Session A   Sat 11--12:15 (75 minutes)

A1   Artists in Counterpoint

Jenna Baddeley, Leslie Johnson, Nicola Hildebrand, Zachary Netzer, and Sol Kim   Rhode Island School of Design

no equipment

The RISD Writing Center's peer writing tutors will present an interactive slide and video show depicting student artists who write about their art. The artists will use narration, essays, poetry or script to describe their works in glass, illustration, ceramics, sculpture, furniture, jewelry and light metals, textiles, animation, film, painting, apparel design, graphic design, industrial design, landscape architecture, interior architecture and architecture.

A-2   Resistance is Futile! Collaborating with the Reluctant Student.

Tammi Labrecque, Megan London, Jason Moore, Mark Mercier, Harvey
Kail   University of Maine

no equipment

As we've experienced, some students don't particularly want to come to our Writing Center, but for various reasons they feel obliged. Frequently, their lack of engagement in the tutorial is an underlying barrier to the collaborative process on which many writing centers are based, including our own. In our round table discussion, we will seek to involve participants in identifying different kinds of resistance, in exploring the (sometimes hidden) meaning of that resistance, and in offering possibilities for effective collaboration.

A3   The "Other" Student Writer: Focusing on Tutors as Students in the Writing Center

Casie Harbin, Graci Hartman, Derrick Strong,   Columbus State University

no equipment

Peer Writing Consultants tackle issues of self-identity and regulation. Becoming a tutor marks an exciting change in one's status as a student. Tutors are "special" kinds of students and they have important ideas regarding the maintenance of standards in the Writing Center.

A4   Learning How to Play, Part II: The Creative Arts and the Writing Tutorial

Linda Miller, Monica Stufft, Lisa Kremen, Megan Martinez, Katie Pierce
Muhlenberg College

no equipment

Last year at the NCPTW Conference at Penn State, we gave a workshop on how to weave the visual arts, music and dance, into a writing tutorial. This year, we will offer part II. After a brief presentation on the problems we face in our Center as more and more students seem uncomfortable with our "talking" writing tutorial, we will give a workshop on how to weave two art forms -- the visual and dramatic arts -- into a writing tutorial conference.

A5   "Pump Up the Volume": Helping a Writer to Use their Own Voice

Amanda Moore, Leigh Zanetti   Penn State University

no equipment

As tutors, sometimes we may find it hard to tutor writers, and not make their writing conform to our styles. We also may find it difficult to tutor writers who lack a strong voice in their papers. Peer Tutors from Penn-State University would like to invite you to join in a fun activity to help you "Pump Up the Volume" of your tutees voice.
panel discussion

A6   Tutoring ESL Students: Observations About Our Practice

Susan Blau, John Hall   Boston University

overhead projector

Tutoring ESL students provides a variety of challenges--and rewards--that often differ from those with native speakers. We have been exploring the dynamics of our sessions with ESL students by analyzing transcripts of sessions. We will talk about our initial observations and do a short workshop in which we join with the audience to discuss a sample transcript.

A7   The Power of Multi-Sensory Learning: Simple Tools for Tutors

Kelly Lockmer   Ulster County Community College

overhead projector/white board

A multi-sensory approach to tutoring utilizes the brain's many methods of storing information to enhance the depth and efficiency of learning. Multi-sensory learning is active and flexible. Several multi-sensory techniques--appropriate for students at all levels of ability, including non-native English speakers--will be demonstrated.

A8   Anything Goes?

Angela Cannon, Jess Abston, Mike Bates, Chris Long, Marybeth Maney, Jackie Ogutha, Erin Rogers   Colby College

vcr

In the musical "Anything Goes," Reno, a spirited nightclub singer, comments on changing times: "Good authors too who once knew better words/Now only use four-lettered words,/ Writing prose,/ Anything Goes." Now that we are living in an advanced technological and increasingly pluralistic society, anything seems to go in writing. As tutors, how can we help writers improve when the guidelines are continually changing? We invite you to join us in discussion, framed by film clips and music, on tutoring in a time when there is no longer one correct style.

