a maker of digital slideshows for the individual she loves.

## **IMPLICATIONS**

Working at Lakes High allowed us to identify and understand ways the affective dimension of writing appears in writing centers and

how we can acknowledge, cultivate, and build opportunities for students to engage with their affective experiences as writers. We also discovered that acknowledging and accepting emotion can lead to inquiry and action for us as consultants. Opening space for students and consultants to navigate affective dimensions of writing together expands the possibilities of what it means to be a writer and challenges consultants to support complex, affective, and critically-minded student writer identities in our spaces. To do this, we can:

**1. Develop trusting relationships.** Our relationship with Rose, a frequent writing center visitor, developed over time. Reciprocity, openness, vulnerability, and acceptance were important to Rose, who was quick to distrust anyone whom she found inauthentic. Rose's persistence with the science poster work, despite her frustration, and the vulnerability required for her to share her digital composition, were predicated on the relationships she had built with us over time in the center.

**2. Create writing center spaces that respond to affect.** The rules, structures, and expectations of writing center spaces can be inflexible and closed, and they can thwart spontaneity and emotion. These spaces can serve to control, monitor, or manage our students' writing practices and writer identities, including their emotional and embodied responses to writing. When students live out their embodied and affective experiences in our centers, things might get messy, but staff can enter into the experience with trust that students' expressions of affect can be generative. As Rose brought and expressed her affect in the center, moments of tension became opportunities to expand her writing practices and writer identity. These moments would not have occurred if we were focused on the controlling policies of the high school and district over our desires to create an open, responsive space. Writing centers will never be void of tension, but awareness of tensions around affect in the center and deliberate responses to those tensions can enable affective opportunities.

**3. Acknowledge and honor affective opportunities.** Rose often expressed affect while learning: by crying, smiling, and laughing or showing anger, frustration, elation, and pride as she engaged in composition practices. What Rose produced in and through those emotions—whether science posters or digital slideshows—were complex communicative texts. We can make writing centers spaces that acknowledge and honor embodied emotion. Rather than working against emotions or attempting to manage them, consultants can affirm and share them with writers as an important part

of students' writing processes.

Ultimately, writing centers can be humanizing places where possibility and agency emerge from affective moments, even when they arise from conflict and tension. Through our interactions with Rose, we witnessed how affect presents opportunities for students to learn in a writing center and how flexibility in our relationships and the physical space of writing centers can help make emotions generative.

## NOTES

1. We changed the names of the individuals and institutions discussed in this article.



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## Tutors' Column: "Shared Identities, Diverse Needs"

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As a tutor who is a black immigrant and a second language writer (SLW), I recognize that my own identities influence my perceptions of writers and the approaches I use in conferences. This recognition should come as no surprise; scholars have discussed how writing isn't only about conveying content and ideas, but "is a representation of self" (Ivanič 373). Yet, I don't believe we in the

writing center community have explored adequately how our identities can impact the dynamics of a consultation. My differing experiences with two students, Gina and Kalie, illustrate why a critical awareness of identity, while important, shouldn't replace the need to listen to each writer's particular concerns.

On a busy Thursday at our campus cafe, I waited for my consultee, Gina, a Nigerian immigrant and a second language writer. I looked forward to the session, which promised to be relatively easy. A bubbly sophomore, Gina always had a positive remark or funny story to share. We had developed a cordial relationship in part because our life experiences were so similar, and we had mutual academic and social interests. This Thursday, we planned to work on some papers we had already reviewed, which had received detailed feedback from her professors. I assumed Gina was only meeting with me to ensure she hadn't missed a grammatical error or miscited a source. However, as soon as I saw Gina, I knew something was wrong. When I asked whether she was okay, she said "yes," but her body language suggested otherwise: her shoulders were hunched and she let out an audible sigh.

