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Stephen M. North

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## The Idea of a Writing Center

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This is an essay that began out of frustration. Despite the reference to writing centers in the title, it is not addressed to a writing center audience but to what is, for my purposes, just the opposite: those not involved with writing centers. Do not exclude yourself from this group just because you know that writing centers (or labs or clinics or places or however you think of them) exist; "involved" here means having directed such a place, having worked there for a minimum of 100 hours, or, at the very least, having talked about writing of your own there for five or more hours. The source of my frustration? Ignorance: the members of my profession, my colleagues, people I might see at MLA or CCCC or read in the pages of *College English*, do not understand what I do. They do not understand what does happen, what can happen, in a writing center.

Let me be clear here. Misunderstanding is something one expects—and almost gets used to—in the writing center business. The new faculty member in our writing-across-the-curriculum program, for example, who sends his students to get their papers "cleaned up" in the Writing Center before they hand them in; the occasional student who tosses her paper on our reception desk, announcing that she'll "pick it up in an hour"; even the well-intentioned administrators who are so happy that we deal with "skills" or "fundamentals" or, to use the word that seems to subsume all others, "grammar" (or usually "GRAMMAR")—these are fairly predictable. But from people in English departments, people well trained in the complex relationship between writer and text, so painfully aware, if only from the composing of dissertations and theses, how lonely and difficult writing can be, I expect more. And I am generally disappointed.

What makes the situation particularly frustrating is that so many such people will vehemently claim that they do, *really*, understand the idea of a writing center. The non-English faculty, the students, the administrators—they may not understand what a writing center is or does, but they have no investment in their ignorance, and can often be educated. But in English departments this second layer of ignorance, this false sense of knowing, makes it doubly hard to get a message through. Indeed, even as you read now, you may be dismissing my argument as the ritual plaint of a "remedial" teacher begging for respectability, the product of a kind of professional paranoia. But while I might admit that there

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are elements of such a plaint involved—no one likes not to be understood—there is a good deal more at stake. For in coming to terms with this ignorance, I have discovered that it is only a symptom of a much deeper, more serious problem. As a profession I think we are holding on tightly to attitudes and beliefs about the teaching and learning of writing that we thought we had left behind. In fact, my central contention—in the first half of this essay, anyway—is that the failure or inability of the bulk of the English teaching profession, including even those most ardent spokespersons of the so-called ‘revolution’ in the teaching of writing, to perceive the idea of a writing center suggests that, for all our noise and bother about composition, we have fundamentally changed very little.

Let me begin by citing a couple of typical manifestations of this ignorance from close to home. Our writing center has been open for seven years. During that time we have changed our philosophy a little bit as a result of lessons learned from experience, but for the most part we have always been open to anybody in the university community, worked with writers at any time during the composing of a given piece of writing, and dealt with whole pieces of discourse, and not exercises on what might be construed as “subskills” (spelling, punctuation, etc.) outside of the context of the writer’s work.

We have delivered the message about what we do to the university generally, and the English department in particular, in a number of ways: letters, flyers, posters, class presentations, information booths, and so on. And, as long as there has been a writing committee, advisory to the director of the writing program, we have sent at least one representative. So it is all the more surprising, and disheartening, that the text for our writing program flyer, composed and approved by that committee, should read as follows:

The University houses the Center for Writing, founded in 1978 to sponsor the interdisciplinary study of writing. Among its projects are a series of summer institutes for area teachers of writing, a resource center for writers and teachers of writing, *and a tutorial facility for those with special problems in composition.* (My emphasis)

I don’t know, quite frankly, how that copy got past me. What are these “special problems”? What would constitute a regular problem, and why wouldn’t we talk to the owner of one? Is this hint of pathology, in some mysterious way, a good marketing ploy?

But that’s only the beginning. Let me cite another, in many ways more common and painful instance. As a member, recently, of a doctoral examination committee, I conducted an oral in composition theory and practice. One of the candidate’s areas of concentration was writing centers, so as part of the exam I gave her a piece of student writing and asked her to play tutor to my student. The session went well enough, but afterward, as we evaluated the entire exam, one of my fellow examiners—a longtime colleague and friend—said that, while the candidate handled the tutoring nicely, he was surprised that the student who had written the paper would have bothered with the Writing Center in the first place. He would not recommend a student to the Center, he said, “unless there were something like twenty-five errors per page.”

