

12-1-2021

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Recommended Citation

(2021) "Reflections on award-winning books, 1985-2020," *Writing Center Journal*: Vol. 39 : Iss. 1, Article 19.

DOI: <https://doi.org/10.7771/2832-9414.1974>

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Reflections on award-winning books, 1985-2020

Deidra Faye Jackson and Alice Johnston Myatt

Reflection: *ESL Writers: A Guide for Writing Center Tutors*
edited by Shanti Bruce and Ben Rafter, 2004

Alice: The first person I thought of when asked to share with a co-author some reflections on a book that influenced my writing center work was Deidra. We met when she was a graduate student at the University of Mississippi working toward her doctorate, and she was an integral part of our writing-center-sponsored faculty writing groups. Deidra is the University of Mississippi's newest director among the directors of our writing centers, and I wanted to hear her thoughts about how I'd incorporated Shanti Bruce and Ben Rafter's textbook, *ESL Writers: A Guide for Writing Center Tutors*, winner of the 2005 IWCA Outstanding Book Award, into my work in writing tutor training at Georgia State University and also at the University of Mississippi. Three ideas in particular helped me guide and train tutors to support all types of English language learners:

- situating English as a Second Language (ESL) writing within a cultural framework;
- relating the theory, practical examples, and language acquisition concepts from the text to the regional dialects of some of our students, drawing on ideas such as those in the chapter "Looking at the Whole Text," where we are reminded by Jennifer E. Staben & Kathryn Dempsey Nordhaus "to look at the text within the context for which it was created; and to look at the writer's relationship with the text and with the audience the text will reach" (p. 71); and

- integrating the text into tutor training, and later, our tutor preparation course, informed by the praxis of our tutors who work not only with international English language learners, but also with often underprepared students from the Mississippi Delta and other regional locations near our university.

Deidra: Alice influenced my decision to research faculty writing groups and scholarly productivity; her own extensive and highly regarded work in writing center pedagogy helped me as I navigated this new and dynamic writing environment. I found her use of the book at the University of Mississippi very instructive.

This is a practical text for everyday use, emphasizing sound strategies we can employ to help support student-writers throughout their brief interactions with us every semester. As such, this book guides us toward more effective collaborative work with ESL student-writers as well as with student-writers of all levels. We need to acknowledge how our collaborations may hurt or help our clients and should stand ready to change our strategies if we are not helping our students gain personally and academically. In light of my experiences with ESL and underprepared writers, here are my thoughts on how our centers can best use Bruce & Rafoth's strategies:

- We should remember that student writers trust us to help them say what they want to say and not what others might assume they want to say; this is illustrated in the chapter on generation 1.5 learners, by Jennifer J. Ritter & Trygve Sandvik, who remind us that "awareness of the particular *needs* of students, although useful, should not overshadow our awareness of...learners' particular *strengths* in a bridged perspective on language, writing, and culture" (p. 103).
- Centers should rely on surveying clients for quality assurance, asking such questions as: Are consultants calming feelings of insecurity and recognizing cultural divides? Do students retain ownership of their own work?
- For underprepared students who align with the book's description of generation 1.5 learners (primarily English-speaking students), consultants should meet them in the middle and find the appropriate level of support to promote learning.

Alice & Deidra: In short, *ESL Writers* has helped us to respect other writing cultures, formulate effective writing center assessments, gain insights into interpersonal behaviors, and learn theory-based strategies that help us work with writers from all backgrounds and ethnicities.

Acknowledgments

Our thanks to all student writers of various languages, backgrounds, and cultures whose grace and patience have advanced our understanding of how they approach writing and the supportive writing consultants who helped them along the way.

Nick Sanders and Trixie G. Smith

Reflection: *Good Intentions: Writing Center Work for Postmodern Times* by Nancy Maloney Grimm, 1999

As *The Writing Center Journal* celebrates 40 years, it's important to consider research that is groundbreaking and calls for work that *must* still be done in our centers, classrooms, and the academy. When discussing Nancy Maloney Grimm's *Good Intentions: Writing Center Work for Postmodern Times* with a colleague, we agreed that this book set in motion transformative thinking about what a writing center ought to be, challenging the field to reimagine our commonplaces toward systemic change.