A9   Tutoring Personalities: Using Self-Awareness to Enhance Peer-Tutor Interaction

Erica Griggs, Rosalyn Collings, Natalie Thompson   Brigham Young University

white board/LCD

Our focus in the tutoring world has traditionally been on the needs of the student being tutored. However, since tutoring is a two-way interaction, we ought to find a balance between awareness of ourselves as tutors and of the students we're tutoring.

Session B   Sat 12:30--1:20 (50 minutes)

B1   I think, I feel, I believe: The Undermining of Authority in Woman's Writing

Becky Campbell, Sonya Black , Jo Smith   East Central University

no equipment

As tutors and writers we have been trained to like strong assertions with ample support. Our eyes stumble across phrases, such as "I believe, I think, or I feel." We invite you to explore the concept of a women's style of writing, and what that means for us as tutors.

B2   Familiarity Breeds ??? Do We Want to Foster Long Term Relationships Between Tutors and Writers?

Marylou Gramm, Courtney Martin, Anna Skubikowski, Megan Robertson
Barnard College

no equipment

Tutors at Barnard wish to examine the value and the potential problems of sustaining an on-going working relationship between a tutor and a writer. We will draw on anecdotal evidence in order to consider the benefits that develop out of long term work in comparison to the difficulties that ensue when, over time, writers become too dependent and consequently assume a hierarchical dynamic.

B3   The Text of Technology: How Email Affects the Writing Tutoring Relationship

Allison Killingsworth, Kelly Kinney, Candace Stewart, Laura Schmidt Ohio University

no equipment

This panel discussion describes how one writing tutoring program has used email contacts to help build personal loyalty and more lasting relationships between the tutors and their students. The workshop includes information about the successes and failures of using email in this way, and asks for others' experiences with this technology.

B4   Writing Across Continents: Writing Centers in Europe

Valerie Murrenus and David Haynes   Marquette University

no equipment

Are writing centers used in Europe? If European Universities have implemented writing centers into their university services, we will assess those centers according to the general effectiveness of the writing center, the strengths and weaknesses of differing programs, and the difference between European and American centers. If, however, they do not have writing centers, we will explore the logistics of the general education systems to determine if and/or how writing centers could be integrated/implemented.

B5   Recurring Assignments in Writing Center sessions: If ignorance is bliss, what is knowledge?"

Jason Hackworth   Denison University

overhead projector

Are tutors with too much knowledge a danger to their tutees? Can a student get shortchanged by a tutor who already knows the assignment, professor, or text? In this presentation and discussion, the presenter and audience will discuss these and other questions concerning the effect of the tutor's prior knowledge in the writing center session.

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B6   Internships, Peer Tutoring, and Beyond

Susie Waterstreet, Eliza Young, Josie Huzinec, Amiena Mahsoob Penn State University

overhead projector

We are interested in exploring the role internships play in the work of our audience and in our own work, both in the Writing Center and out in the workaday world beyond academe. We will invite tutors to share their internship experiences and network with other tutors for opportunities; we will also bring the show-and-tell sharing into a larger discussion of how tutoring skills and other things a tutor learns in a writing center can enhance a tutor's future.

B7   Active Learning in the Writing Center

Janet Reit, Jean Kiedaisch, Sue Dinitz   University of Vermont

overhead projector

In this workshop, we consider practices that involve active learning for both tutor and student writer. Jan discusses "The Tuned-in Tutor," active or tuned-in because of attentive listening, while Jean and Sue focus on how taking time out for writing during sessions can engage students in active learning. The workshop involves audience participation and discussion throughout.

B8   Writing as a Performance: Applying Performance Psychology to the Writing Conference

Scott B. Raab, Jennifer Gordhamer   Brigham Young University

overhead projector/white board

Viewing writing as a performance allows principles of performance psychology to be applied in the peer tutoring arena. By separating performance from self-worth, tutors' comments can be more objective and students can have more realistic expectations for their writing.