People make similar remarks all the time, stopping me or members of my staff in the halls, or calling us into offices, to discuss—in hushed tones, frequently—their current “impossible” or difficult students. There was a time, I will confess, when I let my frustration get the better of me. I would be more or less combative, confrontational, challenging the instructor’s often well-intentioned but not very useful “diagnosis.” We no longer bother with such confrontations; they never worked very well, and they risk undermining the genuine compassion our teachers have for the students they single out. Nevertheless, their behavior makes it clear that for them, a writing center is to illiteracy what a cross between Lourdes and a hospice would be to serious illness: one goes there hoping for miracles, but ready to face the inevitable. In their minds, clearly, writers fall into three fairly distinct groups: the talented, the average, and the others; and the Writing Center’s only logical *raison d’être* must be to handle those others—those, as the flyer proclaims, with “special problems.”

Mine is not, of course, the only English department in which such misconceptions are rife. One comes away from any large meeting of writing center people laden with similar horror stories. And in at least one case, a member of such a department—Malcolm Hayward of the Indiana University of Pennsylvania—decided formally to explore and document his faculty’s perceptions of the center, and to compare them with the views the center’s staff held.<sup>1</sup> His aim, in a two-part survey of both groups, was to determine, first, which goals each group deemed most important in the teaching of writing; and, second, what role they thought the writing center ought to play in that teaching, which goals it ought to concern itself with.

Happily, the writing faculty and the center staff agreed on what the primary goals in teaching writing should be (in the terms offered by Hayward’s questionnaire): the development of general patterns of thinking and writing. Unhappily, the two groups disagreed rather sharply about the reasons for referring students to the center. For faculty members the two primary criteria were grammar and punctuation. Tutors, on the other hand, ranked organization “as by far the single most important factor for referral,” followed rather distantly by paragraphing, grammar, and style. In short, Hayward’s survey reveals the same kind of misunderstanding on his campus that I find so frustrating on my own: the idea that a writing center can only be some sort of skills center, a fix-it shop.

Now if this were just a matter of local misunderstanding, if Hayward and I could straighten it out with a few workshops or lectures, maybe I wouldn’t need to write this essay for a public forum. But that is not the case. For whatever reasons writing centers have gotten mostly this kind of press, have been represented—or misrepresented—more often as fix-it shops than in any other way, and in some fairly influential places. Consider, for example, this passage from Barbara E. Fassler Walvoord’s *Helping Students Write Well: A Guide for Teachers in All Disciplines* (New York: Modern Language Association, 1981). What makes it particularly odd, at least in terms of my argument, is that Pro-

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1. “Assessing Attitudes Toward the Writing Center,” *The Writing Center Journal*, 3, No. 2 (1983), 1-11.

fessor Walvoord's book, in many other ways, offers to faculty the kind of perspective on writing (writing as a complex process, writing as a way of learning) that I might offer myself. Yet here she is on writing centers:

If you are very short of time, if you think you are not skilled enough to deal with mechanical problems, or if you have a number of students with serious difficulties, you may wish to let the skills center carry the ball for mechanics and spend your time on other kinds of writing and learning problems. (p. 63)

Don't be misled by Professor Walvoord's use of the "skills center" label; in her index the entry for "Writing centers" reads "See skills centers"—precisely the kind of interchangeable terminology I find so abhorrent. On the other hand, to do Professor Walvoord justice, she does recommend that teachers become "at least generally aware of how your skills center works with students, what its basic philosophy is, and what goals it sets for the students in your class," but it seems to me that she has already restricted the possible scope of such a philosophy pretty severely: "deal with mechanical problems"? "carry the ball for mechanics"?

Still, as puzzling and troubling as it is to see Professor Walvoord publishing misinformation about writing centers, it is even more painful, downright maddening, to read one's own professional obituary; to find, in the pages of a reputable professional journal, that what you do has been judged a failure, written off. Maxine Hairston's "The Winds of Change: Thomas Kuhn and the Revolution in the Teaching of Writing" (*College Composition and Communication*, 33 [1982], 76-88) is an attempt to apply the notion of a "paradigm shift" to the field of composition teaching. In the course of doing so Professor Hairston catalogues, under the subheading "Signs of Change," what she calls "ad hoc" remedies to the writing "crisis":

