Negotiating What's at Stake in Informal Writing in the Writing Center

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Abstract

How do students learn expectations for "informal" online composition? This article details the results of a qualitative study that examines how students and writing consultants negotiate and define writing conventions for "low-stakes," digital composition: that is, writing assignments that are composed for Blackboard discussion forums and receive only completion grades. Study results are based on both a survey of student experiences with digital composition and a writing center consultation case study at a large, southeastern, RU/VH university. Student anxiety about digital composition and classroom instruction have contributed to writing centers' status as space for students to work out their fears and questions about new media. This study reports on how digital composition in writing classes has impacted the ways in which writing centers must address issues of audience, consider new methods for invention, and contend with a renewed focus on grammatical correctness. The article presents suggested pedagogy for emerging digital composition and poses questions to those in computers and composition about how we might best approach classroom instruction as digital composition genres evolve.
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1. Overview

In their syllabi each semester, instructors at universities of all stripes try to explain to their students what successful writing entails in the students' particular discipline, in the instructors' classrooms, in classrooms across campus, and beyond. And each semester, students do their best to "approximate" and "invent" academic writing (Gee, 1989; Bartholomae, 1997). It's a lot to juggle. Digital composition, now a requirement in most writing classes, especially research universities such as the one I've studied, adds another layer of complication. Some instructors challenge their students to develop multimedia websites (Sheppard, 2009), analyze recorded interviews (Rice, 2008), compose interactive fiction (Hayles, 2007), or meet in Second Life. Others test the digital waters by incorporating publically-posted blogs and discussion board posts into their daily activities. Although these latter assignments are often billed as "low-stakes," informal opportunities, students sometimes feel additional pressure to perform well on these texts because their classmates, and perhaps a vast Web audience, will read their work. These online, public genres ask students to draw on and extend their rhetorical knowledge and awareness into spaces in which they are less academically critical than in their academic compositions meant for instructors' eyes only. Without clear expectations for work in these new media spaces, students often turn to the writing center to negotiate and define convention.

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Examining digital composition through the lens of the writing center offers a privileged window into student anxiety, confusion, and enthusiasm regarding developing genres. Writing consultants are especially well-placed to help students develop their digital composition skills and work through the best ways to approach blurry conventions. Developing new media texts requires not only generous reading, as Anne Wysocki (2004) suggested, but awareness of the complexity and the potential awkwardness of the writing space in classroom composition. Students still want to get these assignments "right," and it's up to us to let them know that although there is not one *right* way to compose a blackboard post, certain writing conventions are valued in these spaces, and context dictates how they should approach such writing assignments.

Since discussion board posts and blogs frequently only receive completion grades rather than performance-based grades (Williams, 2009), some instructors do not bother to offer explicit classroom instruction about expectations. So the question remains: how do students manage these nebulous, very public writing projects? How will online expectations develop? Through explicit classroom instruction, student experimentation, or a mix of both? As Richard Ohmann framed the question in 1985, in discussing the onset of computer literacy, a new language ushered in by the PC, will there be digital "literacy-from above" or "literacy-from below" (p. 685)?

Working from a survey of the online habits of writing center clients and writing center consultation observations, this study explored student perspectives on informal, public digital composition for the classroom to highlight the surprisingly high stakes of low-stakes online writing assignments. By offering a portrait of student anxieties surrounding classroom digital composition, the study contributes a series of guidelines for instructors crafting such assignments. The article also offers writing center consultants suggestions for approaching digital composition in consultations. Finally, the article presents suggested pedagogy for emerging digital composition and poses questions to those in computers and composition about how we might best approach classroom instruction as digital composition genres evolve.

2. Writing center clients and digital composition

2.1. Development of digital composition in the classroom

Since digital composition entered the networked classroom in the 1980's, the "technologically charged spirit of innovation" (Kemp, 1998, p. 147) has spread; digital composition in the classroom has been considered a productive way to promote "new social dimensions in the classroom, writing for authentic purposes, immersion in a writing community, collaborating in writing, [and] writing across the curriculum" (Bruce, Peyton, & Baston, 1993, p. 5). Although initially developed by Trent Batson and colleagues at Gallaudet University, the concept of electronic networks for interaction (ENFI), or interchange–enabling students to interact online about each other's compositions, quickly gained interest and spread to subsequent colleges and universities (Kemp, 1993; Batson, 1993; Selfe, Roriguez, & Oates, 1998; Burns, 1992; Miller 1991).