Trixie: This foundational book, which won the IWCA Outstanding Book Award in 2000, heavily influenced my philosophy when I first moved into writing center administration, a true complement to the queer and feminist theory I was also drawing upon. Consequently, when teaching under/graduate writing center courses, I use this text, putting it in conversation with several others that seek to challenge our ideas of literacy, what counts as "good" writing, the role of the center in "helping" students and the university, and mechanisms for empowering tutors to take ownership of their social justice goals for/in the center.

Nick: My goals as a teacher are similarly motivated to invite students to consider how we participate, violently even, in institutional logics, gatekeeping, and neoliberalism that ultimately sustain an unfair and unjust status quo. As writing centers move towards justice, I think it is especially important for us to take Grimm's call to dwell in the uncomfortable and become critical of our go-to practices (e.g., non-directive tutoring, not writing on students' papers, etc.) that reconstitute the status quo (p. 5).

Trixie: Yes, it is illuminating that the 2020 IWCA Book Award went to Laura Greenfield's *Radical Writing Center Praxis: A Paradigm for Ethical Political Engagement*, a book that shares an orientation with Grimm's. In 1999, Grimm asked us to confront "how writing centers maintain the status quo" (p. xvii) and to "alter our perspectives in order to perceive another's world" (p. 119). In 2019, Greenfield similarly asked us to "to commit to new values, articulate a new reason for being, define our work differently, and reinvent our everyday practices" (p. 58).

Nick: For me, this conversation reveals the need to understand how entrenched ways of understanding the world propel taken-for-granted writing center practices. For Grimm (1999), modernist values occlude supporting students, as writing centers fixate on a set of “don’ts” for students to take ownership of their work. We must move beyond this lore and recognize that it does not consider the social structures/systems students navigate that shape literacy. We need to challenge these views of literacy and start imagining and enacting something not yet arrived.

Trixie: Yes, Grimm called for us to create new, more explicit, methods of helping students challenge the literacy myths that are controlling their successes, or lack thereof, in the academy, while she simultaneously challenged us to change/move/break down the gates placed before students by the academy and the (sometimes complicit) writing center. It’s past time we became the tool for students that we claim to be. If you are at all interested in working for social justice, challenging the mechanisms by which the academy constrains our pedagogies, and/or transforming your writing center/teaching practice, then you must read *Good Intentions* and answer Grimm’s call.

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Robert Mundy and Kate Mulhollem
**Reflection: *Landmark Essays on Writing Centers* edited by
Christina Murphy and Joe Law, 1995**

The opportunity to reflect upon and write about *Landmark Essays on Writing Centers*, which won the IWCA Outstanding Book Award in 1996, could not have come at a more opportune time. Our writing center is presently navigating a restructuring, a sudden move out of the English department into the existing suite of tutoring services (rebranded as a learning commons) under the Provost’s office. As the WPA, Robert has watched the writing center advance in concert with and under the direction of several innovative coordinators, including Kate, who began in 2019, hired to collaborate as one-third of the writing administration. However, what lies around the institutional bend is rarely articulated and impossible to determine without conjecture or back-channels. In the spirit of Meg Woolbright’s contribution to *Landmark Essays on Writing Centers*, we are writing from a place of honesty about the conflicts we faced and felt and from a collective sense of loss precipitated by the reshuffling. The shift, although promising due to the prospect of increased funding and

a larger institutional presence, unveiled shades of conflict. How would Kate be supported and understood as an academic without the context the English department provided, and how would her departure affect the continuity of the department? What would become of the center's mission, and who would be charged with shaping it?

Given these circumstances, we reflect on Christina Murphy & Joe Law's collection through a specific lens, one that considers how we understand our new institutional positionality and the role language plays in articulating our identity to an evolving list of stakeholders, each with their own ideas about how the center should operate. In our writing of this reflection and in our consideration of our particular institutional context, we have referred to several authors who speak to the rhetorical framing of writing centers, both from within and beyond its walls. For example, authors who recounted the fraught nature and hierarchical inequalities that shape writing centers validated our feelings of betrayal while others reminded us to avoid upholding the narrative of "pious victimhood" that Jeanne Simpson, Steve Braye, & Elizabeth Boquet (1994) challenged: "For writing centers to fret about marginalization and/or victimhood is to waste time" (p. 156).