Following the pattern that Kuhn describes in his book, our first response to crisis has been to improvise ad hoc measures to try to patch the cracks and keep the system running. Among the first responses were the writing labs that sprang up about ten years ago to give first aid to students who seemed unable to function within the traditional paradigm. Those labs are still with us, but they're still only giving first aid and treating symptoms. They have not solved the problem. (p. 82)

What first struck me about this assessment—what probably strikes most people in the writing center business—is the mistaken history, the notion that writing labs "sprang up about ten years ago." The fact is, writing "labs," as Professor Hairston chooses to call them, have been around in one form or another since at least the 1930s when Carrie Stanley was already working with writers at the University of Iowa. Moreover, this limited conception of what such places can do—the fix-it shop image—has been around far longer than ten years, too. Robert Moore, in a 1950 *College English* article, "The Writing Clinic and the Writing Laboratory" (7 [1950], 388-393), writes that "writing clinics and writing laboratories are becoming increasingly popular among American universities and colleges as remedial agencies for removing students' deficiencies in composition" (p. 388).

Still, you might think that I ought to be happier with Professor Hairston's

position than with, say, Professor Walvoord's. And to some extent I am: even if she mistakenly assumes that the skill and drill model represents all writing centers equally well, she at least recognizes its essential futility. Nevertheless—and this is what bothers me most about her position—her dismissal fails to lay the blame for these worst versions of writing centers on the right heads. According to her “sprang up” historical sketch, these places simply appeared—like so many mushrooms?—to do battle with illiteracy. “They” are still with “us,” but “they” haven’t solved the problem. What is missing here is a doer, an agent, a creator—someone to take responsibility. The implication is that “they” done it—“they” being, apparently, the places themselves.

But that won't wash. “They,” to borrow from Walt Kelly, is *us*: members of English departments, teachers of writing. Consider, as evidence, the pattern of writing center origins as revealed in back issues of *The Writing Lab Newsletter*: the castoff, windowless classroom (or in some cases literally, closet), the battered desks, the old textbooks, a phone (maybe), no budget, and, almost inevitably, a director with limited status—an untenured or non-tenure track faculty member, a teaching assistant, an undergraduate, a “paraprofessional,” etc. Now who do you suppose has determined what is to happen in that center? Not the director, surely; not the staff, if there is one. The mandate is clearly from the sponsoring body, usually an English department. And lest you think that things are better where space and money are not such serious problems, I urge you to visit a center where a good bit of what is usually grant money has been spent in the first year or two of the center's operation. Almost always, the money will have been used on materials: drills, texts, machines, tapes, carrells, headphones—the works. And then the director, hired on “soft” money, without political clout, is locked into an approach because she or he has to justify the expense by using the materials.

Clearly, then, where there is or has been misplaced emphasis on so-called basics or drill, where centers have been prohibited from dealing with the writing that students do for their classes—where, in short, writing centers have been of the kind that Professor Hairston is quite correctly prepared to write off—it is because the agency that created the center in the first place, too often an English department, has made it so. The grammar and drill center, the fix-it shop, the first aid station—these are neither the vestiges of some paradigm left behind nor pedagogical aberrations that have been overlooked in the confusion of the “revolution” in the teaching of writing, but that will soon enough be set on the right path, or done away with. They are, instead, the vital and authentic reflection of a way of thinking about writing and the teaching of writing that is alive and well and living in English departments everywhere.

But if my claims are correct—if this is not what writing centers are or, if it is what they are, it is not what they should be—then what are, what *should* they be? What *is* the idea of a writing center? By way of answer, let me return briefly to the family of metaphors by which my sources have characterized their idea of a writing center: Robert Moore's “removing students' deficiencies,” Hairston's “first aid” and “treating symptoms,” my colleague's “twenty-five errors per

page," Hayward's punctuation and grammar referrers, and Walvoord's "carrying the ball for mechanics" (where, at least, writing centers are athletic and not surgical). All these imply essentially the same thing: that writing centers define their province in terms of a given curriculum, taking over those portions of it that "regular" teachers are willing to cede or, presumably, unable to handle. Over the past six years or so I have visited more than fifty centers, and read descriptions of hundreds of others, and I can assure you that there are indeed centers of this kind, centers that can trace their conceptual lineage back at least as far as Moore. But the "new" writing center has a somewhat shorter history. It is the result of a documentable resurgence, a renaissance if you will, that began in the early 1970s. In fact, the flurry of activity that caught Professor Hairston's attention, and which she mistook for the beginnings of the "old" center, marked instead the genesis of a center which defined its province in a radically different way. Though I have some serious reservations about Hairston's use of Kuhn's paradigm model to describe what happens in composition teaching, I will for the moment put things in her terms: the new writing center, far from marking the end of an era, is the embodiment, the epitome, of a new one. It represents the marriage of what are arguably the two most powerful contemporary perspectives on teaching writing: first, that writing is most usefully viewed as a process; and second, that writing curricula need to be student-centered. This new writing center, then, defines its province not in terms of some curriculum, but in terms of the writers it serves.

