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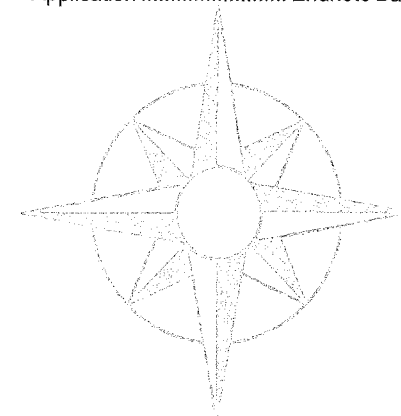
The Art of Writing Centers: New SWCA Officers Elected at Savannah Conference

(l-r) Jerry Mwangbe, James Inman, Jennifer Kunka, Karl Fornes, Mary Alm, Donna Sewell, Christine Cozzens, Christina Bourgeois, and Dean Hinnen. Pictured at right is outgoing president, Marcy Trianosky. See masthead for offices.



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From the Editor

By Christine S. Cozzens
Agnes Scott College

The Center at the Center

Savannah was my first national writing center conference, and though I'd met many writing center people at the 4Cs WCENTER breakfast in Atlanta, it was exciting to connect faces to names and to personalities at the meeting. I was also very proud to be a member of the SWCA at this beautifully managed conference. Thanks again to Traci Augustosky and her staff for a wonderful experience. Traci even managed to give a presentation (this must be a first for a conference director) and was seen calmly strolling about the hotel, greeting visitors with a smile and helping them get oriented. That's what I call a well-run conference!



I was also struck in Savannah by the many ways in which writing centers connect to every aspect of college, university, or school life. Represented at the conference were centers with a technical writing focus, centers housed in English departments or in student affairs, centers staffed by professionals, faculty members, or peer tutors. Some centers work primarily with certain groups or departments such as scholarship or international students, athletic departments, first-year English or writing-across-the-curriculum programs. Center personnel often teach in departments other than English, and many have joint appointments or move into administrative work at some point during their careers. Peer tutors major in a wide variety of disciplines, bringing their knowledge of other writing conventions to centers that are increasingly multidisciplinary and increasingly involved in a broad range of campus activities.

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AGNES SCOTT COLLEGE
THE WORLD FOR WOMEN

The Gateway to the New South: Charlotte Hosts SWCA Conference, 13-15 February 2003

By Jennifer Larson, University of North Carolina,
Charlotte

For the organization's first visit to North Carolina, the SWCA will find its 2003 home in Charlotte, the state's largest city and the second fastest-growing urban area in the United States. Named for England's Queen Charlotte, wife of George III, the "Queen City" has stayed true to its richly historical Southern traditions while embracing a progressive spirit toward the technological and cultural advancements that have transformed it from a textile town to the banking capital of the southeast. All this makes Charlotte a perfect setting for a conference with the theme "Making a Difference: Writing Centers and Change."

The history buff will get lost in uptown Charlotte's legends and monuments. A walk through the center of the city traces the route of Cornwallis's British troops, foiled by the Carolina colonists' "hornet's nest of rebellion," and passes by the regal St. Peter's Episcopal Church, where Jefferson Davis mourned Abraham Lincoln's assassination. The stroll leads to the aged Elmwood Cemetery, the final resting place for many of the city's Confederate soldiers as well as Stonewall

Jackson's wife, the highest-ranking black officer in the Spanish-American War, and the first female newspaper editor. Not far across town in the historic Dilworth area, bibliophiles can enjoy a meal in the house where Carson McCullers wrote *The Heart is a Lonely Hunter*.

In addition to remembering its history, Charlotte also remembers its roots. This is especially true when it comes to food and NASCAR racing. No trip here is complete without a plate of barbeque, a dose of soul food, and a trip to Lowe's Motor Speedway. Martha Stewart is rumored to have made The Coffee Cup, one of the oldest home cookin' joints in town, a stop on her dining tour, and world-renowned race team groups like Hendrick Motorsports and Roush Racing call the Charlotte area home.



The city of Charlotte at night.

The Queen City specializes in mixing history and progress. The NoDa arts district has revitalized crumbling mill houses to create a thriving community. A gathering place for independent spirits, NoDa is home to The Evening Muse, Charlotte's premiere acoustic music venue, as well as the choicest local art galleries and shops in the area. Art enthusiasts will also enjoy the Mint Museum of Art (the first art museum in North Carolina) and its sister, the Mint Museum of Craft and Design, both of which consistently host world-famous exhibits. Charlotte's newest piece of modern art is Concord Mills mall. One of the largest and most colorful malls in the region, Concord Mills offers over a million square feet of shopping experiences capped off with a movie theatre and restaurants for every taste.

The University of North Carolina at Charlotte looks forward to welcoming members of the SWCA to the great state of North Carolina next February. The conference will be held at the Hilton at University Place. An announcement and call for papers will be mailed to SWCA members and others in July, and the deadline for proposals will be 15 October 2002. ✨

Inventing the Writing Center

(or Roads Taken by Rebels with Causes)

Keynote Address, IWCA/SWCA
Conference, Savannah 2003

By Wendy Bishop,
Florida State University

Each semester, if I'm lucky, I invent the writing center by creating a version of it within my assigned classroom space in the Williams Building on the Florida State University campus. At some unpredictable point during the semester, three hours of writing classroom time become more precious to our registrar-convened but now familiar cast of characters. I can't predict when this moment will be. I can't force it. But I've learned to trust to it, to look for it, and in the process of writing this talk, to name it.

There is a moment each term when, together, we achieve a Writing Center state of mind.

Those of you gathered here today are familiar with this feeling. It goes with the territory of Writing Center and tutorial work, irradiating the best one-to-one and collaborative moments with a fine, furnace-like glow. Molly Wingate says that:

Aaron Retka, a tutor at Colorado College. . . calls it a writing center attitude that students get. As a result of our pedagogy, tutors and writers grow accustomed to being treated with respect, to being listened to, and to having the opportunity to respond thoughtfully. And they take their self-respecting attitude into the academy. The writers and tutors are more than ambassadors for writing centers; they are our emanations. They question, they ask to write drafts and to get responses, they request clearer assignments, they take on big ideas and want to collaborate, and they do the work. With their writing center attitude, they become collaborators in their own education, working to take on more responsibility for their own learning. And they are serious about it (Wingate 11-12).

Of course, this is a state of mind that classroom teachers also aim to nurture in student writers; we want to put the sun in their belly, to encourage them to care about writing—lifelong. When writing instruction works, craft sets the stage for art in a similar way: students are prepared to write to the best of their abilities. As with one-to-one tutoring, this happens best if writing students grow accustomed to being experts and to being treated with respect. They need to be listened to and to have the opportunity to respond thoughtfully. We want our students to take this self-respecting attitude into all their classes in the university; where they will *expect* to write drafts and to get responses, where they will *request* clearer assignments; where they will take on big ideas. If they become collaborators in their own education, they take on more responsibility for their learning. Is it always this way in classroom or writing center? No. Is it worthy work to make it more often so? Of course.