As the works in *Landmark Essays on Writing Centers* attest, there is much to the name "writing center," in that it elicits a narrative, one that must be prepared for consumption across university lines. In our particular institutional context, we have begun to contemplate our metaphors, as Peter Carino suggested in his chapter in the collection, focusing on fluidity and plurality to avoid becoming hemmed in or paralyzed by the language we use. Kenneth A. Bruffee's chapter has reminded us to engage our new colleagues in building a sense of "community life" to foster and support valued conversations (p. 90), opportunities Muriel Harris also saw to proactively engage with and educate our colleagues in order to address "myths and misconceptions" proactively and productively, instead of from a "defensive posture" (p. 29). While language will never be concrete, a degree of shared meaning must be sought to forge interdisciplinary alliances (Olson & Ashston-Jones, 1984; Wallace, 1989). Central to the writing center's viability is collaboration; however, we are aware that its practice "can also be used to reproduce the status quo" (Lunsford, 1991, p. 112). We, therefore, have cautiously "enter[ed] into alliances in the macroculture of the institution" (Carino, 1992, p. 44) and are "adjusting to the changes that represent improvement and working to prevent those we consider harmful" (Simpson, 1985, p. 57). As a result, we have begun outlining several scripts with an array of stakeholders in mind, clear enough to provide a place to begin a dialogue but flexible in form and presentation, mirroring Marilyn Cooper's advice for student-writers and tutors to balance "institutional demands and individual needs" (p. 140).

Ashlee Pilcher and Joseph Janangelo

Reflection: *Out in the Center: Public Controversies and Private Struggles* edited by Harry Denny, Robert Mundy, Liliانا M. Naydan, Richard Sévère, and Anna Sicari, 2018

Joseph: The main merit of *Out in the Center: Public Controversies and Private Struggles*, a winner of the IWCA Outstanding Book Award in 2019, is that the editors open doors for undergraduate and graduate tutors to compose the “out” writing centers of the future. I love that the editors “invite readers to talk with one another and with all the writers in this collection, to praise, to challenge, to speculate, to deepen, and to build toward further inquiry” (p. 18). To me, that modest, self-critical stance models the idea that scholarship participates in a conversation instead of finishing it.

For example, the editors ask an important question to consider as we continue this conversation in our own writing centers: “How are we using identity politics as a theoretical framework to address moments of public and personal crisis?” (p. 9). That question seems central to tutor preparation classes where people are experiencing and experimenting with their identities in new and important ways. It also relates to graduate seminars where traditional, asexualized writing center research, whether it knows it or not, needs a counteracting conversation about and infusion of queer perspectives and theory. That’s how I use the book in my work as a reader, person, and teacher.

Ashlee: I found myself quite astounded by *Out in the Center: Public Controversies and Private Struggles*. In fact, the words that come to my mind are unprecedented, groundbreaking, revolutionary. This collection doesn’t just address these important, and oftentimes uncomfortable, issues on a surface level; by sharing counterstories and narratives, the contributors and editors created something that delves into these issues in a way that invites and empowers other writing center practitioners to join the conversation. It truly illustrates how “writing centers emerge as spaces where features of identity, and intersectionality as it connects those features, make emotionally charged appearances . . . [and] exist as spaces that bolster and challenge identity formation” (p. 6). My immediate reaction was to focus on the applicability of *Out in the Center*; this collection can, and I argue should, be a fundamental element of tutor training. Coming from a predominantly White institution, I feel that the topic of identity and the stigma and limitations that are placed on bodies, specifically those bodies that are not White, cisgender, and male, are not addressed nearly as often as they should be. This collection has the potential not only to encourage us to “completely rethink the way we understand writing center work,” but also to serve as a framework for other aspects of academia to work “to best serve [all] the individuals who enter our spaces” and institutions (p. 9). On a more personal note, I think that *Out in the Center* is a book that was

desperately needed. I am a relatively young scholar working to find my footing in academia, and this collection inspired me, empowered me, to continually work toward embracing all aspects of my own identity and to let that be shown in my work. I know that it can and will do the same for others.

Liz Egan and Lingshan Song

Reflection: *Peripheral Visions for Writing Centers* by Jackie Grutsch McKinney, 2013

We both find Jackie Grutsch McKinney's influential book *Peripheral Visions for Writing Centers*, which won the 2014 IWCA Outstanding Book Award, relatable, inspiring, and thought-provoking, not just on our first encounter early in our writing center careers, but also in our current daily work.