B9   What is the Point of Your OWL?

Jon A. Brammer University of Wisconsin Waukesha

lcd/white board

In many modern writing labs, the mad rush to incorporate computer technology often manifests itself in the form of an on-line writing lab (OWL). What is the real mission of the OWL? How can we tell if they are doing anything? What should be the focus of current OWL practices?

B10   Weave Your Own Web

Carla Sanders, Cheryl Scott, Shelly Johannsen   Butler University

lcd/white board

Come surf with us as we show you the latest in Butler University web design. Whether you want info on the newest tutors in our Writers' Studio or want to look back in time at some of the world's earliest writers, we have it all on our newly designed website.

Session C   Sat 3--4:15 (75 minutes)

C1   Inter-Tutor Talk: What Happens When Tutors Talk with Tutors

Rebecca Yearsley, Emily Brown, Lisa Younkins, Kurt Bouman
University of Pittsburgh at Johnstown

no equipment

Over one year, our campus's writing support changed from a model in which tutors worked in isolation to one in which tutors work together. We found that the ability to talk with each other, formally and informally, makes a remarkable difference in the tutoring environment and in our tutors' experiences.

C2   Coming or Going?: The Challenge of Attracting New Student
 Writers to the Writing Center

Jennifer Johnson, Liza Welch, Keisha Wells   Columbus State University

no equipment

Presenters will address required student visits and writers' workshops as tools for promoting the Writing Center. This session will also include a discussion of student resistance to the Writing Center and introduce ways that we can meaningfully meet the diverse needs of students.

C3   Ideas, Conversations, and Directors: Building Mutually-Beneficial Relationships Between Composition Curricula and Writing Centers

William J. Macauley, Jr., Jeff Hayes, Rick Gianni, James Salvo   Purdue University Calumet

no equipment

It is often difficult for writing centers and writing programs to work together successfully, but both benefit from such collaborations in the improvement of student writing and institutional verification of their academic necessity.

C4   Scientist Playtime: The Art of Designing Graphical Elements for Technical Documents

Jami Ricard, Justin Greenough   Worcester Polytechnic Institute

no equipment

This workshop will arm tutors with the skills needed to help students present technical or scientific data visually. Rhetorical methods for effectively designing graphs, charts, tables, and diagrams will be addressed. There will be a strong focus on translating raw data into a clear visual message without loss of meaning.

C5   Addressing Burnout in the Writing Center

a) From Burning Out to Chilling Out: How to Stay Gresh When the Heat is Always On

Laura Malick, Matt Levendusky, Kwesi Dash, Ariel Gorzinsky   Penn State University

Some tutors burn out after a few semesters or years, while others stay fresh no matter how many years they tutor. We will explore the issue of burnout in an interactive discussion with the audience.

b) The Writing Fellow's Dilemma: The Professor Needs Me, but I Need a Break

Michelle Niestepski, Erica Wark, Christine Braun, Lauren Sciacca Merrimack College

The demands on a writing fellow te read all class materials, attend class, and work individually with each student in the class makes for a rewarding but exhausting tutoring experience. Tutors will discuss with the audience strategies that alleviate the stresses of being a writing fellow semester after semester.

C6   Walking the Campus Tightrope: Building Bridges While Respecting Boundaries in the Writing Center

Tarez Graban, Megan O'Donnell, Bryan Rice, Jessica Echard   Marietta College

overhead projector

In striving for constructive writing center practices, how do we best distinguish between the "bridges and the boundaries"? It seems fundamental to recognize the differences between the two, but there can be many factors--some of them campus-specific and others "industry wide"--that hamper facile distinctions between the helpful and the hurtful in our efforts to reach student-writers.

C7   Yo quiero help: Approaches to Tutoring English as a Second Language (ESL) Writers

Jennifer Ritter, Kelly Jean Norris   Indiana University of Pennsylvania
Jamey Nye, Cosumnes River Community College

overhead projector

ESL students bring different cultural backgrounds, writing experiences, and English language proficiency to the English writing context. This presentation will (1) Provide background information on Second Language Writing and ESL tutoring, (2) Identify participants' concerns and questions about tutoring ESL students, (3) Discuss strategies for responding to student samples of ESL writing, (4) Encourage participants to reflect about how to approach future tutoring sessions with ESL students.