Wendy Bishop

April 2002. I'm ensconced in a student desk at the perimeter of the book-bag and paper-shuffling configurations of earlier arriving class members. It's a mixed-use day: one-to-one conferencing for the term's third paper or small group editing of final portfolio drafts of the term's first two essays and also an opportunity, if chosen, for class book groups, consisting of five members each, to discuss and plan their capstone project, a group designed and edited publication for which they specify their own audience and format, drawing as they see fit from the matrix of the fifteen papers group members have composed and revised for final portfolios across the term.

As part of my own contribution to our settling-in talk, I remind everyone present that we'll not be having class next week because I'll be speaking at a conference and they'll have this time to work on-line or in person on their group books. Two peer groups have folded together, their boundaries clear only if you know group membership. I have the impulse to shoo them away from each other, to separate them into more functional pods, but realize class hasn't officially begun, and these individuals are already working, noisily and fluently within self-defined and cacophonous orbits of talk. These writers are easily communal. When we discuss writing processes, they report on scenes of composing that include house and dorm mates, animals, visitors, family members, TV, radio, movies, meals, and other physical and emotional interrupters and contributors too numerous to catalog.

They are not writing in garrets. They are often writing on computers. Sometimes they are not writing at all but intending to write, later, after, eventually. Last time I checked it, Myers-Briggs survey data suggest my students are more extraverted than me. These and other observational generalities about US undergraduate college students can be confirmed and challenged depending on my institution or your institution, but all of us recognize that habits and disposition have a lot to do with the scene of actual writing and with the successful completion of student texts. We hear composing stories in process cover sheets, in peer group discussions, in tutorial sessions. And because of these narratives, we've learned to value reminders to evaluate writers' needs and individualize our pedagogy. Consider research like Margaret Tipper's. In "Real Men Don't Do Writing Centers," she explores the ways the young men at her boys high school view their writing center as feminized. This rigidifies their resistance to and stereotyping of the sort of help that might be offered to them (therefore, they decline it; and Tipper had to explore ways to offer a more competitive and directive pedagogy, one that would allow her clients to seek tutoring and at the same time uphold the center's and tutors' commitment to our field's noncompetitive and supportive ethos).

When Star leans over and repeats more loudly what she had just whispered softly to Alanna, part of another book group, "I *said* our book is going to be the best." I experience a sense of "all's well"—my class has finally gotten to the writing center time of the term.

Star smiles to take the sting out of her remark, so I refrain from a stuffy, teacher-centric Pollyannaish remark of "Can't they all be best?"

Star and Alanna, whom Star is teasing, already know this. Star is signaling commitment more than competitiveness.

More students arrive in my classroom. We're *all* sitting on the window side of one of the building's recently remodeled and newly wired rooms; if the classroom were a boat, it would founder and roll over as our combined weight yearns toward the open windows of North Florida spring. I don't teach in a computer classroom; as is probably true at most large state universities, we have limited access to these often promised as soon-to-be-universal (but always in the perpetually near distant future) teaching sites. The English department's two new computer

classrooms are dedicated, rightly I think, to first-year courses.

I've never rushed into computer classrooms anyway, being a late adopter of anything except that which helps me type out words. Still, I'm being dragged into the new and I'm nearer this year to up-to-date than in several years past because this room is provided with a multimedia console from which even I have called forth our course Web page, verifying assignments, sending a quick email to absent students, finding the data asked for during a small group discussion I have joined: "Is *predacious* a word?" "How do we find out who was president the year Alanna was born?" "Who invented the paper clip?"

It's taken me two terms, to feel comfortable doing any of this, although I know have the soul of an old-fashioned reference librarian: I like finding out answers now rather than later; I like being an aide to a group, facilitating its work. Having the room web-wired and access to minimal word-processing has unobtrusively helped me take on an even more facilitative role. Today as class swirls into its beginning, I invite Erin, Summer, and Star over to the console, open up Word for Windows and show them how to format their book project in columns by using basic word processing functions: even while reminding them that for this project, a paste up would be fine since I'm looking for content not art work, and Jason, when he gets to class can probably show them more efficient methods and programs for doing basic book design.

So far, then, on this azalea-bedazzled day, the classroom is a classroom is a classroom is not a classroom: it has evolved into an old-fashioned and temporary writing center, hosting multiple learning activities, supporting individualized and group instruction, providing student-centered and text-focused instruction, and meeting clients needs.

Like any center, it's not perfect, conceptually or physically. Despite the expensive remodeling efforts, the door to the classroom requires a full-body heave to open and has never been adjusted to allow dignified passage. In fact, the change from old building to new building is in many ways cosmetic: fewer coffee stains on new carpets and clean, scratch-resistant padded, molded-plastic desk chairs. The new white board requires dry ink pens; the fumes make me think I'll pass out:--surely writing never smelt so badly. A few weeks into my first use of the same, I wondered if this were intentional, a plot to wean me from my write-on-the-board ways into the miracles of the multimedia station. If I don't cave in soon and use the overhead projectors more, I'll poison myself with pens' fumes.

As you can tell, I feel a bit back-to-the-future about teaching in the new Williams Building. I still feel like I'm in someone else's classroom. The institution's. I still find the best moment in the teaching day to be that instant when peer works with peer on writing, and the writing scene starts to hum, and I stop thinking of scene and move into the dialogic moment.

What returns me to this or any other classroom is writing. Writing is all.

Colleen and Tony are talking about his third essay draft, due soon to full class workshop; they are focused especially on what isn't yet there in his draft, what he's struggling to convey. Erin and Star are conferencing on edits that they are suggesting on each other's portfolio drafts for second essays. Jason, who works as a campus newspaper reporter *has* brought his Powerbook to class and by now his book group members are gathered around his screen talking about how they'll send him JPEG files and by what date and time in order for him to compile a rough draft for the meeting they'll hold when I'm out of town talking to you. When Summer asks me another question that I can't quite hear, I move past a spare rank of desk chairs to enter her group's space, mentioning that my ideal classroom is yet to be built. "It would be like my elementary school home room of the late

1950s," I say, "My classroom would house my office and bookshelves. I'd live and work there. There would be four chalkboards and we'd all have access to the multimedia machine's codes. Maybe we'd write on the walls," I speculate.

Colleen starts listening and giggles. "Cubbies for our book bags?" she asks.

"Sure, there would be cubbies."

I suspect you've experienced similar "teaching-is-working" moments yourselves. But it wasn't until preparing to come to Savannah that I had the opportunity to explore the ways, for me, such moments are connected, inevitably, to my own past in writing centers and my reliance on a tutorial-oriented pedagogy. It's a funny fact—as in funny "strange," not funny "ha-ha": while I welcome my classroom resembling a writing center (and a central point of this talk is to argue that all classrooms should far more often than they do), I've never wanted writing centers to resemble classrooms-I-have-known.

Center pedagogy persists because it responds to college students' complex lives. It brings the university to them even as they come to the university. Lea Masiello reminds us that writing style matters because

College students are in the process of deciding what kind of person they want to be and how they want others to see them. They worry about how they sound in their writing just as they worry about how they look. They may feel afraid to take on any new voices or personalities in their academic writing because they fear making choices that will lead to failure. They may have developed voices that have worked in high school, and they will want to hold onto them like their favorite worn and torn jeans (60).

Complicate that picture with your own narratives of students creating writing personas, given the added challenges of a second language or a new dialect or while the first in their family to attend school away from home.