Writing Center Perceptions and Storytelling

Lingshan: As someone who has lived in the state of Mississippi for a decade, I am alert when a narrative shapes perceptions about Mississippi since the state is often associated with negative stereotypes. When reading Grutsch McKinney's book, I immediately appreciated her challenging "the writing center grand narrative" and encouraging intentional complication of the narrative to include the periphery of our work (p. 3). I have kept the potential danger of a single grand narrative in mind when telling the stories of the Mississippi College Writing Center.

Liz: When I arrived to direct the writing center at Millsaps College in Jackson, Mississippi, Grutsch McKinney's chapter "Writing Centers Are Cozy Homes" weighed heavily on my mind. A historic house with a wraparound porch contained my new workspace. My office, I speculated, was once a guest bedroom; the space where writing consultations occurred was perhaps a dining or living room. We boasted free coffee in the kitchenette. At first, I was embarrassed by this display of the "*grand narrative* [emphasis added]" (p. 3), but the undergraduate peer consultants and I found ways to own it as one of several narratives we craft about who we are as a writing center at a small liberal arts college (SLAC).

Shifting Perceptions of Writing Centers

Lingshan: I took Jackie's recommendation to share narratives of the non-tutoring work we do in all possible storytelling channels, such as annual reports, campus promotions, social media, meetings with institutional leaders, and conversations with colleagues. The more we share what we do beyond

one-on-one tutoring, such as group tutoring, building community on campus, fostering student leadership, and supporting academic excellence, the more we can close the gap between what we talk about and what we do.

Liz: As people working in a SLAC writing center, with limited resources and only one administrator, the consultants at Millsaps College didn't relate to scholarship emerging from large research institutions. Reading *Peripheral Visions for Writing Centers* inspired us to find a way to add our voices to the narrative. I persuaded my college to support our research interests by creating a writing center research methods course, which aligns with Millsaps's commitment to experiential learning. Our consultants now present original research at national and regional conferences regularly.

Ideal Reader Recommendation

We both recommend this book to writing center administrators who are early in their careers or who feel stuck in demonstrating the impact of writing centers on their campuses. We both nodded while reading the list of a writing center director's daily responsibilities on the very first page of the book. The list feels trivial but relatable to anyone buried in the daily minutia of writing center work. Anyone reading this book will feel seen and acknowledged by someone who understands, and they will discover dynamic ways to tell the stories of their work.

Lingshan's Acknowledgment

Thanks to Dr. Steve Price, who invited me to reflect on my writing center career and influential people during my journey, as well as Dr. Kerri Jordan, who introduced me to the discipline and encouraged me to pursue this work with passion and dedication.

Lisa E. Wright and Anna Sicari

Reflection: *Radical Writing Center Praxis: A Paradigm for Ethical Political Engagement* by Laura Greenfield, 2019

Anna: I certainly have days in which I am frustrated by the conversations that tend to dominate the writing center world; how many times must we discuss whether to help students with take-home exams or discuss the mandated length of sessions? While these types of questions on policies are necessary, I do believe we have more important questions to ask. That is why both Lisa Wright, an assistant director of the Oklahoma State University Writing Center, and I, the director, were excited to reflect on Laura Greenfield's *Radical Writing Center Praxis: A Paradigm for Ethical Political Engagement*, the recipient of the

2020 IWCA Outstanding Book Award. The following is a snapshot of the dialogue this text inspires.

Lisa: As a Black woman, a wife, and a mother to three daughters and one son, I agree with you about these questions, Anna, and, as a result, I am invested in the destruction of racism. After years of studying social justice activism, I've concluded that the destruction of racism will require policy changes.

Last semester, when you asked me to mentor the new graduate student writing center tutors who would also serve as first year composition instructors, I was humbled yet ecstatic, as I knew it would give me an opportunity to continue and expand my work in the antiracism field. I should have known that you were leaning into Greenfield's *Radical Writing Center Praxis*. I should have known that you were envisioning "building bridges beyond the center," as Greenfield called it (p. 168).