C8   The Bermuda Triangle: When Communication Gets Lost

Lisa Wescoat, Kristin Oates, Amy Agarwhal, Becky Nuhfer, Ben Bower, Katie Burke, Carrie Ann Lego, Michele Loring, Kate Marsters   Gannon University

vcr

Have you ever had a tutorial session straight from the X-Files? Or had a report form disappear into a black hole, never to be seen by a professor or reviewed by a student? Or felt like you had entered a time warp when reading an assignment sheet? Our

presentation will help you navigate through baffling channels of communication in the Bermuda Triangle that sometimes opens up between students, professors, and writing centers.

C9   Consequences of Poor Communication: The Writing Center and the Blame Game

Christine Beaudoin, Melissa Kendall, Melissa Mancuso, Jean-Paul Nadeau, Shannon Naujock, Dan Pennini, Elissa Schlumpf, Courtney Zullo   Bryant College

easel

MTV's courtroom-oriented show, *The Blame Game*, will serve as the premise for our dramatic presentation. This session will enact a court case based on a student who receives an unsatisfactory grade on an essay after visiting the writing center. We will show that the students, the tutor/consultant, and the professor can be quick to blame someone else. The audience will play an active role in this session--as the deliberating jury.

C10   Writing Beyond the Curriculum: Expanding the Mission of the Writing Center

Renee Casavant, Jay DeLisle, Kevin Rivenburg, Angela Rosetti, Ellen M. Taylor State University of New York at Cobleskill

lcd/white board

Writing Centers have evolved to accommodate a variety of student writers and needs, within disciplines and across the curriculum. In this interactive presentation we will discuss the benefits of celebrating "non-academic" writing through an on-line journal linked to the Writing Center, where students can publish their poetry or other musings they wish to share
with the college community.

Session D   Sat 4:50--5:40 (50 minutes)

D1   Changing Notions: The Importance of New Student Orientations to the
Goals of the Writing Center

Presenters: Julie Naef, Sean Lavigne, Stu Byer, Dia Siraki, Drea Zidek

In order to change the notion that the Writing Center as a fix-it shop, new students who
want to utilize the Center should go through a brief orientation outlining the goals of the
Center. Emphasis in this orientation should be placed on the role of the Center in the
writing process, collaboration, and writing for an audience.

D2   Writing Center as Training Ground for Future Teachers

Veronica Aparicio, Melissa Martinez, Teresa Powell, Priscilla Martinez, Victoria Brigham,
Rebecca Day
University of Texas Brownsville/Texas Southmost College

vcr

Tutors speak on how work in the writing center has helped
them prepare to become teachers. The tutors on the panel are current and
future teachers at the elementary, secondary, and college levels. They will
speak about the importance of their writing center work to their teaching
careers.

D3   In the Middle: Negotiating the Space between Teachers and Students

Liz Voltman, Margaret McCann Montclair State University

no equipment

As we have found through working with students at the Writing Center at Montclair State
University, there is a need for more public discourse about the conflict between teacher
expectation and student discontent. We contend that if there was more open
communication about this dichotomy, students would be able to find more value in their

college writing experiences; and, in turn, teachers would gain a renewed sense of satisfaction and purpose concerning their professions.

D4   Motivation and The Writing Center: How Peer Tutors Conceptualize Their Role in the Motivational Process

Stephanie Harless   Denison University

overhead projector

Do we as peer tutors have responsibility to work with the students' professors in helping to motivate students to want to write? If this is one of our responsibilities, how can we more effectively carry it out? In this presentation and discussion, we will address these and other questions regarding the tutor and the writing center's goal in the motivational process of the student writer.

D5   Taking Your Writing Center Online: Where Are You Going, Where Have You Been?