I teach on a semiresidential campus, and there, as elsewhere, students experience complicated and conflicting claims on their time. Jobs, on campus and off. Parties. Friends. Emotional highs

**Two roads diverged in a wood, and I —
I took the one less traveled by,
And that has made all the difference.
Robert Frost, "The Road Not Taken," 1915**

(Wendy Bishop opened her keynote address by reading this familiar Frost poem.)

and lows. They describe how they go to the library to use the banks of computers and then drift out again, perhaps before finishing what they should. Required to use campus email for Blackboard, many of them prefer their own independent accounts or have as many reasons for not checking our online discussion board as they still have for still not being able to bring physical drafts to a class editing session: someone is sick, someone's car broke down, someone got home late from spring break, someone's printer ran out of—choose one—paper, ink, electricity, energy—someone's modem or server is down.

INVENTING THE WRITING CENTER: Continued page 12

The Brits Meet the Yanks: A Transatlantic Encounter of Writing Labs

By Bonnie Devet, College of Charleston

This spring, the College of Charleston Writing Lab hosted a visit from two professors of the British writing lab Study Support at the London College of Printing (LCP), part of the London Institute, the largest art and design educational institution in Europe. By meeting with the American lab's peer consultants, Professor Margo Blythman (teaching-learning coordinator) and Professor Celia Bishop (study support coordinator) had a chance to explain the type of writing support provided by their own lab.

Of course, no two colleges or their labs are exactly alike, and cultural differences help shape any lab's distinctive identity. While the LCP works with students who are mainly in their mid-to-late twenties in specialized fields including graphic design, digital media, and photojournalism, the College of Charleston has an undergraduate population ranging in ages from eighteen to twenty-two taking classes in a liberal arts atmosphere. In spite of these institutional differences, the conversation between the Brits and the Yanks helped both labs learn about each other's way of tutoring writing.

Staffing. As explained by Blythman and Bishop, Study Support at LCP never employs peers; only professionals work with students. According to Bishop, "The faculty feel that they—unlike peer consultants—can give students the benefit of their experiences both in life and as teachers." Besides, using peers might imply the peers are trying to perform the jobs of faculty.

Surprised at this staffing, Chris Shockley, one of the American peer consultants, said, "That's a vital difference between our labs. Here, in the States, professors don't usually see us consultants as threatening but only supplemental. Perhaps this difference arises because on this side of the pond, the student and his or her professor seem more familiar, whereas over there, a more vertical relationship exists with the professor in the well-defined role of boss." Who works in a lab, then, reflects an educational relationship between faculty and consultants.

Services and Procedures. Given that only professionals work with British

students, the two labs would naturally offer different services. The British Study Support deals with time management, preparation for exams, using the library, "numeracy" (basic math), research and reading skills, and writing. It also supports ESL students and students with disabilities, including those who are learning disabled. The Study Support staff are jacks of all trades. The American consultants commented on this wider scope: "The British seem to combine advising, helping, and enforcing or motivating into their lab; ours, however, provides a specialized help-yourself-environment" (Ken Melton) where "we offer



Bonnie Devet's consultants and British colleagues, seated from left to right: Heather Richie and Chris Shockley, standing from left to right: Tamara Keith, Margo Blythman (London College of Printing of the London Institute), Kristin St. Germain, Bonnie Devet (director, Writing Lab, College of Charleston), Celia Bishop (London College of Printing of the London Institute), Katie Kastner.

on-the-spot help as students need it" (Kristin St. Germain). "The entire mentoring system," said consultant Tamara Keith, "seems so parental."

Working during what Blythman called "unsocial hours" (early morning, lunch

time) or even during “out-of-term times” (in-between semesters), the British staff first establishes with clients what will be the “priority piece of work” and determines how long it will be in words, not pages. Then, appointments are set up for the term. “If the student disappears, though, we would chase,” Blythman explained. “And I would ask him to give me his mobile number.” “It sounded like going to take a piano lesson at a fixed time each week,” said peer consultant Katie Kastner. Consultant Heather Richie said, “I liked some of the UK ways, such as getting to meet one on one with a professor who is not busy with other tasks.”

Training and Methodology. Because Study Support staff are all professionals, the rather common American pattern of using peers to help peers is, according to Blythman, “a big mystery. What we clocked is that for American labs, training must be crucial!”

So, Blythman asked the American consultants, “How does your training help you work with clients?” Emphasizing a key role consultants play in an American lab, Jamie Self replied, “Our training helps us see clients from the clients’ point of view. We watch videotapes and learn about the clients’ feelings. We also see how to translate information without the clients’ having to get someone else to translate what I just said.”

When working with clients, the British colleagues and American consultants realized they both use the same methodologies, what Ritchie called “informed suggestion,” as well as directive tutoring, as needed. There is a degree of difference, however, arising primarily because the British tutors draw on their teaching experience to help clients while American peers rely on exploratory discourse. Consultant Jessica Rivers observed, “The British Study Support seem to talk more and are probably more willing to give advice to students, but we do not give an answer. I want to hear what the clients have to say before I interact with them. I like to go ‘ah-umm’ to keep them talking and make clients listen to what they themselves are saying.”

Clients probably see the professional British Study Support differently than an American student would see a peer consultant. As Bishop explained, “A lot of students moan to us, treating us like mums.” At the College of Charleston, “We peer consultants are probably more like ‘sisters’ or ‘brothers,’ letting them discover for themselves what to say, keeping a delicate balance between telling and letting the clients find out for themselves” (Rivers).

Clients. It was not surprising to learn that on either side of the pond, clients vary little. How many American consultants feel as if the only help they can provide


some clients is to put Band-Aids on the papers? Or, in the vocabulary of the British, “With some students you feel all you’re doing is just sticking plaster.”

What about the student who writes a paper without an audience in mind, omitting vital elements such as transitions? Lamenting this type of client, Shockley explained, “I will need to ask questions about areas that are missing. Students always think we should be able to see exactly what they mean in a paper.” Bishop confirmed the existence of this same kind of client in Britain: “He expects us tutors to know what is in his mind even if it is not on paper. The client thinks he has a glass forehead.”

And, of course, there is (in British parlance) the “unconfident student”—he is a visual thinker, having no confidence in his writing. American consultants nodded in recognition, having worked with the same type of insecure writer.

Image. Dispelling the negative image of being only a remedial service, not a teaching element of a college, is a problem for both labs. To alter this image, the British colleagues use many of the same approaches used in American writing centers. According to Blythman, Study Support staff encourage the higher-level students (called “Masters students”) to come to Study Support; highlight the Study Support’s successes with students, such as a student who received “a distinction” in Masters; show European students that there is no stigma in seeking help with their English. They also ask students to recommend Study Support services to their peers, and they visit classes where students are just starting their course work.

Hearing that the British Study Support staff were going to meet with our lab, a peer consultant confessed that she thought they would arrive in their Oxford gowns, quoting every line from Shakespeare. The hands-across-the-ocean meeting destroyed this stereotype. The UK and US labs, though organized and staffed differently, use similar methods with clients to help solve some of the same types of problems. As Blythman noted, the transatlantic encounter was “a comparative learning experience.” Though no model can be transported wholesale from one environment to another, in the “open, honest, and fun encounter” (Kastner), both groups learned from each other, sharing cultural insights and bridging the great pond between us.