At Oklahoma State, we are in a sweet predicament which allows graduate student writing center tutors to also serve as instructors. In other words, a first-year composition instructor and writing center tutor gets plenty of opportunities to engage with, and therefore have an impact on, potential future policy changers. The tutors and I used our monthly forty-minute online mentoring sessions to brainstorm ways to create, present, and teach diverse readings in first year composition and to respond to racist writing or speech encountered while teaching or during tutoring sessions. Our meetings were productive, but confronting racism is multilayered and complex. While Greenfield proffered a call to action that inspires bold and radical change, tutors weren't always sure about boundaries. For the most part, my mentees were ready to respond to racist texts but wondered who would support them. Greenfield asked tutors to be "committed to seeing where their own values, assumptions, and practices are in contradiction and open to a new action in response" (p. 166), but who will support tutors and instructors if and when there are complaints about their actions?

Anna: Lisa, your meetings raised powerful questions: questions of responsibility and administrative policy on antiracist work. And Greenfield's work continues to raise even more questions, which you often bring to my attention. One question both you and I had after reading this text was the following: How much agency does the writing center have when directors of these spaces are often in precarious positions? While I admit that I am lucky—I have a great deal of autonomy and departmental and college-level support—I also recognize that I am a junior faculty director—not yet tenured—and I do answer to both my department head and the dean of the college. Should I share my awareness of my limited amount of power with my consultants when I discuss anti-racist praxis and radical pedagogy? In the spirit of Greenfield's call, do we co-create an agenda of on-the-ground, underground, radical work the writing center can do as we have explicit conversations about power and

policies, roles and responsibilities, and talk about navigating institutional oppression as a unit?

Radical Writing Center Praxis is an inspiring text that provides models and theories for both directors and tutors to embrace as they continue to do anti-racist and social justice work. True, we both have questions after reading and putting into practice what this text suggests, but we believe it is a text worthy of a larger conversation from the field about next steps for writing centers based in ideas about radical change.

Acknowledgments

The authors of this review essay would like to thank Steve Price for his invitation to contribute to the 40th Anniversary Issue and the editors of The Writing Center Journal. We would also like to thank the OSU Writing Center for engaging in the work of Anti-racist praxis.

Jing Zhang and Ben Rafoth

Reflection: *Talk About Writing: The Tutoring Strategies of Experienced Writing Center Tutors* by Jo Mackiewicz and Isabelle Kramer Thompson, 2014

Replicability may be the single most important feature of writing center research, but not because it is widespread. In fact, writing centers, like most applied fields, suffer from a dearth of replicable research, a problem felt in our lack of shared methods for analyzing tutor talk, the *sine qua non* for writing centers. Fortunately, Jo Mackiewicz & Isabelle Kramer Thompson faced this problem head-on and charted a path out of the void in their 2014 book, *Talk About Writing: The Tutoring Strategies of Experienced Writing Center Tutors* (hereafter TAW). As one of us (Ben) wrote in a 2015 book review, their study's ambitious goals and analyses are one measure of their achievement. Another is their contribution to the field (a gift, really) in the form of a coding scheme for making sense of tutor talk. While Mackiewicz & Thompson were not the first to study tutor talk or produce replicable research, they created an open-source method for collecting, organizing, and analyzing tutor talk. Their research matters because its replicability beckons new scholars to the field and builds out the work of previous generations.

Rebecca Day Babcock & Terese Thonus (2012) stated, As individual researchers, we stand on the shoulders of giants; we need not reinvent the wheel with each research study, and “our” writing centers, at root, are not all that different from any others when it comes to inquiry about our theory and practice. (p. 171)

Jing's dissertation, *Talking About Writing in China: How Do Writing Centers Serve Chinese Students' Needs?* is an example of how one new scholar used Mackiewicz & Thompson's coding scheme to create new codes and to analyze tutorial talk, describing strategies tutors used with Chinese EFL (English as a foreign language) student-writers in a writing center at a Chinese university. As a replicable, aggregable, and data-supported (RAD) study (Haswell, 2005; Driscoll & Wynn Perdue, 2012), TAW offered Jing an empirically tested model for designing and conducting her own study and enabled her to "watch and learn" from the authors' clear and transparent discussion of theoretical framework, methodology, and findings. When she worked on her dissertation study, Jing felt that she was "standing on the shoulders," as Babcock & Thonus put it, of Mackiewicz & Thompson.