As we worked, I realized that Gina's papers required more work than I had anticipated. When I made suggestions or pointed out areas for improvement, she grew visibly frustrated. She said she was embarrassed and claimed she was "a horrible writer." Gina lamented the fact that she came from an underfunded high school where she hadn't learned to express her ideas well through writ-

ing. I could completely relate to her sentiments: my first semester at college was particularly challenging. I had lost confidence when I received less than stellar feedback on my work, but I still chose to revise my papers. However, during the revision process, I didn't seek help from my professors or use available resources, as I was afraid others would think my writing was "terrible," even after multiple attempts to improve it.

I shared my experiences with Gina and admitted that my anxieties persisted even as my writing improved. Initially, Gina met my admissions with eye rolls and guffaws of disbelief. She thought that my writing consultant position meant I was somehow blessed with perfect writing ability. As I opened up about my educational background, my challenges with writing, and how I had addressed them, Gina grew more inclined to listen to feedback about her work. As the conversation ended, she expressed confidence that she could revise her papers again based on our discussion of them. Although our conference had focused less on organization or grammatical errors, it created a space where Gina learned to closely examine her experiences through writing. More broadly, this space became what Gloria Anzaldúa would call a "borderland" for Gina, one in which she could speak of and explore the ways in which her identity and experiences informed her writing. In such a "borderland," students need not assimilate to the academic conventions of writing. Rather, students should be able to navigate and reconcile their own personal identities with the expectations of writing in academia (Anzaldúa). Making this shift in focus from perfecting the conventions of academic writing to using academic writing to amplify her thoughts, experiences, and attitudes was productive and valuable for Gina. From then on, I intentionally tried to make the same shift with each new student I helped, particularly with students of color and/or immigrants like me. I found that each student was able to recognize the value and inherent knowledge they brought to the writing center even if their writing style or skill level didn't meet the demands of a rigorous liberal arts college curriculum. My changed perspective also ensured that students' expectations (not teachers') were centered in the writing process and our discussions. This approach was successful, I thought, until I met Kalie, a sophomore and another SLW.

Unlike Gina, Kalie, who was from China, hadn't lived in the United States before coming to Carleton College. Still, I believed our shared foreign-born and multilingual status would provide the context for a positive working relationship. I assumed our shared

identities meant we shared writing insecurities. During our sessions, Kalie tended to be very critical about her writing. As was the case with Gina, I tried to encourage and motivate her. Even with papers that needed lots of work, I always sought to give positively constructed feedback. Kalie tended to counter my affirming comments by emphasizing that her use of grammar was poor. I thought such comments meant Kalie lacked confidence or that, like Gina, she felt embarrassed about her writing. On one occasion, I said something like, “Kalie, your writing is quite clear. I believe your point here is well developed, but if you change the structure of this sentence, the importance of the idea in your paper would be more apparent.” Because I was hyper-focused on providing affirmation, I didn’t realize I had contradicted myself: I had told Kalie that her idea was “quite clear,” while I had also said her argument needed to be “more apparent.” And I hadn’t highlighted what made the sentence poorly structured. Kalie became visibly confused and asked me to identify what exactly needed to be changed to make her writing clearer.

Kalie explained that she was trying to tease out how to correct *specific* problems in her writing so that she would not repeat them. In attempting to provide the general affirmation I assumed she needed, I was inadvertently dismissing her actual concerns. I hadn’t given Kalie the tools to work on problems she had identified in her writing. Instead of addressing her writing challenges, I had attempted to address her feelings by trying to ensure she didn’t feel the way I had felt when I first began writing in college. Eventually I recognized that other, less-visible factors were at play (e.g., our differing educational and class backgrounds) and that these factors influenced our vastly different expectations for each writing conference. While Kalie and I both discussed how our respective high schools were demanding, rigorous, and critical, our perceptions of those experiences differed. I still physically cringe when I think about some of the feedback I received as a young high school writer, and revision remains the most anxiety-ridden aspect of my writing process. Kalie, on the other hand, didn’t perceive critical feedback as negative commentary on her ability or identity as a writer. For her, criticisms were simply an indication that she could produce better quality work. In conferences, she didn’t need an encouraging spiel from me; rather, she needed and wanted clear advice about what could be improved in her papers.