[With special thanks to the LCP Study Support Staff of Professor Blythman and Professor Bishop, as well as to the College of Charleston peer consultants Katie Kastner, Tamara Keith, Ken Melton, Heather Richie, Jamie Self, Chris Shockley, Kristin St. Germain.] 

The OWL's Nest

To Build an OWL or Not to Build an OWL: Issues in Conversation



By James A. Inman,
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For this issue's column, we've decided to debate whether or not all institutions should develop and invest resources in an OWL. Our purpose isn't to convince you one way or the other, but to model the sort of conversation you would want to have in your own institutional or organizational contexts about both the obvious and less obvious values of OWL initiatives. In the conversation below, James argues that all institutions and organizations need OWLs, and Donna resists despite seeing the value of OWLs.

James: To put it simply, every institution and organization must have an OWL, even if they never intend to put it into practice. Individuals who tutor in online environments improve in face-to-face tutorials because they have had to reinvent tutoring practices, rethinking their nature and values. Someone who tutors only face-to-face will become proficient and improve, but not at the same rate as someone who's had to do something quite different and figure out a way to do it successfully, always keeping writers at the center.

Donna: I agree with James that planning an OWL helps us rethink our writing center theory and practice. I also am one of those people more likely to share my writing via OWL than in person because of time and space restraints. I have benefited greatly from sharing my poetry with online tutors in Valdosta State University's center and discussing ways to strengthen my writing from the comfort of my own computer at home. (I make this point only to remind us that we may reach a different audience by taking our services online.) But I balk at the idea that

every institution should invest resources (mostly time and energy) in inventing an OWL if it isn't going to be used. I teach a 4-4 or 3-3 load every year in addition to directing the writing center, so I resist additional work, struggling currently to stay active professionally and to keep my focus on my students (the ones in my classes, the ones who tutor, and the ones who come to the writing center for feedback). While I support OWLs, the idea of building it regardless of whether I use it wastes too many resources for me.

James: I'm really glad that you raised the material conditions around OWL work. I agree that writing center administrators and tutors are already too busy and that adding something new would be unfair and arguably even insulting, draining resources they don't even have. I'm arguing, though, that building and training tutors for an OWL would be such a significant professional development initiative for all that it should *replace* something else if it can't realistically be added. If tutors are going to be ready for all the writing they're going to see in today's writing center, then they simply have to know how to build websites, design online educational initiatives, and more—all the things an OWL initiative would require.

Donna: I know that some writing centers, such as the one at Michigan State University, have moved to consultations on electronic media in addition to print texts. We haven't. Should we? Probably. Will we? Not next year. Valdosta State University has an OWL, but the OWL's creation is due largely to the efforts of Leah Cassorla, who designed the OWL, and Thomas Humburg, who helped Leah with the coding. This partnership allowed my university to develop a pedagogically sound OWL without taking up loads of time that I don't have. Am I lucky to have dedicated, knowledgeable consultants? You bet. Could I have done it? No way—at least not in the last two years. To agree with James, though, the tutors, the students in the training course, and I did discuss what we would want from an OWL long before we created one. We investigated online tutoring via email and chose not to continue that practice. Students in the tutor training class reviewed webpages as one of their assignments, looking for features they'd like us to incorporate. Thus, James and I agree in larger measure than I initially thought because we did think through the OWL before building it, and that process pushed us to think about our face-to-face practices.

James: I think we're actually getting closer. What you've done in introducing OWL planning sessions and including tutor training units on OWLs via transcripts is just the sort of thing I think is really valuable, and I hope others will follow your model as a first step. Given the position I'm taking in this conversation, though—which is becoming more and more reductive!—I'd respond that the next step

would be to include everyone in any OWL design process. While it might have made for much slower work if you'd have had all of your tutors work with Leah and Thomas, for instance, the gains could have been significant, whether we're talking about investment in the writing center, cohesiveness as a staff, or mutual respect for each other. Slower OWL, more overall program progress. This is the sort of thing I believe writing centers must do. Understand it'll be messy, understand it'll be uneven, understand it'll be frustrating and challenging all at once, but take that step, make that OWL investment.

Both: While we realize that this conversation is simulated, so inauthentic in some ways, we've built it from our experiences working with OWL practitioners across the country, and we do believe it is representative of the tough conversations that writing center administrators and tutors should have about any OWL concept. We encourage you to enter into such conversations honestly and openly, ready to share ideas and to listen to others. ✨

"Making a Difference: Writing Centers and Change."

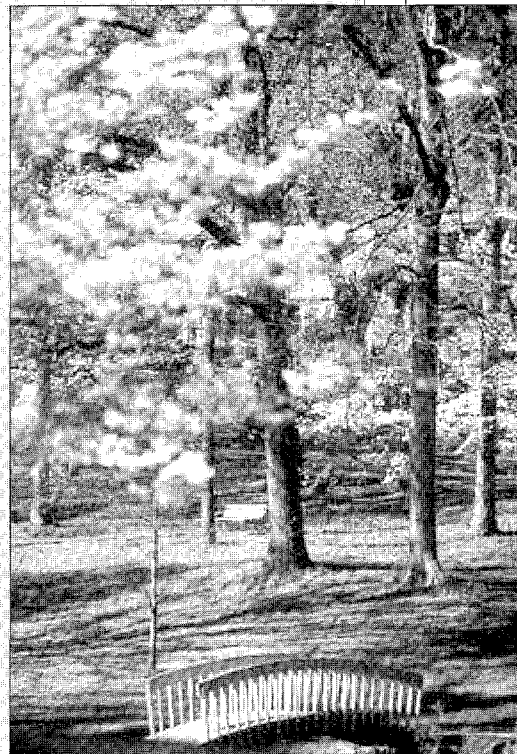
Annual Conference of the
Southeastern Writing Center
Association

13-15 February 2003

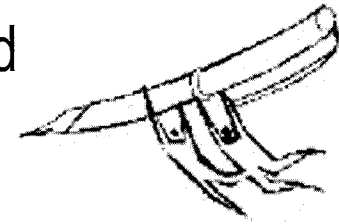
Hosted by University of North Carolina at
Charlotte at the Hilton at University Place,
Charlotte, NC.

An announcement and call for papers
will be mailed in July.

Deadline for proposals: 15 October 2002.
Conference director: Deanna Rogers,
drrogers@email.uncc.edu



What's the Point? Sobbing, Blowing and Testing the Point



By Peter M. Carriere,
Georgia College and State University

Dr. Wayne Glowka, a colleague at Georgia College and State University, publishes an interesting and informative column called "Among the New Words" in *American Speech*, the journal of the American Speech Association. Concerned mostly with new words that bubble up spontaneously out of the collective unconscious of the American cultural imagination, the column lists and defines words and phrases, mostly slang, that typically emerge from the cultural soup, gain a moment of topicality, and disappear. One such phrase is "starter marriage," a sharp-eyed and satirical comment on contemporary American marriage. A somewhat gruesome one, creative nevertheless, is "exit bag," which refers to the plastic bag used by Dr. Kevorkian's patients for euthanasia. These constructions suggest that, despite forces working to fix language in place and make of it a dead monument rather than something organic and forever in flux, other categories of expression—punctuation, for instance—may have acquired similarly interesting, perhaps bizarre definitions.

And it's true. In previous columns I have noted the following oddities on the pronunciation of the various "points":

From Ben Jonson: "A Comma is a mean breathing."