TAW's coding scheme for tutoring strategies also inspired Jing to conduct fine-grained analysis of tutee talk—a crucial yet less studied part of tutorial dialogues, "where students engage, push back, or resolve issues; or where confusion can be clarified" (Bleakney & Pittock, 2019, p. 134). Jing's analysis resulted in her development of a systematic coding scheme for student writers' interacting strategies as well as a model-in-progress of tutor-writer talk, which not only highlights student-writers' participation and agency, but also offers a holistic analysis of tutor-writer talk. TAW's replicability led to further replicable studies that share analytical tools with future scholars to expand the field and draw writing centers ever closer together. From Jing's findings, we can now make valid comparisons between tutoring strategies in two writing centers half a world apart.

Acknowledgments

Jing Zhang acknowledges the financial support that the International Writing Centers Association offered her for her dissertation study under the 2020 IWCA Dissertation Research Grant.

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Carleigh Brower and Elizabeth Boquet

Reflection: *Training Tutors for Writing Conferences* by Thomas J. Reigstad and Donald A. McAndrew, 1984

Full disclosure: one of our professors wrote this book. Well, technically, he co-authored it. And technically, he is the professor of only one of us, but that one of us was the professor of the other of us, so that makes us all related, right? Still, it's a good book—worth revisiting—and the first of all the books to earn the IWCA Outstanding Book Award (in 1985). Here in this paragraph, we are illustrating a few of the micro-histories within the macro-histories.

This volume is so slim that if you lined it up on a shelf with all the winners that have come since, you wouldn't even notice it. It's spineless. That's right, we said it: It's a spineless book. But another way to look at it is that it's flexible. And what have we all learned this past year? Flexibility is key. We've always known that in writing centers, but we know it more and differently now. How are we working again? Face-to-face? Remotely? Face-to-face and remotely? Synchronously? Asynchronously? Oh, all of the above, all at the same time? Right, gotcha. We're on it.

This book came along before anyone was imagining online writing instruction, before we needed to report metrics, before we needed to figure where our writing centers fit (or didn't) in our institutions' strategic plans. Why read it, then? Because Thomas J. Reigstad & Donald A. McAndrew remind us of where so many (including the two of us) began: as student-writers who wanted to have conversations with our peers about writing. The four principles of tutoring laid out in this volume—"establish and maintain rapport; the writer does the work; high-order concerns [HOCs] come before low-order concerns [LOCs]; tutors do not have to be experts" (pp. 1–2)—are by now so well-worn, so often repeated in our scholarship, marketing materials, and staff education courses that the tutors we teach might believe these concepts are indisputable. But we know they are not.

Who loved a spirited debate more than Don McAndrew? Few people. Reigstad & McAndrew staked their claims, and in the award-winning texts that followed this one, scholars and practitioners have disputed or at least interrogated these foundational principles (see, for example, Grimm, 2011; Blazer, 2015). As tutor educators, we find ourselves still in dialogue with the authors, introducing future tutors to pedagogical questions worthy of critical examination: Should a writer always do all the work? Should the tutor prioritize HOCs over LOCs? What about when these principles might further marginalize students of color and multilingual writers? How do we adapt these practices to our current context, preparing tutors to respond to and develop writers' multiliteracies? How do we use this tutoring model as the foundation of a writing center that is multimodal, antiracist, translingual, and inclusive of all identities?

A true praxis text, *Training Tutors for Writing Conferences* offers a solid literature review of what the authors termed "one-to-one collaboration" (p. 2) along with a concise practice chapter, including sample writing exercises, critique sheets, record-keeping documents, and a brief outline of a tutoring course syllabus. As we reflect on what these past pandemic years have been like for those of us in writing centers, years characterized by dramatic shifts in operations and by extreme resource-sharing among our centers, we are remembering how early texts like this one addressed such pressing, practical needs. The theory is important, yes, and so is finding out which software people are using to record online sessions for staff education and how other centers have addressed consent. HOCs and LOCs are not only for writers!

We think this is the very dialogue we should be having with this book, responding, as always, as readers: questioning, exploring, and continuing the conversation. Holding on to what works and, as Don would advise, chucking the rest. What we're saying is, nearly 40 years after its original publication, this book remains flexible—just like any good writing tutor. And that might be its most enduring lesson of all.