To say that writing centers are based on a view of writing as a process is, original good intentions notwithstanding, not to say very much anymore. The slogan—and I daresay that is what it has become—has been devalued, losing most of its impact and explanatory power. Let me use it, then, to make the one distinction of which it still seems capable: in a writing center the object is to make sure that writers, and not necessarily their texts, are what get changed by instruction. In axiom form it goes like this: Our job is to produce better writers, not better writing. Any given project—a class assignment, a law school application letter, an encyclopedia entry, a dissertation proposal—is for the writer the prime, often the exclusive concern. That particular text, its success or failure, is what brings them to talk to us in the first place. In the center, though, we look beyond or through that particular project, that particular text, and see it as an occasion for addressing *our* primary concern, the process by which it is produced.

At this point, however, the writing-as-a-process slogan tends to lose its usefulness. That "process," after all, has been characterized as everything from the reception of divine inspiration to a set of nearly algorithmic rules for producing the five paragraph theme. In between are the more widely accepted and, for the moment, more respectable descriptions derived from composing aloud protocols, interviews, videotaping, and so on. None of those, in any case, represent the composing process we seek in a writing center. The version we want can only be found, in as yet unarticulated form, in the writer we are working with. I think probably the best way to describe a writing center tutor's relationship to composing is to say that a tutor is a holist devoted to a participant-observer

methodology. This may seem, at first glance, too passive—or, perhaps, too glamorous, legitimate, or trendy—a role in which to cast tutors. But consider this passage from Paul Diesing's *Patterns of Discovery in the Social Sciences* (Hawthorne, N.Y.: Aldine, 1971):

Holism is not, in the participant-observer method, an a priori belief that everything is related to everything else. It is rather the methodological necessity of pushing on to new aspects and new kinds of evidence in order to make sense of what one has already observed and to test the validity of one's interpretations. A belief in the organic unity of living systems may also be present, but this belief by itself would not be sufficient to force a continual expansion of one's observations. It is rather one's inability to develop an intelligible and validated partial model that drives one on. (p. 167)

How does this definition relate to tutors and composing? Think of the writer writing as a kind of host setting. What we want to do in a writing center is fit into—observe and participate in—this ordinarily solo ritual of writing. To do this, we need to do what any participant-observer must do: see what happens during this “ritual,” try to make sense of it, observe some more, revise our model, and so on indefinitely, all the time behaving in a way the host finds acceptable. For validation and correction of our model, we quite naturally rely on the writer, who is, in turn, a willing collaborator in—and, usually, beneficiary of—the entire process. This process precludes, obviously, a reliance on or a clinging to any predetermined models of “the” composing process, except as crude topographical guides to what the “territory” of composing processes might look like. The only composing process that matters in a writing center is “a” composing process, and it “belongs” to, is acted out by, only one given writer.

It follows quite naturally, then, that any curriculum—any plan of action the tutor follows—is going to be student-centered in the strictest sense of that term. That is, it will not derive from a generalized model of composing, or be based on where the student ought to be because she is a freshman or sophomore, but will begin from where the student is, and move where the student moves—an approach possible only if, as James Moffett suggests in *Teaching the Universe of Discourse* (Boston: Houghton Mifflin, 1968), the teacher (or tutor in this case) “shifts his gaze from the subject to the learner, for the subject is in the learner” (p. 67). The result is what might be called a pedagogy of direct intervention. Whereas in the “old” center instruction tends to take place after or apart from writing, and tends to focus on the correction of textual problems, in the “new” center the teaching takes place as much as possible during writing, during the activity being learned, and tends to focus on the activity itself.