From *Of the Orthographie and Congruitie of the Britan Tongue* (1617):
"The comma is pronounced with a short sob."

From the OED concerning the virgule, a no-longer-used mark similar to the comma: The virgule represents "the verb to blow or to hum."

WHAT'S THE POINT?: Continued from page 9

But the point is that neither speech nor the written word, nor, it seems, the points used to reflect pauses in speech, remain constant. And so it occurred to me that maybe James Fenimore Cooper's offenses against punctuation rules may not have been so blatant after all. I have printed below five test items from T. M. Harris's booklet, *A clear and Practical System of Punctuation from 1797*. Please punctuate them according to your understanding of the rules of punctuation. I have printed underneath these five items the answers and the rules governing them, but they are scrambled in order to inhibit cheating.

Punctuation Test

Please write your name here _____

The book of Job is a poem full of the noblest and most majestic figures.

The joys of youth soon vanish like a pleasing dream.

An affecting representation of Orpheus lamenting his dear Euridise [sic] is to be found in Virgil.

A lad learning diligently soon becomes wise.

The generality of men make themselves miserable by desiring what is superfluous.

Correcting Your Punctuation Test

Compare your marks to the ones below and calculate your score. The test is worth 100 points. Take 13 points off for each comma not in the right place, and 9 points off for not having written your name in the blank provided.

Rule 15 "Remark": If there be an adverb, qualifying the participle, the comma is to be placed after it.

Example (Item 4): A lad, learning diligently, soon becomes a wife.

Rule 11: An adjective, with other words depending on it, may be separated from the rest of a sentence by a comma.

Example (Item 1): The book of Job is a poem, full of the noblest and most majestic figures.

Rule 20: A comma is not improperly inserted before a preposition, when the sentence is long enough to require a pause.

Example (Item 5): The generality of men make themselves miserable, by desiring what is superfluous.

Rule 12: A comparison, introduced by the adjective LIKE, and consisting of several terms, should be separated from the rest of the sentence.

Example (item 2): The joys of youth soon vanish, like a pleasing dream.

Rule 15: A participle, with a clause depending on it, is generally separated from the rest of the sentence by a comma.

Example (Item 3): An affecting representation of Orpheus, lamenting his dear Euridise, is to be found in Virgil. ✨

Ratings

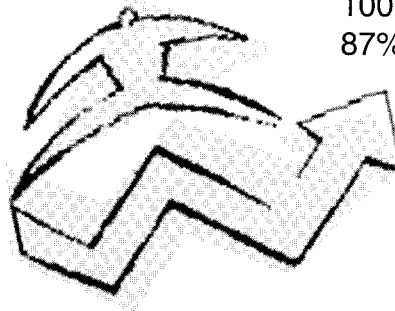
100% = You are a living fossil.

87% = You need human growth hormone.

74% = You fantasize about a balloon ride.

61% = You are a closet electric train buff.

Below 61% = You know what the point is.



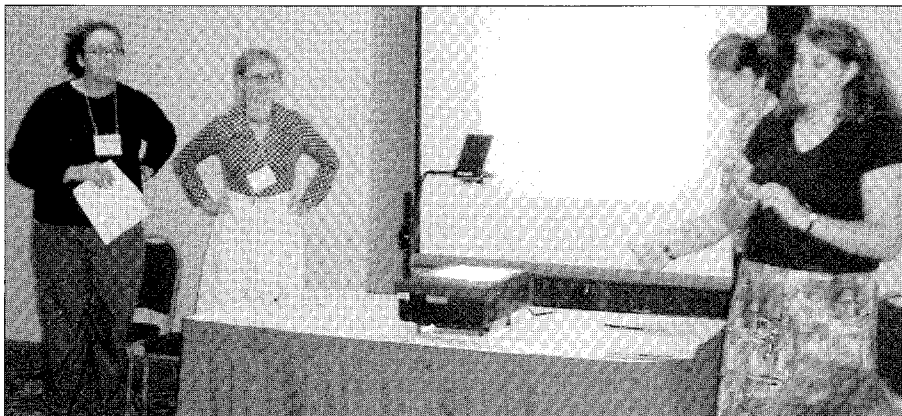
WANTED
**Director and site for the
SWCA Annual Conference 2004.**
*If you are interested, please contact
one of the SWCA officers listed on page 2.*

In the Garden of Fun and Writing:

Pictures from the 2002 IWCA Conference in Savannah



Participants discuss writing centers between sessions.



Syreeta Combs, Kate Reusser, Erin Pope, and Anne Progue answer questions from the audience.



Agnes Scott College tutors explain their research on perceptions of writing.



Christina Bourgeois talks about tutoring writing at Georgia Tech.

INVENTING THE WRITING CENTER: Continued from page 5

Enough of these narratives and I get the point: if my students aren't actively working on writing in the classroom, or at the writing center, it's likely they won't get much writing done at all. I can badger them or punish them, or I can focus on writing, extensively and intensively during all our course time together. I do this because they are my writing clients and they learn to write by writing. I do this because I'm concerned by my students' tendency to come to office hours less. I encourage them to double their drafting opportunities and broaden their writing community with visits to the writing center. Unsurprisingly, my writing students are likely to be spending more quality time with soap operas and TV and attending sports events or visiting bars than delving into invention exercises, research sources, and online discussion boards.

I say this not to gripe or to stereotype, though it sounds like a little of both, but to help recommit to instruction that might make a difference.

Susan Wyche, interviewing students about ten years ago reports that one of her case study students "takes five classes, works twenty hours each week, and spends six to ten hours per week on homework" (32); That's 15 hours in class and 6-10 out of class hours total on homework. Writing a few years later, Kathleen Yancey notes It's a truism that the student inhabiting our classes today don't look so much like yesterday's students (or much like us, either), literally and metaphorically. In the last fifteen years, the students on my own campus, for instance. . . have gone from working 20 hours a week to 50. (65).

I can confirm similar data for one rising freshperson: my eighteen year old daughter works twenty or more hours a week as she finishes high school this term. She appears to redraft her AP English essays starting at 11:30 the night before each draft is due. She's often distracted and in a rush and composing almost exclusively on the screen. I fall asleep too soon to clock her actual time on task but I can guess it is—at best—the average hour per draft that most of my students share in their composing process narratives. I'm beginning to guess that two to three hours per paper total writing time may be wishful more than actual.

Writing can't take place without writing. It should go without saying, but we dare not neglect to say so.

Writing students write in compelling and interesting and impressive ways, particularly given the fact that they spend less than adequate time composing (no matter how composing is defined; and some of you will remember the Arthur Applebee studies of long ago that suggested high school students spend mere minutes a day writing). This makes me most inclined never to squander writing classroom minutes; to devote them to the practices of writing. Thus, the peer editing sessions that my daughter Morgan's writing teacher trains her class to conduct have proved to matter greatly to my daughter's writing. The fact that Morgan has moved from being disdainful of assignments to proud of having accomplished them speaks a lot to the writing center frame of mind *her* writing teacher has inculcated: drafts, peer response, practices toward required essay exams, discussions of topics, minilessons, collaborative projects. It sounds terribly familiar but I'd argue it's not. Recently, I have been able to look broadly across 4Cs and its constituencies. It seems to me, as a field, composition keeps increasing our (needed) attention to issues of professionalization by decreasing our attention to practice. As a teacher-educator, I'm first to agree that practice and theory go hand in hand; as a classroom teacher I'm equally emphatic that we need to know more about what we're actually doing and to work out ways to do it better.