Like any technology, as scholars have developed pedagogy to accommodate new tools in the classroom, there have been ebbs and flows in the success of integrating digital composition (Eldred, 1991). However, the successes have taken hold and become a staple of most writing classrooms, both for classes that meet face to face and online. For instance, in their 2000 study of a writing-center based course that incorporated Web document design in their composition assignments, Thomas, Hara, & DeVoss found that students were *more* willing to engage in the writing process, including invention activities and revision, in the networked classroom. Across the board, modeling, freewriting (Batson, 1989), conferencing (Henley-Doerfler & Davis, 1998; Miller, 1991), and other staples of the writing classroom seem to be comfortably at home in classroom digital composition.

2.2. Digital composition in the writing center

Scholarship on electronic writing centers is nearly as expansive as that on networked classrooms, but most of it specifically examines the how-to's of online writing tutorial sessions (Artz, Barnett, & Scoppetta, 2009; Rein, 2009; Rilling, 2005; Anderson, 2002; Gruber, 1998); this body of scholarship ranges from theorizing online work, to suggesting best practices, to examining online tutoring as an outreach tool and even suggesting that online tutoring offers a more perfect union for reaching the goal of students doing the work of the writing consultation (Litman, 2007). Even though there is also important discussion about the necessity of writing center practitioners fully participating in and

collaborating with the field of computers and composition (Salvo, Ren, Brizee & Conard-Salvo, 2009; Coogan, 1999; Grimm, 1995, for example), there are few studies that consider student experiences of *developing* digital compositions in the writing center. I attribute this absence, in part, to the difficulty of assessing student anxiety and general feelings towards digital composition.

Some have considered how the way students feel about literary texts translates to their own writing (Wender, 2010; Rice, 2008) and the role empathy should play in approaching the composing process (Lape, 2008). Sally Chandler's 2007 study examining the anxiety of students in a writing practicum considered "the hyperawareness and anxiety associated with being in a new setting" in the context of students who will soon be asked to tutor others (p. 57). The writing center offers a particularly intimate window into student writing approaches and processes in regard to *composing* in a new setting, and, like Chandler's study, the center provides the ability to examine the impact of anxiety on both process and product. The writing center itself is often feminized, periodically maligned, and characterized as a service provider for the university for its focus on, not only composition, but feelings surrounding composition. However, this under-theorized area is an important place to look as digital spaces increasingly take center stage in university writing.

2.3. Methods

In order to create a portrait of student attitudes toward digital composition and their experience with low-stakes, public, digital writing projects in the writing center, I distributed an online survey to Fall 2010 writing center clients. Though all of the students surveyed had visited the writing center, only a small proportion of respondents had brought an online writing assignment to the center. To triangulate the survey results, I also observed, audio-recorded, and transcribed a writing consultation with a student working on a discussion board post. To transcribe the session I used discourse analysis (DA), an interpretative theory that marries talk and meaning in social interaction (Tracy, 2008). I used an intermediate level of detail for my transcription in order to capture talk, pauses, overlaps, and audible features of communication outside of talk (Gilewicz & Thonus, 2003), but I've used simple quotes from my transcript for the purposes of this article. Forty-two writing center clients responded to my survey about digital composition, generally comparing online writing assignments and what I'll hereafter refer to, for lack of a better term, as traditional academic essays; I use traditional academic essays to refer to classroom assignments that are turned in either hard copy or digital form to the instructor as sole audience, another term that is in flux.

3. Writing center survey findings

Although the majority of the 42 survey respondents were first-year students (14), all student status levels were included in the results (1 sophomore, 8 juniors, 6 seniors, and 13 graduate students). Nearly all of the respondents reported creating discussion board posts for classroom purposes (90%), while 47.5% have composed blogs and 30% have contributed to a website (see Figure 1).

In the context of their writing classes, participants were also asked to participate in Second Life classrooms (1 student), use various Facebook applications (3 students), and compose videocasts (3 students), podcasts (4 students), interactive fiction (1 student), and tweets (4 students). Even though students were asked to complete many creative assignments, some did not receive any sort of written or spoken instruction on *how* to complete them.
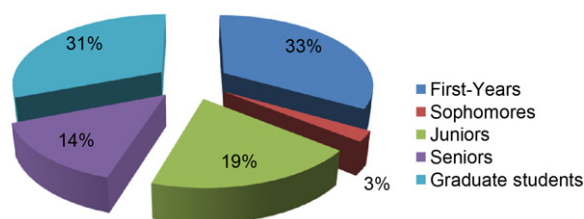