I do not want to push the participant-observer analogy too far. Tutors are not, finally, researchers: they must measure their success not in terms of the constantly changing model they create, but in terms of changes in the writer. Rather than being fearful of disturbing the “ritual” of composing, they observe it and are charged to change it: to interfere, to get in the way, to participate in ways that will leave the “ritual” itself forever altered. The whole enterprise seems to me most natural. Nearly everyone who writes likes—and



needs—to talk about his or her writing, preferably to someone who will really listen, who knows how to listen, and knows how to talk about writing too. Maybe in a perfect world, all writers would have their own ready auditor—a teacher, a classmate, a roommate, an editor—who would not only listen but draw them out, ask them questions they would not think to ask themselves. A writing center is an institutional response to this need. Clearly writing centers can never hope to satisfy this need themselves; on my campus alone, the student-to-tutor ratio would be about a thousand to one. Writing centers are simply one manifestation—polished and highly visible—of a dialogue about writing that is central to higher education.

As is clear from my citations in the first half of this essay, however, what seems perfectly natural to me is not so natural for everyone else. One part of the difficulty, it seems to me now, is not theoretical at all, but practical, a question of coordination or division of labor. It usually comes in the form of a question like this: “If I’m doing process-centered teaching in my class, why do I need a writing center? How can I use it?” For a long time I tried to soft-pedal my answers to this question. For instance, in my dissertation (“Writing Centers: A Sourcebook,” Diss. SUNY at Albany, 1978) I talked about complementing or intensifying classroom instruction. Or, again, in our center we tried using, early on, what is a fairly common device among writing centers, a referral form; at one point it even had a sort of diagnostic taxonomy, a checklist, by which teachers could communicate to us their concerns about the writers they sent us.

But I have come with experience to take a harder, less conciliatory position. The answer to the question in all cases is that teachers, as teachers, do not need, and cannot use, a writing center: only writers need it, only writers can use it. You cannot parcel out some portion of a given student for us to deal with (“You take care of editing, I’ll deal with invention”). Nor should you require that all of your students drop by with an early draft of a research paper to get a reading from a fresh audience. You should not scrawl, at the bottom of a failing paper, “Go to the Writing Center.” Even those of you who, out of genuine concern, bring students to a writing center, almost by the hand, to make sure they know that we won’t hurt them—even you are essentially out of line. Occasionally we manage to convert such writers from people who have to see us to people who want to, but most often they either come as if for a kind of detention, or they drift away. (It would be nice if in writing, as in so many things, people would do what we tell them because it’s good for them, but they don’t. If and when *they* are ready, we will be here.)

In short, we are not here to serve, supplement, back up, complement, reinforce, or otherwise be defined by any external curriculum. We are here to talk to writers. If they happen to come from your classes, you might take it as a compliment to your assignments, in that your writers are engaged in them enough to want to talk about their work. On the other hand, we do a fair amount of trade in people working on ambiguous or poorly designed assignments, and far too much work with writers whose writing has received caustic, hostile, or otherwise unconstructive commentary.

I suppose this declaration of independence sounds more like a declaration of war, and that is obviously not what I intend, especially since the primary casualties would be the students and writers we all aim to serve. And I see no reason that writing centers and classroom teachers cannot cooperate as well as coexist. For example, the first rule in our Writing Center is that we are professionals at what we do. While that does, as I have argued, give us the freedom of self-definition, it also carries with it a responsibility to respect our fellow professionals. Hence we never play student-advocates in teacher-student relationships. The guidelines are very clear. In all instances the student must understand that we support the teacher's position completely. (Or, to put it in less loaded terms—for we are not teacher advocates either—the instructor is simply part of the rhetorical context in which the writer is trying to operate. We cannot change that context: all we can do is help the writer learn how to operate in it and other contexts like it.) In practice, this rule means that we never evaluate or second-guess any teacher's syllabus, assignments, comments, or grades. If students are unclear about any of those, we send them back to the teacher to get clear. Even in those instances I mentioned above—where writers come in confused by what seem to be poorly designed assignments, or crushed by what appear to be unwarrantedly hostile comments—we pass no judgment, at least as far as the student is concerned. We simply try, every way we can, to help the writer make constructive sense of the situation.

In return, of course, we expect equal professional courtesy. We need, first of all, instructors' trust that our work with writers-in-progress on academic assignments is not plagiarism, any more than a conference with the teacher would be—that, to put it the way I most often hear it, we will not write students' papers for them. Second, instructors must grant us the same respect we grant them—that is, they must neither evaluate nor second-guess our work with writers. We are, of course, most willing to talk about that work. But we do not take kindly to the perverse kind of thinking represented in remarks like, "Well, I had a student hand in a paper that he took to the writing center, and it was *still* full of errors." The axiom, if you will recall, is that we aim to make better writers, not necessarily—or immediately—better texts.