In many ways, I projected my own experiences as an immigrant and SLW onto other SLWs I tutored. It took me a while to realize that although Gina, Kalie, and I are all SLWs, the way each of

us uses English differs. I have adopted a passive, Minnesota-nice communication style. Gina is quite verbose and expressive, while Kalie is much more matter-of-fact and direct. My conversations with Gina and Kalie taught me that a variety of factors can influence the extent to which writers feel personally connected to their work, including language identity, social class, and academic discipline. Though uncertain, Kalie suggested that because she is working mostly on technical, scientific papers, her writing doesn't require her to focus on herself or her experiences, and that may explain why she is less inclined than Gina and me to take criticisms of her work personally.

Given my experiences with Gina, I'm confident that when I share particular aspects of my identity and experiences with some writers, they feel more comfortable working with me, which facilitates productive conferences. And, my experiences with Kalie helped me become less inclined to ask only how a writer is feeling about a paper. In making assumptions based on the perceived identities and feelings of writers, as I did when I assumed Kalie needed my constant validation of her writing skills, tutors run the risk of invalidating writers' concerns and overlooking their most pressing educational needs. I now see it is essential to ask writers to lay out their expectations and specific concerns. We tutors need to continuously center not only the identities of writers but also their expressed needs.



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## Announcements

### Writing Centers Association of China

June 1-3, 2018

Haining, Zhejiang, China

*"Studying Writing Centers"*

Keynote: Jackie Grutsch McKinney

For information about proposals and registration, contact [zjuewritingcenter@163.com](mailto:zjuewritingcenter@163.com), and see the conference website: [writingcenters.org/wp-content/uploads/2018/01/CFP-for-2nd-WCAC.pdf](http://writingcenters.org/wp-content/uploads/2018/01/CFP-for-2nd-WCAC.pdf).

### IWCA Summer Institute

The 2018 IWCA Summer Institute will be held in Indianapolis, IN from Monday, July 16 through Friday, July 20 (with an opening event the evening of Sunday, July 15).

The Summer Institute (SI) is open to both new and experienced writing center administrators, scholars, and practitioners from universities and colleges, K-12 education, or independent writing centers. Since 2003, the SI has allowed writing center professionals to work with leaders from the field in whole-group workshops, small-group discussions, and one-to-one conversations.

The cost of registration is \$900/participant. The hotel cost is \$164/night (plus tax); participants must stay at the conference hotel for the duration of the institute. For information about registration, theme, scholarships, and names of workshop leaders, see the website: [writingcenters.org/summer-institute/](http://writingcenters.org/summer-institute/).

### International Writing Centers Association

Oct. 10-13, 2018

Atlanta, GA

*"The Citizen Center"*

For information about the conference theme, see the conference website: [writingcenters.org/annual-conference-2](http://writingcenters.org/annual-conference-2). For further information, contact the conference chair: Nikki Caswell: [caswelln@ecu.edu](mailto:caswelln@ecu.edu).

### National Conference on Peer Tutoring in Writing

Nov. 1-4, 2018

South Padre Island, TX

University of Texas Rio Grande Valley

Tutors, researchers, and other writing centered folks are invited. The website for registration is now open: [www.ncptw.info/index.php?msg=2](http://www.ncptw.info/index.php?msg=2), and updates are forthcoming. The conference will take place at the South Padre Island Convention Centre and the South Padre Island Birding and Nature Center. For more information contact Randall Monty: [randall.monty@utrgv.edu](mailto:randall.monty@utrgv.edu), or the organizing committee: [rgvwc17@gmail.edu](mailto:rgvwc17@gmail.edu).

## Secondary School Writing Center Directors

November 9-10, 2018

George Mason University

Arlington, VA

*"Process and Progress"*

This conference is for secondary school peer tutors, program directors, and school administrators. Address questions to [sswca.board@gmail.com](mailto:sswca.board@gmail.com). Conference website: [sswca.org](http://sswca.org).