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Ben Rafoth, Distinguished University Professor emeritus, directed the Kathleen Jones White Writing Center and taught in the graduate program in Composition and Applied Linguistics at Indiana University of Pennsylvania for 32 years before his retirement in 2020. He wrote *Multilingual Writers and Writing Centers*, edited *A Tutor's Guide: Helping Writers One to One*, and coedited *Tutoring Second Language Writers*. Ben served as an executive officer for the International Writing Centers Association and is a recipient of the Ron Maxwell Award from the National Conference on Peer Tutoring in Writing. He lives in Pittsburgh, Pennsylvania.

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Anna Sicari is an assistant professor in the English department at Oklahoma State University and directs the university writing center. She is currently a co-editor of *The Writing Center Journal* and is thrilled to have this essay included in the special anniversary issue of the journal.

Trixie G. Smith is the queer-lesbian-feminist Director of The Writing Center and the Red Cedar Writing Project at Michigan State University, where she is Associate Professor in the Department of Writing, Rhetoric, and American Cultures and core faculty in the Center for Gender in Global Context. Her teaching and research are infused with issues of gender and activism as they revolve around writing center theory and practice, writing across the curriculum, and teacher training. Her scholarship focuses on embodiment; anti-racist, queer, and cultural rhetorics work in the writing center; partnerships in the community, across campus, and across the globe; and support/mentorship of graduate students in the academy.

Lingshan Song is Director of the Writing Center at Mississippi College. A past Chair of the Mississippi Writing Centers Association, past Outreach Coordinator of the Southeastern Writing Centers Association, and former At-Large Member of the International Writing Centers Association (IWCA), she also served as co-chair of the 2020 and 2021 IWCA Awards Committee and co-chair of the *WCJ* Search Committee. Her ongoing research involves advocating for writing centers in China.

Lisa E. Wright earned her PhD in English from Oklahoma State University in May 2022. In the fall of 2022, she will teach first-year writing with a focus on Black women's reproduction as a Lecturer in the Krieger School of Arts & Sciences at Johns Hopkins University. She is the recipient of the 2022 Women's Faculty Council Student Research Award at OSU, and the 2022 Geneva Smitherman Award for Research in Black Languages, Literacies, Cultures, and Rhetorics.

Jing Zhang is Lecturer of English in the Department of Foreign Languages and Literature at Shantou University where she teaches English composition to Chinese students majoring in English. A recipient of 2020 IWCA Dissertation Research Grant, she has published in *Praxis: A Writing Center Journal*, *The Peer Review*, *Composition Forum*, and *The Journal of Literature in Language Teaching*. Her current research focuses on international writing center praxis, translanguaging writing, and second language writing.

International Writing Centers Association

The Assembly

The International Writing Centers Association, an Assembly of the National Council of Teachers of English, was founded in 1983 to foster communication among writing centers and to provide a forum for concerns. IWCA members include directors and staffs of writing centers at universities, two-year colleges, and K-12 schools, and the organization is governed by an Executive Board that comprises representatives from the regional writing center organizations in the US and abroad. For information about the International Writing Centers Association visit the IWCA website at writingcenters.org.

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Awards

The IWCA offers the Muriel Harris Outstanding Service Award and the Outstanding Scholarship Award for articles and books/major works. In addition, the organization supports research endeavors with grants for professionals and graduate students whose research focuses on writing centers. Further information is available at writingcenters.org. Listed below are all recipients to date of the Muriel Harris Outstanding Service Award and the IWCA Outstanding Scholarship Award.

Muriel Harris Outstanding Service Award

- 1984 Muriel Harris
- 1987 Joyce Kinkead
- 1991 Jeanette Harris
- 1994 Lady Falls Brown
- 1997 Byron Stay
- 2000 Jeanne Simpson
- 2003 Pamela Childers
- 2006 Albert DeCiccio
- 2010 Leigh Ryan
- 2014 Clint Gardner
- 2016 Paula Gillespie & Bradley Hughes
- 2018 Michele Eodice
- 2020 John Olson

IWCA Outstanding Scholarship Award Recipients

- 1985 North, S. M. (1984). The idea of a writing center. *College English*, 46(5), 433–446.
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