For these reasons, classrooms organized along writing center oriented lines of thinking—about writing and writers—are now more important than ever because classrooms—and tutorial centers—are *proving to be the primary locations in many student lives where writing actually takes place*. What goes around still goes around. As Harvey Kail explains:

What distinguishes writing centers in academe is their willingness and ability to engage student writers sentence by sentence, phrase by phrase, word by word, comma by comma, one to one, face to face. No one else in the academy can or wants to do this work, but everyone wants it done—now. Some things don't change (25).

If students are working more and studying less, if writing despite technological advances is still a time-intensive process of thinking at the point of recording that thinking, if our students year by year are writing fewer actual words under less and less optimal writing conditions, than writing workshop classrooms and writing center tutorials remain rare oases of composing.

By inventing the writing center within our classrooms (or reinscribing it there), we perform crucial service. If I allow my writing classroom to become the cultural studies discussion center that constructionist and post-process pedagogies leans towards, I contribute to a world where students *do* experience David Bartholomae's description of writing as an "act of aggression disguised as an act of charity" (595). It's a world where—primarily—the rich can get richer. Where you learn to write better if you know how to write already. Where the status quo is refined not challenged or complicated: that is, I know social pedagogies challenge the status quo but they do so more by talking than by writing. I'm translating Bartholomae's famous essay title today, because I think writing centers have presupposed and invented a far different sort of university.

If not everyone's classroom aims for a writing center state of mind, why does mine? I've long self-identified as a workshop writing teacher, a writing process advocate, a social expressivist. My "masters" are the same as those claimed for the scene of tutoring by Donald McAndrew and Thomas Reigstad in their recently reissued and expanded book *Tutoring Writing*: Murray, Garrison, Graves, Harris, Gibson, Atwell, Elbow, Newkirk. And what I've easily identified as a process-oriented pedagogy might be better described, I'm finding, as student-centered and tutorial, focusing on literacy and posited on collaboration—those threshold spaces where individual and social, process and product, meet and marry.

As a young teacher, I read all these writers on writing, and I practiced these practices fairly unreflectively. In her 4Cs exemplar award essay, "Centering in on Professional Choices," Muriel Harris traces her own rich writing center history from the 1977 CCCC convention that fueled the founding of the *Writing Lab Newsletter*, the *Writing Center Journal*, and the national Writing Center Association onwards, explaining

My professional entry into the world of writing centers involved neither hazards nor personal crises, but was a fortuitous event for which I am still thankful. But such a story can be interesting in that it may provoke questions for each of us: Do we choose our special areas of professional interest and research within the larger world of composition, or do they choose us? (429-430)

In her essay, Mikey mentions Lil Brannon and Steve North's essay "The Uses of the Margins," written a year earlier. Brannon and North offered their narrative answer to Mikey's question, bringing to light their own complex networks of professional affiliations. Exploring the ways these self-histories seem to erase themselves as we take on new roles and fold the past up into the dull pages of curriculum vitae, Brannon and North explain,

Within one year of being "away" from the writing centers we had both directed for years, most of the people teaching there didn't know we had ever set foot in one or knew its location. Those working within the writing center were unable to form alliances with us because they did not know we existed. We should not lose track of those individuals who have been shaped by and profited from their work in writing centers. Those who have become more "viable" to the institution are in a strong position to work in alliance with tutors to reshape the institution and inform others of the necessary work that is going on there. Without institutional memory, however, writing centers lose track of their networks of colleagues (10).

Perhaps at conferences like this we should be creating and donning "affiliative t-shirts" that offer the narratives of who we've read, where we've studied, what we've tried, how we've served, and what went into the distinctive brew of each professional self. Each shirt a night sky of personal, connect-the-dot constellations.

While reading Richard Miller's *As If Learning Mattered* and rereading Kathleen Yancey's *Reflection in the Writing Classroom* this month, I noted that both announced writing center and Writing Program Administrator affiliations and pointed to the way these affiliations influenced their current work. Working for 4Cs, I often found myself explaining my own past history with and therefore continued interest in and commitment to community-college teaching. Without my reminding you, you wouldn't know that I was a student-teacher in a master-teacher's classroom at Sacramento Community College, that I taught community college night classes, including one awkward stint teaching writing about *Hamlet* on a California air base; that I was enriched by four years working at Navajo Community College in the heart of the reservation. The first of those four years I ran a special services program—including a tutoring center—followed by another four years coordinating a writing center at the university of Alaska, Fairbanks. These experiences brought me here today. Roads I didn't know I was going to take took me to places I didn't know I wanted to go and returned me to places I wouldn't have predicted I might be.

In fact, we need roads, choices, options, paths, alleyways, because teaching requires as much time as writing (and our lives have the same distractions as our students' lives—that's why they're called lives). We deserve time, space, and professional leisure to learn how better and better to do this complicated thing called teaching writing. Perhaps we need a slow teaching and writing movement to mirror the slow food movement (those of you who are an *Utne Reader* sort of "the 1970s are with you forever" sort of individual will know to what I'm referring).

Do we choose our special areas of professional interest and research within the larger world of composition, or do they choose us? Both/and.

My introduction to process pedagogies took place when as a first time GTA hired as an after-thought without benefit of the three day training orientation offered earlier that month, I was told to read *Writing Without Teachers* and make an appointment with the director of composition to discuss it. Accident or opportunity? Both/and.

As a first-time instructor at Northern Arizona University with training primarily in creative writing, I taught a 4/4 composition load in a program directed by Sharon Crowley and made best friends with the M.A. students sitting alone in an relatively unvisited, single, office-sized writing center: desk, two chairs, awaiting writers and their writing. Few tutorials took place in that nascent center, but we novice teachers talked a lot about tutoring and teaching. Accident or opportunity? Did I choose the road or the road choose me? Both/and. (See also "Heart of Gold").

I arrived at Indiana University of Pennsylvania and studied composition theory under the guidance of Don McAndrew just when he first published his NCTE TRIP booklet *Tutoring Writing* with Thomas Reigstad. I learned to train peer groups and peer tutors from that book and from Muriel Harris' *Tutoring One-to-One*. Accident or opportunity?

Brannon and North's observation about obscured affiliations reminds me that the new GTA in my English department who is working in the Reading Writing center will have no sense that I'm a potential ally unless I make the effort and tell him so. Nor will he know that my just retired feminist colleague

once ran the writing program, nor that she was preceded in that position by the now director of the American Studies program. Neither that new GTA nor I will have the opportunity to alleviate the loneliness of the academy unless we seek out academic kin, map our affiliations.

A Writing Center State of Mind

Reflections during the Keynote Address of the IWCA Conference in Savannah, Georgia, 12 April 2002

By Jerry Mwagbe, Atlanta Metropolitan College

I think I want to write,
But my ideas just don't seem right.
I stop between brainstorming pauses, to
hear Wendy speak—
"Rebels with Causes!" I am dying for
collaboration,
But somehow the environment offers no
cooperation.
I see tutors, but cannot be tutored;
I see writing centers directors, but cannot
be directed;
Constructionist, feminist, Socratic or
didactic
Minimalist, expressivist, current
traditional rhetoric or dialectics.