## The Latin American Network of Writing Centers

October 23-25, 2019

Guadalajara, Mexico

ITESO University

*"Reading, Writing, and Orality in Writing Centers and Writing Programs"*

LANWC conferences are held on a biannual basis, and information for the 2019 conference can be found on the website: [sites.google.com/site/redlacpe/home](http://sites.google.com/site/redlacpe/home). For additional information, contact Minerva Ochoa: [euridice@iteso.mx](mailto:euridice@iteso.mx).

### **WLN WEBINARS**

If you missed the first *WLN* webinar, "Introduction to Publishing in *WLN*," it is now online and available to watch: [wlnjournal.org/wln.php](http://wlnjournal.org/wln.php). To support authors interested in publishing in *WLN*, Elizabeth Kleinfeld, Sohui Lee, and Julie Prebel will be offering more webinars next year.

### **GET INVOLVED WITH WLN**

**Interested in serving as a reviewer?** Contact Kim Ballard <[kim.ballard@wmich.edu](mailto:kim.ballard@wmich.edu)> and Lee Ann Glowzenski <[laglowzenski@gmail.com](mailto: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](mailto:brian.hotson@smu.ca)>.

**Interested in guest editing a special issue on a topic of your choice?** Contact Muriel Harris <[harrism@purdue.edu](mailto:harrism@purdue.edu)>.

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

## Conference Calendar

**May 24-25, 2018:** CANADIAN WRITING CENTRES ASSOCIATION  
Saskatoon, Saskatchewan, Canada

**Contact:** Sarah King: [sking@utsc.utoronto.ca](mailto:sking@utsc.utoronto.ca); **conference website:** [cwcaaccr.com](http://cwcaaccr.com).

**June 1-3, 2018:** WRITING CENTERS ASSOCIATION OF CHINA  
Haining, Zhejiang, China

**Contact:** [zjuewritingcenter@163.com](mailto:zjuewritingcenter@163.com); **conference website:** [writingcenters.org/wp-content/uploads/2018/01/CFP-for-2nd-WCAC.pdf](http://writingcenters.org/wp-content/uploads/2018/01/CFP-for-2nd-WCAC.pdf).

**October 10-13, 2018:** INTERNATIONAL WRITING CENTERS ASSOCIATION  
Atlanta, GA

**Contact:** Nikki Caswell: [caswelln@ecu.edu](mailto:caswelln@ecu.edu); **conference website:** [writingcenters.org/annual-conference-2](http://writingcenters.org/annual-conference-2).

**November 1-4, 2018:** NATIONAL CONFERENCE ON PEER TUTORING  
IN WRITING  
South Padre Island, TX

**Contact:** Randall Monty: [randall.monty@utrgv.edu](mailto:randall.monty@utrgv.edu) or [rgvwc17@gmail.com](mailto:rgvwc17@gmail.com); **conference website:** [www.ncptw.info/index.php?msg=2](http://www.ncptw.info/index.php?msg=2).

**November 8-9, 2018:** MIDDLE EAST-NORTH AFRICA WRITING  
CENTER ALLIANCE  
Al Ain, UAE

**Contact:** Elizabeth Whitehouse: [Ewhitehouse@uaeu.ac.ae](mailto:Ewhitehouse@uaeu.ac.ae); **conference website:** [bit.ly/menawca2018](http://bit.ly/menawca2018).

**November 9-10, 2018:** SECONDARY SCHOOL WRITING CENTERS  
ASSOCIATION  
Arlington, VA

**Contact:** [sswca.board@gmail.com](mailto:sswca.board@gmail.com); **conference website:** [sswca.org](http://sswca.org).

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Guadalajara, Mexico

**Contact:** Minerva Ochoa: [euridice@iteso.mx](mailto:euridice@iteso.mx); **conference website:** [sites.google.com/site/redlace/home](https://sites.google.com/site/redlace/home).



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