Finally, we can always use classroom teachers' cooperation in helping us explain to students what we do. As a first step, of course, I am asking that they revise their thinking about what a writing center can do. Beyond that, in our center we find it best to go directly to the students ourselves. That is, rather than sending out a memo or announcement for the teachers to read to their classes, we simply send our staff, upon invitation, into classes to talk with students or, better yet, to do live tutorials. The standard presentation, a ten-minute affair, gives students a person, a name, and a face to remember the Center by. The live tutorials take longer, but we think they are worth it. We ask the instructor to help us find a writer willing to have a draft (or a set of notes or even just the assignment) reproduced for the whole class. Then the Writing Center person does, with the participation of the entire class, what we do in the Center: talk about writing with the writer. In our experience the instructors learn as much about the Center from these sessions as the students.

To argue that writing centers are not here to serve writing class curricula is not to say, however, that they are here to replace them. In our center, anyway, nearly every member of the full-time staff is or has been a classroom teacher of writing. Even our undergraduate tutors work part of their time in an introductory writing course. We all recognize and value the power of classroom teaching, and we take pride in ourselves as professionals in that setting too. But working in both situations makes us acutely aware of crucial differences between talking about writing in the context of a class, and talking about it in the context of the Center. When we hold student conferences in our classes, we are the teacher, in the writers' minds especially, the assigner and evaluator of the writing in question. And for the most part we are pretty busy people, with conference appointments scheduled on the half hour, and a line forming outside the office. For efficiency the papers-in-progress are in some assigned form—an outline, a first draft, a statement of purpose with bibliography and note cards; and while the conference may lead to further composing, there is rarely the time or the atmosphere for composing to happen during the conference itself. Last but not least, the conference is likely to be a command performance, our idea, not the writer's.

When we are writing center tutors all of that changes. First of all, conferences are the writer's idea; he or she seeks us out. While we have an appointment book that offers half hour appointment slots, our typical session is fifty minutes, and we average between three and four per writer; we can afford to give a writer plenty of time. The work-in-progress is in whatever form the writer has managed to put it in, which may make tutoring less efficient, but which clearly makes it more student-centered, allowing us to begin where the writers are, not where we told them to be. This also means that in most cases the writers come prepared, even anxious to get on with their work, to begin or to keep on composing. Whereas going to keep a conference with a teacher is, almost by definition, a kind of goal or deadline—a stopping place—going to talk in the writing center is a means of getting started, or a way to keep going. And finally—in a way subsuming all the rest—we are not the teacher. We did not assign the writing, and we will not grade it. However little that distinction might mean in our behaviors, it seems to mean plenty to the writers.

What these differences boil down to, in general pedagogical terms, are timing and motivation. The fact is, not everyone's interest in writing, their need or desire to write or learn to write, coincides with the fifteen or thirty weeks they spend in writing courses—especially when, as is currently the case at so many institutions, those weeks are required. When writing does become important, a writing center can be there in a way that our regular classes cannot. Charles Cooper, in an unpublished paper called "What College Writers Need to Know" (1979), puts it this way:

The first thing college writers need to know is that they can improve as writers and the second is that they will never reach a point where they cannot improve further. One writing course, two courses, three courses may not be enough. If they're on a campus which takes writing seriously, they will be able to find the courses they need to feel reasonably confident they can fulfill the requests which will be made of

them in their academic work. . . . Throughout their college years they should also be able to find on a drop-in, no-fee basis expert tutorial help with any writing problem they encounter in a paper. (p. 1)

A writing center's advantage in motivation is a function of the same phenomenon. Writers come looking for us because, more often than not, they are genuinely, deeply engaged with their material, anxious to wrestle it into the best form they can; they are motivated to write. If we agree that the biggest obstacle to overcome in teaching anything, writing included, is getting learners to decide that they want to learn, then what a writing center does is cash in on motivation that the writer provides. This teaching at the conjunction of timing and motivation is most strikingly evident when we work with writers doing "real world" tasks: application essays for law, medical, and graduate schools, newspaper and magazine articles, or poems and stories. Law school application writers are suddenly willing—sometimes overwhelmingly so—to concern themselves with audience, purpose, and persona, and to revise over and over again. But we see the same excitement in writers working on literature or history or philosophy papers, or preparing dissertation proposals, or getting ready to tackle comprehensive exams. Their primary concern is with their material, with some existential context where new ideas must merge with old, and suddenly writing is a vehicle, a means to an end, and not an end in itself. These opportunities to talk with excited writers at the height of their engagement with their work are the lifeblood of a writing center.