Which way?

Now through my mind two thoughts fly.
The rebel in me takes the one less
applied.
Yeah, it's the Art of Writing Centers
keynote at the Marriott
Oh, did I pay my bill to Fingerhut?
It's good to allow the mind to sometimes
wander,
Like Lionel Richie's wandering stranger!
But, now I must return back to my art on
writing centers,
As I sit on the balcony overlooking the
Savannah River.

Way back, at least three decades or so
When American higher ed was on the
down low,

Writing centers appeared like an unknown
brand of biscuit,
But now we are the smoothest in the academic
district.
'Cause whenever we WC folks hit the scene,
Our colleagues and bosses turn a shade of
green.

We're critical thinkers and indeed pretty
smart.
We're a collage that makes a dazzling world
of art.²
Don't allow our high esteem to make you a
hater,
'Cause we're nothing but sheer motivators.
Since you can't beat us, please join us,
'Cause we're taking the world for a ride on
the WC bus.

You see, we're international,
And without doubt, multidimensional!
Now that I've used the thought less applied
Seems like I've run out of thought supply.
But it doesn't matter whether I write another
line,
'Cause this art is about "A Writing Center
State of Mind."

Notes

1 Lionel Richie's hit song "Wandering
Stranger."

2 The rhymes are a paraphrase of lyrics from
Andrew Lloyd Weber and Tim Rice's *Joseph
and His Amazing Technicolor Dreamcoat*.

Writing about the loneliness of the WPA, Laura
Micciche argues that,

Loneliness can function as a seedbed for
disappointment, the experience of feeling
dispossessed of power, agency, and the capacity
to make a difference. It is not only common to
experience disappointment in academia or to
witness the disappointments experienced by
those around us, but also to become
accustomed to, even, to *expect*,
disappointment, so that intervening in the
conditions that create it often becomes
unthinkable (Micciche 447).

Today I'm speaking to the choir. Most of you here
have experienced the contradictory moments of writing
center life. You've struggled to become more "viable"
and visible without selling out or going silent. You
feel the kinship of tutors, clients, listservs, and
conventions, but you also feel the pressures of
professional loneliness at every turn. Rightly, you
may feel that you do the most important and least
well-regarded work in the academy. From a past where
writing centers were considered only or truly remedial,
beyond viable and visible, off the spectrum, you have
entered a present where you can congregate at a
convention five-hundred or more strong to champion
and advocate literacy across the curriculum.

But there's still the flash of recognition when Lil
Branon and Steve North describe how back then: "We
were often seen as working with 'remedial' students,
and colleagues would sometimes speak to us more
slowly and more loudly, projecting their images of
these students on us" (Brannon and North 9).
Back then imbues right now. Way leads to way. You
have felt oxymoronicly invisible *and* instrumental.
Careers are still a combination of chance *and* choice
but the proportions of each have changed to the degree
that we can point to choice as often as to chance
(whereas in the dawn of the IWCA, chance was the
better part of valor). My goal today is to open up a
space for everyone here to discuss the roads they have
taken to arrive at this conference together and to think
of where they'd like to travel next.

For example, consider the roads being traveled by all
our former clients. Their stories of *being tutored*
would offer us great insight into our profession. These
individuals represent an enormous untapped writing
centers alumni association who could tithe to a story-
endowment via testimonial. Instead of a "Got Milk" ad

The 2003 SWCA Achievement Award

The Southeastern Writing Center Association Achievement Award is presented annually on a competitive basis to a member of the association in honor of his or her outstanding contribution to the writing center community.

Eligibility

Any member of the SWCA is eligible to receive the award.

Process

To nominate an eligible candidate, send a short letter of nomination to the address below. The nominator is also responsible for informing the candidate that he or she has been nominated.

The candidate should submit supporting documents, which may include letters of support from students, tutors, faculty, administrators, or colleagues from other institutions; syllabi; publications; local writing center materials; etc. to the address below by **15 December 2002**.

Nominations and supporting material should be sent to
Jennifer Liethen Kunka, SWCA Awards Committee
Department of English
Francis Marion University
P. O. Box 100547
Florence, SC 29501-0547
jkunka@fmarion.edu




A committee of SWCA members will review the nominations.

Deadline for Nominations: 15 December 2002

The winner will be announced and presented with the award (a nifty plaque and a check for \$250) during the 2003 SWCA Conference in Charlotte.

Awards Committee

If you are interested in serving on the committee that reviews the nominations, please contact Jennifer Liethen Kunka at the above address or call her at 843-661-1520. 

INVENTING THE WRITING CENTER: Continued from page 13


campaign, I begin to imagine a "Got Tutored" campaign. I've been tutored. Many of you have been tutored. Athletes, businesswomen, lawyers, politicians, artists, and electricians and campus administrators have been served. Think of the number of tutored individuals have exited the support centers who affiliate with our regional and national—now international—associations. Think of them: you pass them at the post office, in the restaurant, in the grocery store: a well-tutored former (or current) writing center client. How might we reconnect with some of these individuals and recirculate their stories? How can we encourage former clients to become current allies. How can we cultivate their support: across the curriculum, across the state, across the country?

The arts of writing centers—activities and ethos—have shaped me as a teacher on every level, consciously at times, more unconsciously at others. To make these tacit influences explicit would suggest ways that centers can continue to inform the crucially important, day to day, practices of teaching writing; would suggest ways we can make stronger arguments for supporting writing center practices across the university.

It's not all rose-colored glasses (or classes) for me. Sometimes my students and I don't achieve a writing center state of mind. Some terms, weeks, days, it's more about dark shades and slouching or vacant stares and automaton, because-you're-making-me-be, good citizenship: Corinne Agostinelli, Helena Poch and Elizabeth Santoro remind us

Since peer tutoring is an interaction between human beings, each with their own ideas and experiences, the potential for conflict is always present. Perhaps the writer has chosen a subject that is particularly close to his heart, so much so that he is unable to look at the writing objectively. Or perhaps the writer has particularly strong feelings about the subject she has chosen, making it difficult or even impossible for a tutor to work objectively with the writing (17).

Writing centers are, of course, both: sites of growth and sites of conflict. Writers are conflicted and through resolving some of those conflicts they improve their art. And writing center work is never done and will continue to challenge: "I have insisted on seeing every educational program as being the product of a series of complex, contradictory, compromised, contingent solutions whose permanence is never assured" (8) claims Richard Miller. And I pair his observation with that of Kevin Davis, a graduate school colleague, long-time writing center director and friend who emailed me concerning the Frost poem you have been humming while I talked: "The road doesn't matter; the roads are the same. It's the taking that matters."

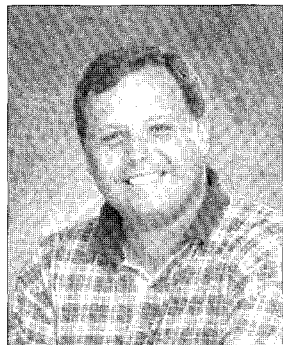
And sharing the stories of the journey as we continue to do here in Savannah. 

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Letter from the President

By James Inman,
University of South Florida



I'd like to begin this column by inviting you to join me in thanking Marcy Trianosky, Sonja Bagby, and everyone who served the SWCA so well the past two years. It is an unenviable task to try to follow such excellent leadership, but I know the other new officers, board members, and I are ready to do our best.