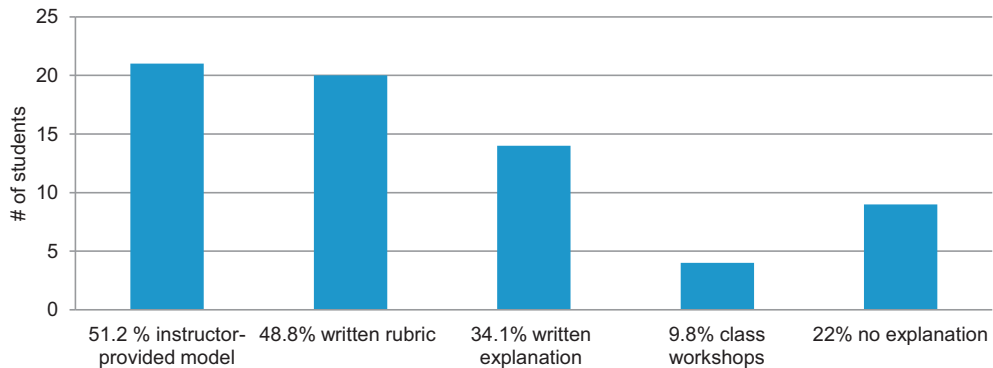Figure 1. Breakdown of survey respondents by students status.

Figure 2. Varieties of instruction provided to students of digital composition assignments.

When asked how students learned about their digital composition assignments for class, 51% of respondents reported that their instructor provided a model of the writing project, 49% also received a form of written rubric, 9.8% were also provided a class workshop, but 22% received no explanation whatsoever (see Figure 2).

Though 34.1% of students reported being already familiar with the online genres they were asked to use in the classroom and 5% received help from peers, 41.5% of respondents said they did not receive any additional sort of explicit instruction for their digital writing assignments outside of the classroom. When asked what kind of writing assignment students generally view as more difficult, 15.4% found their digital compositions more challenging as opposed to 41% of respondents, who found traditional academic essays more difficult; and, 44% of respondents explained that the level of difficulty depends entirely on the assignment. Regardless of the kind of instruction they had received or their feelings toward an assignment's audience, 57.5% of students surveyed would prefer to complete a digital assignment than a traditional academic essay. And still, the difference between traditional academic essays and digital composition presented in this way may be a false dichotomy; 41% of students suggest that the level of difficulty is highly dependent on the particular project.

The quantitative component of the study can be further clarified by the written commentary. As one student explained, "[Online assignments] are less hard because they are not as expansive as... hard copy assignments are." This student viewed online assignments as a useful form of invention strategy, a productive joining of the writing and research process (Purdy, 2010), as "little participation exercises to encourage the thought process for the upcoming actual hard copy turn in project."

However, some students didn't like the increased requirement of digital composition in the classroom because they saw it as a replacement for in-class discussion. In particular, one student described feeling "uncomfortable because [online writing is in] a new space with different expectations. Also, sometimes online writing takes the place of all or part of an in-class discussion. I find that I'm more engaged in an in-person discussion and that I often find myself building off of others' ideas, which is harder in an online space, especially an asynchronous one."

Another student indicated that the reason he preferred traditional academic essays was that the tone of online discussions often spirals out of control; he complained that "students tend to be more rude online, most rude students would never dare to be so rude to someone when in the classroom." In her examination of blogs and online communities, Claudia Herbst (2008) cited the prevalence of "flaming" and online harassment as a primary feature of online discussion. While others have characterized online discussion in this way (McKee, 2002; Eichorn, 2001; Dery, 1994), some scholars have actually described discussion in the digital composition classroom as a potentially "egalitarian" space (Catalano, 1996). For instance, in her study of CMC, Lia D. Kahmi-Stein (2000) found that students tend to be more positive and collaborative in online writing than in classroom discussions.

Citing his identity as a "non-traditional student," a demographic that has been increasingly considered in developing online curriculum (Blair & Hoy, 2006), one student closed his remarks with an important caveat to his initial complaint: "online assignments are relatively new for me. [It's] more of an issue of getting used to it, than it being hard." This student's comments seem fairly indicative of a general attitude toward digital writing; even though, as Ellen Evans and Jeanne Po (2007) posited, students often demonstrate significant resistance to *reading* digital texts, many students

seem open to trying new things, to working through their questions, and learning digital composition genres on the job, as it were.

3.1. Writing center consultation case study

To further illustrate this portrait of digital composition, I pair my survey findings with one in-depth portrait of Irene (pseudonym), an international student, English Language Learner (ELL), and writing center regular at this large, south-eastern RU/VH. The Blackboard post, the most popular new classroom digital medium at this university (as indicated by my survey), proves particularly challenging for Irene. She began her writing center session by comparing her previous assignment, a difficult legal research paper, to her current concern, a Blackboard post. When prompted to describe the assignment, Irene explained that it's no big deal, she just has to write her opinion about the American healthcare system. Although in her initial explanation of the post Irene downplays her concerns about the assignment—"It's *just* a post for the Blackboard"—this is her *second* consultation for this particular composition (emphasis added); she has gone through multiple revisions; and throughout the consultation she reveals some anxiety about what a Blackboard post is "supposed" to look like.