Erica Getting, Shawn Snyder, Dan Mrozowski Indiana University of Pennsylvania

overhead projector

The online writing center at our university has offered new challenges, ranging from dealing with technology to coping with increased volume. Drawing from our own experiences as writing center tutors as well as student and professor feedback, we will discuss how our online writing center has developed from a fledgling experiment into a viable alternative to face-to-face tutoring.

D6   ESL or EST in the Balkans—What Happens After the High TOEFL Scores?

Aneta Spendjarova   American University of Bulgaria

Overhead projector

At the American University in Bulgaria, Eastern-European students with high SAT scores acquire English as a Second way of Thinking, adopting a new cultural discourse besides the academic one. Cultural intermediaries between the Western discourse and those of the students, tutors feel that "collaboration" can disguise attempts to silence the students' cultural voices.

D7   Your Perception is Your Reality: Working to Understand the Role of Assumptions in Tutorials

Kim Culp, Marla Reyzer, Craig Stahlbahm   Purdue University

chalkboard/overhead projector

This interactive workshop is designed to identify different perceptions tutors and writers have of each other discover ways tutors can use their understanding of these assumptions to better guide tutorials.

D8   Practice vs. Theory: Accountability and Assessment in the University Writing Center

John Kocian   Columbus State University

lcd

This multimedia presentation/discussion will examine the entities to which the writing center is accountable and by what criteria these entities judge its effectiveness. The presenter will explore the practical vs. theoretical nature of these expectations. Also, the presentation will demonstrate prototypes for various assessment techniques and their usefulness, opening up the floor for audience input.

D9   Consulting the Mature Adult Student

Jean White   Rollins College

lcd

As a peer tutor, how do you approach an adult student returning to school after long absence and unsure of what is expected in an academic environment? Topics include: identifying the special needs of adult students, strategies for developing rapport and overcoming age barriers, and peer collaboration between students and writing consultant.

Session E   Sun 10:45--12 (75 minutes)

E1   The Chameleon Tutor: Shifting Modes of Interaction in the Writing Center

David Mead, Jennifer Morris, Dean Travis   Columbus State University

no equipment

How and when should tutors "shift" out of their normative tutoring modes? Panelists address how psychological and cultural norms of behavior affect the interaction between tutors and students. Topics include ESL tutoring and the use
of psychological research in finding effective ways to reach student writers.

E2   "Disciplined" Tutors? How Writing-Across-the-Curriculum Works with a Writing Center

Linda Miller, Monica Stufft, Lisa Kremen, Joanna Buckley, Jennifer Baldwin, Tilak Sundaressan, Brian Bentzen, John-Paul Franzen   Muhlenberg College

no equipment

This workshop will focus on how our writing-across-the-curriculum program at a small, liberal arts college has influenced our writing center and vice versa. Through role-playing, we will consider whether our discipline-specific tutorial sessions focus on the writer, the discipline, or both. We will also consider to what extent our WAC program puts pressure on us to focus on writing within a discipline and not on the student writer.

E3   Feminist Pedagogy, Gender Dynamics, and Writing Center Work

Michele Eodice, Emily Donnelli   University of Kansas

no equipment

To what extent to do tutor training materials and course curricula tacitly communicate feminist pedagogy? Do writing center environments--and therefore the WC dialogic--embody the goals of feminist pedagogy? How could a better understanding of the feminist pedagogy at work in tutor education and writing center practice influence training? Do our current methods of training sufficiently prepare tutors for successful writing center work?

E4   Looking Ahead, Looking Back: Helping Nontraditional and Other Novice Writers Through the Peer Tutor Relationship

Kim Rauwald, Teri Sedlack, Loren Szper   University of Wisconsin Madison

overhead projector

Engaging novice writers in global revision and engaging returning adult students in the writing process are challenges that many peer writing tutors face. This panel discussion will explore these challenges and discuss how working within a writing fellows program may offer advantages over working within a drop-in tutor program for these students.