The essence of the writing center method, then, is this talking. If we conceive of writing as a relatively rhythmic and repeatable kind of behavior, then for a writer to improve that behavior, that rhythm, has to change—preferably, though not necessarily, under the writer's control. Such changes can be fostered, of course, by work outside of the act of composing itself—hence the success of the classical discipline of imitation, or more recent ones like sentence combining or the tagmemic heuristic, all of which, with practice, "merge" with and affect composing. And, indeed, depending on the writer, none of these tactics would be ruled out in a writing center. By and large, however, we find that the best breaker of old rhythms, the best creator of new ones, is our style of live intervention, our talk in all its forms.

The kind of writing does not substantially change the approach. We always want the writer to tell us about the rhetorical context—what the purpose of the writing is, who its audience is, how the writer hopes to present herself. We want to know about other constraints—deadlines, earlier experiences with the same audience or genre, research completed or not completed, and so on. In other ways, though, the variations on the kind of talk are endless. We can question, praise, cajole, criticize, acknowledge, badger, plead—even cry. We can read: silently, aloud, together, separately. We can play with options. We can both write—as, for example, in response to sample essay exam questions—and compare opening strategies. We can poke around in resources—comparing, perhaps, the manuscript conventions of the Modern Language Association with those of the American Psychological Association. We can ask writers to compose aloud while we listen, or we can compose aloud, and the writer can watch and listen.

In this essay, however, I will say no more about the nature of this talk. One reason is that most of what can be said, for the moment, has been said in print already. There is, for example, my own "Training Tutors to Talk About Writing" (*CCC*, 33 [1982] 434-441), or Muriel Harris' "Modeling: A Process Method of Teaching" (*College English*, 45, [1983], 74-84). And there are several other sources, including a couple of essay collections, that provide some insights into the hows and whys of tutorial talk.<sup>2</sup>

A second reason, though, seems to me more substantive, and symptomatic of the kinds of misunderstanding I have tried to dispel here. We don't know very much, in other than a practitioner's anecdotal way, about the dynamics of the tutorial. The same can be said, of course, with regard to talk about writing in any setting—the classroom, the peer group, the workshop, the teacher-student conference, and so on. But while ignorance of the nature of talk in those settings does not threaten their existence, it may do precisely that in writing centers. That is, given the idea of the writing center I have set forth here, talk is everything. If the writing center is ever to prove its worth in other than quantitative terms—numbers of students seen, for example, or hours of tutorials provided—it will have to do so by describing this talk: what characterizes it, what effects it has, how it can be enhanced.

Unfortunately, the same "proofreading-shop-in-the-basement" mentality that undermines the pedagogical efforts of the writing center hampers research as well. So far most of the people hired to run such places have neither the time, the training, nor the status to undertake any serious research. Moreover, the few of us lucky enough to even consider the possibility of research have found that there are other difficulties. One is that writing center work is often not considered fundable—that is, relevant to a wide enough audience—even though there are about a thousand such facilities in the country, a figure which suggests that there must be at least ten or fifteen thousand tutorials every school day, and even though research into any kind of talk about writing is relevant for the widest possible audience. Second, we have discovered that focusing our scholarly efforts on writing centers may be a professional liability. Even if we can publish our work (and that is by no means easy), there is no guarantee that it will be viewed favorably by tenure and promotion review committees. Composition itself is suspect enough; writing centers, a kind of obscure backwater, seem no place for a scholar.