In these next two years, I hope we'll accomplish many things together, but especially do strong work in five areas identified in early discussions among the new officers and board:

Membership expansion: working to reach more writing center colleagues in K-12 schools, community colleges, and historically black colleges and universities, as well as encouraging the involvement of anyone at any level with an active interest in supporting writers, whether they're involved with a writing center or not;

Awards program expansion: continuing to offer the SWCA Achievement Award and adding awards for tutoring excellence, as well as increasing the public presence of all awards by developing news releases and other informational materials;

Online presence expansion: expanding the current website to include a directory of SWCA members and their writing centers, as well as developing an interactive membership management tool and creating an SWCA announcements elist where members can get the latest information about the organization;

Organizational issues review: reviewing existing processes and procedures for SWCA and recommending changes to ensure the organization's continuing success and to facilitate its future growth; and

Organizational evaluation: developing an evaluation system for both the annual conference and the organization at large designed to improve and strengthen the SWCA.

We'll have initiative teams in each of the five areas, and the teams will include officers, board members, and volunteers from the membership. If you'd like to volunteer and contribute to a team, please email me as soon as possible at jinman@english.cas.usf.edu. These teams will be their strongest when they represent the full breadth and diversity of the SWCA.

Whether you're ultimately interested in volunteering or just want to share an idea, please feel free to communicate with me and any of the other officers and board members. We're here to join you in advancing SWCA and the writing center profession. ✨

A handwritten signature in cursive script that reads "James".

From the Editor: Continued from page 2

On the cover of the Agnes Scott College Center for Writing and Speaking handbook, I reproduced a map of the college and marked the new location of our facilities in the library at the actual center of our campus. Writing centers are aptly named: we are at the center of education with connections reaching to every corner of the campus and of a student's life. The topics, ideas, and insights presented formally and informally in Savannah made that point perfectly clear.

With that in mind, let me invite all of you to think about contributing your writing center views to *Southern Discourse* in the coming year. We want this publication to be the center of the life of our regional organization. In order to accomplish that goal, we need your ideas, opinions, research, and creative responses to writing center work. We need your writing. Isn't it time for you to put yourself at the center? ✨

the three issues of *Southern Discourse*, published in November, March and June (approximately). Institutional memberships will be issued under one name, with three copies of each issue of *SD* mailed to the contact person for use by members of the writing center included in that institutional membership.

Voting status will be conferred on any member of SWCA during the fiscal year in which such members are eligible, whether such a member holds an individual membership or is a member of a writing center staff with an institutional membership.

Because of some confusion in our membership records, the board agreed to provide membership for one year Fee of charge to anyone who believes he or she paid membership dues in the last two years but did not receive full membership benefits. If you experienced any confusion in your membership status during this time and believe you are eligible for a one-year membership, please contact the SWCA Treasurer, Karl Fomes, karlff@usca.edu.

The board hopes that these new guidelines will help us provide the best service possible to our SWCA members. Please let us know if you have any suggestions for improving our membership procedures.

SWCA Membership Application 2002-2003

Name:

Center or Department:

Institution:

Mailing Address for copies of *Southern Discourse*:

Telephone:

Fax:

Email address:

Writing Center Website URL:

- 2002-2003 Individual \$15 2002-2003 Institutional \$25

The membership period extends from 1 July 2002 to 30 June 2003
Mail application with check to:

Christina Bourgeois, SWCA Secretary
Georgia Institute of Technology
School of Electrical & Computer Engr.
777 Atlantic Drive, Van Leer Building
Atlanta, GA 30332-0250



Membership Guidelines Streamlined

By Marcy Trianosky, Hollins University

At the April meeting of the SWCA board in Savannah, a detailed discussion was held regarding the strengths and weaknesses of current membership recordkeeping practices and policies. The board voted to place the following guidelines into effect immediately.

SWCA membership periods will now be determined in terms of fiscal year rather than calendar year. SWCA's fiscal year will begin July 1st and end June 30th.

If your membership dues are received by December 30th, you will be considered a member of SWCA for that fiscal year. For example, if your dues are received by December 30, 2002, you will be considered a member for the 2002-03 year. This means that if you choose to pay your dues as part of your registration for the annual SWCA conference (usually held in February), and you pay on January 15, you will be paying ahead for your membership in the coming fiscal year. For example, members who paid dues at the April 2002 conference in Savannah have prepaid their membership for the 2002-03 fiscal or academic year.

All members whose membership expires at the end of the 2001-02 academic year will be notified at the end of the membership period.

Membership dues will be as follows:

\$15 individual membership (one copy of each issue of *Southern Discourse*)

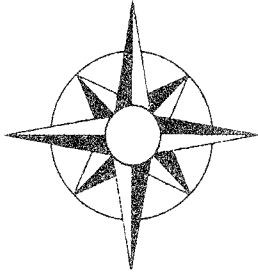
\$25 institutional membership (3 copies of each issue of *Southern Discourse* per institution)
To prevent returns, multiple copies of *SD* for institutional membership will be sent in the name of the director of the writing center.

Individual SWCA members and the staff of writing centers with an institutional membership will receive discounted registration rates for the annual SWCA conference as part of their membership privileges.

All members paying an individual membership are entitled to receive one copy of each of

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Southern Discourse

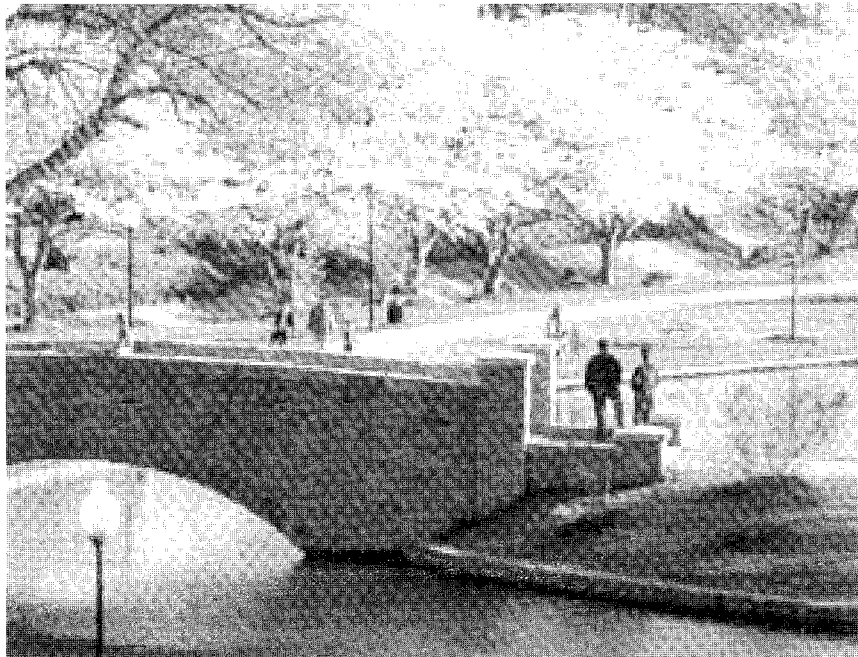


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Making a Difference: Writing Centers and Change

SWCA Annual Conference, 13-15 February 2003,
Charlotte, North Carolina



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