E5   Creating an Inclusive Environment

Molly Wingate, Molly Gross, Andrea Reiskin, Jill Snodgrass, Megan Palmer
Colorado College

vcr

Writing Centers are sometimes described as safe havens for students to talk with other students. However, students differ from other students and directors differ even more.

We will explore how differences in gender expression, class, race, sexual orientation, and culture can derail a session. Using taped scenarios, we will show how sessions can get off and then back on track. We will present philosophical and practical principles that you can use to create an inclusive environment.

E6   Looking Ahead to a Client-Focused Center: Exploring Modes of Tutoring

Crystal Bickford, Sara Roake, Erica Winful

lcd

This workshop will focus on the various modes of tutoring and how the tutee and the tutor can establish rapport within the writing center. By determining how we want to meet the needs of our current student body and then looking back on how we developed the center (training, resources, and yes, trial and error), the tutors will focus on the following modes: 1) one-on-one, 2) group sessions, 3) weeklies, 4(drop-in), and 5) computerized.

Tutor Keynote Speakers

Muhlenberg: Monica Stufft, Lisa Kremen and Jennifer Baldwin

IUP: Dick Halsey, Kirk Boyle, Shawn Snyder, Erica Getting, Dan Mrozowski, Jennifer Ritter, Kelly Jean Norris, Bill Jones

overhead projector needed

INSTITUTION   STATE/COUNTRY

American University in Bulgaria Bulgaria
Barnard College   NY
Boston University   MA
Brigham Young UniversityUT
Bryant College   RI
Butler University   IN

Capital University   OH
Colby College   ME
Colorado College   CO
Columbus State UniversityGA
Denison University OH
Drexel University   PA
East Central University   OK
Gannon University PA
Indiana University of Pennsylvania   PA
Marietta College   GA
Merrimack College MA
Montclair State University NJ
Muhlenberg College   PA
Nichols College   MA
Ohio State University   OH
Ohio University   OH
Pennsylvania State University   PA
Purdue University   IN
Purdue University/Calumet   IN
Rhode Island College   RI
Rhode Island School of Design   RI
Rollins College   FL
State University of New York/Cobleskill NY
State Universityof New York/Oswego   NY
Ulster County Community College   NY
University of Kansas   KS
University of Kentucky   KY
University of Maine ME
University of Maryland   MD
University of Pittsburgh/Johnstown   PA
University of Texas/Brownsville TX
University of Vermont   VT
University of Wisconsin/Madison   WI
University of Wisconsin/Waukesha   WI
Worcester Polytechnic University MA

(University of Wisconsin/Milwaukee?)   WI

42 institutions   20 states/1 foreign country

The NCPTW 2000 Ron Maxwell Award Recipient

Jean Kiedaisch

Director of the Academic Support Programs
University of Vermont

Congratulations to Jean Kiedaisch, Director of the Academic Support Programs at the University of Vermont, for winning the 2000 NCPTW Ron Maxwell Award for Distinguished Leadership in Promoting the Collaborative Learning Practices of Peer Tutors in Writing. The award recognizes an individual for dedication to and leadership in collaborative learning in writing centers, for aiding students in together taking on more responsibility for their learning; thus, for promoting the work of peer tutors. Its presentation also denotes extraordinary service to the evolution of this Conference.

Jean has been part of the Conference from the outset--she brought peer tutors to the first one in 1984. She co-hosted the Conference in 1991, not because the University of Vermont couldn't sponsor the Conference itself but rather as an attempt to widen the circle of collaborative practice. She has offered counsel as part of the Conference steering committee for many years. A collaborative learning philosophy guides her work on her campus and in her discipline, even as it informs her Conference presentations and those of her tutors. What she practices among her peer tutors she also practices among her professional colleagues. As letters of nomination noted, "Her passion for peer tutors shines through her work." She leads "quietly" and with an "unflappable manner." "I've always felt that she was ready to lend a hand, even when she was unable to attend the Conference." "She has shared her ideas freely."

Congratulations again to Jean Kiedaisch, truly a most deserving recipient of this award.