These conditions may be changing. Manuscripts for *The Writing Center Journal*, for example, suggest that writing center folk generally are becoming more research-oriented; there were sessions scheduled at this year's meetings of the MLA and NCTE on research in or relevant to writing centers. In an even more tangible signal of change, the State University of New York has made funds available for our Albany center to develop an appropriate case study methodology for writing center tutorials. Whether this trend continues or not, my

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2. See, for example, *Tutoring Writing: A Sourcebook for Writing Labs*, ed. Muriel Harris (Glenview, Ill.: Scott-Foresman, 1982); and *New Directions for College Learning Assistance: Improving Writing Skills*, ed. Phyllis Brooks and Thom Hawkins (San Francisco: Jossey-Bass, 1981).

point remains the same. Writing centers, like any other portion of a college writing curriculum, need time and space for appropriate research and reflection if they are to more clearly understand what they do, and figure out how to do it better. The great danger is that the very misapprehensions that put them in basements to begin with may conspire to keep them there.

It is possible that I have presented here, at least by implication, too dismal a portrait of the current state of writing centers. One could, as a matter of fact, mount a pretty strong argument that things have never been better. There are, for example, several regional writing center associations that have annual meetings, and the number of such associations increases every year. Both *The Writing Lab Newsletter* and *The Writing Center Journal*, the two publications in the field, have solid circulations. This year at NCTE, for the first time, writing center people met as a recognized National Assembly, a major step up from their previous Special Interest Session status.

And on individual campuses all over the country, writing centers have begun to expand their institutional roles. So, for instance, some centers have established resource libraries for writing teachers. They sponsor readings or reading series by poets and fiction writers, and annual festivals to celebrate writing of all kinds. They serve as clearinghouses for information on where to publish, on writing programs, competitions, scholarships, and so on; and they sponsor such competitions themselves, even putting out their own publications. They design and conduct workshops for groups with special needs—essay exam takers, for example, or job application writers. They are involved with, or have even taken over entirely, the task of training new teaching assistants. They have played central roles in the creation of writing-across-the-curriculum programs. And centers have extended themselves beyond their own institutions, sending tutors to other schools (often high schools), or helping other institutions set up their own facilities. In some cases, they have made themselves available to the wider community, often opening a “Grammar Hotline” or “Grammaphone”—a service so popular at one institution, in fact, that a major publishing company provided funding to keep it open over the summer.

Finally, writing centers have gotten into the business of offering academic credit. As a starting point they have trained their tutors in formal courses or, in some instances, “paid” their tutors in credits rather than money. They have set up independent study arrangements to sponsor both academic and non-academic writing experiences. They have offered credit-bearing courses of their own; in our center, for example, we are piloting an introductory writing course that uses Writing Center staff members as small group leaders.

I would very much like to say that all this activity is a sure sign that the idea of a writing center is here to stay, that the widespread misunderstandings I described in this essay, especially those held so strongly in English departments, are dissolving. But in good conscience I cannot. Consider the activities we are talking about. Some of them, of course, are either completely or mostly public relations: a way of making people aware that a writing center exists, and that (grammar hotlines aside) it deals in more than usage and punctuation. Others—

like the resource library, the clearinghouse, or the training of new teaching assistants—are more substantive, and may well belong in a writing center, but most of them end up there in the first place because nobody else wants to do them. As for the credit generating, that is simply pragmatic. The bottom line in academic budget making is calculated in student credit hours; when budgets are tight, as they will be for the foreseeable future, facilities that generate no credits are the first to be cut. Writing centers—even really good writing centers—have proved no exception.

None of these efforts to promote writing centers suggest that there is any changed understanding of the idea of a writing center. Indeed it is as though what writing centers do that really matters—talking to writers—were not enough. That being the case, enterprising directors stake out as large a claim as they can in more visible or acceptable territory. All of these efforts—and, I assure you, my center does its share—have about them an air of shrewdness, or desperation, the trace of a survival instinct at work. I am not such a purist as to suggest that these things are all bad. At the very least they can be good for staff morale. Beyond that I think they may eventually help make writing centers the centers of consciousness about writing on campuses, a kind of physical locus for the ideas and ideals of college or university or high school commitment to writing—a status to which they might well aspire and which, judging by results on a few campuses already, they can achieve.

But not this way, not via the back door, not—like some marginal ballplayer—by doing whatever it takes to stay on the team. If writing centers are going to finally be accepted, surely they must be accepted on their own terms, as places whose primary responsibility, whose only reason for being, is to talk to writers. That is their heritage, and it stretches back farther than the late 1960s or the early 1970s, or to Iowa in the 1930s—back, in fact, to Athens, where in a busy marketplace a tutor called Socrates set up the same kind of shop: open to all comers, no fees charged, offering, on whatever subject a visitor might propose, a continuous dialectic that is, finally, its own end.