When asked what she wanted to focus on in her writing consultation, Irene explained that, as her professor has recommended, she really needed to focus on grammar and missing words. The tutor resisted this grammar directive initially, beginning the consultation instead with a discussion of the assignment, the purpose of her post, and her reaction to classmates' posts. And although the consultant was hesitant, he did finally concede, recognizing that the student will be judged online for her relative "correctness." Towards the end of her session, Irene focused primarily on word choice, asking the tutor: "Is this a good word for the graduate level?" The tutor affirmed, "in the context of this paper, this somewhat informal writing, I think it works. You know, like you said, you're posting this on the Blackboard site. This is fine."

During her session, Irene incorporated information from peers' Blackboard posts, treating them as fact. In one particular instance, Irene hesitated over what to call her classmates, finally positing, "one of my, um... friends on the Blackboard" lived in Cuba for ten years, and her Blackboard post explained that the documentary shown in class was totally wrong. Irene clearly believed her Blackboard "friend" over the filmmaker who inspired this particular Blackboard discussion. The friend used a personal anecdote, a form of evidence that clearly has weight in the Blackboard environment.

4. Discussion

In both the survey results and Irene's writing consultation, the low-stakes nature of the Blackboard assignment seems fairly irrelevant. What does low stakes mean to students confronting their classmates as primary audience? Although Irene and the writing consultant kept returning to the word "informal" to describe the Blackboard post, the consultant drew on fairly conservative expectations of form to help the student organize her post. The consultant himself actively blogs and has personally progressive ideas about online composition, but when put in the position of advising this particular student, he was reluctant to go out on a limb.

The consultant began the discussion by encouraging the student to talk through her post's organization, ultimately recommending that each paragraph have a clear topic sentence that guides the paragraph's focus. He also suggested that Irene break up some of her larger paragraphs into smaller ones, making sure that each one clearly connects to the others and does not repeat any previous ideas. Standard, good advice for most writing assignments, the consultant's suggestions in regard to form did not seem to be impacted by the online medium, regardless of its "informal" nature. Even for this graduate student, without clear assignment expectations to reference, the consultant relied on freshman composition guidelines, the course where writing conventions are most often clearly laid out for university students.

Ever the consummate writing consultant, wary of the "fix-it shop" mentality with which many students and professors approach the writing center, the tutor engaged in what Jennifer Edbauer Rice (2008) called "anti-mechanic sentiment," encouraging the student to consider the bigger picture of the post as opposed to getting hung up on sentence-level errors (p. 370). But Rice made an important suggestion, arguing that in regard to digital writing, it is important for writing instructors and tutors to make a pedagogical shift: to revise this widespread disciplinary hesitance to engage in mechanical discussions. Instead, we should get under the proverbial hood. And although the consultant was hesitant, he did get under the hood, recognizing that the student will be judged online for her relative "correctness," consequently

pointing out grammatical error patterns, offering instruction on how to correct these errors, and encouraging the student to identify and correct examples in her text.

So the Blackboard post is "somewhat more informal," less serious than students' other assignments, and other students' posts and ideas are considered "evidence," but based on the tutor's and student's discussion, there are still rather standard expectations of form regarding this particular rhetorical situation. Thus, with its overuse, the word "informal" becomes somewhat meaningless, and it is ultimately unclear what is "informal" about the post—perhaps the diction is less formal in that a more conversational tone is expected, but there is formal pressure. Pressure to be "correct" in one's grammar and mechanics and pressure to say something useful that other classmates will agree with, consider, and incorporate in their own posts. Jim Ridolfo and Dánielle Nicole Devoss (2009) termed this new awareness "rhetorical velocity," strategic composition that considers a composition's life after its initial creation; it also refers to a composer's attention to delivery and to the "makingness of a text and its relationship to technology" (p. 8).

Like her classmates, Irene wanted to say something worthwhile. Something that would elicit a chain of replies and would perhaps be quoted and further engaged in another post—especially in Blackboard, where responses, or the lack thereof, are so easily quantified, the pressure to draw one's audience in is immense. Whether or not the collaborative aspect of Blackboard discussions actually function in practice, students seemed to understand that their words *should* affect their classmates, that they are positioned in Blackboard to be "a critical producer, not just a consumer" (Knievel, 2009, p. 99). To top off the public aspect of the Blackboard post, there was the personal aspect: if students wrote a boring or what they deemed as a "bad" post, they couldn't pretend that their audience didn't exist somewhere in cyberspace; their audience existed both digitally on Blackboard and in the physical space of the classroom: an audience duality that further complicated the rhetorical situation.

In Irene's session, there was an unspoken awareness between consultant and student that Irene was contributing to something "bigger" than a paper for the professor's eyes only. By referencing other posts and considering classmates' reactions to her own post, Irene made it clear that she was joining a conversation that wasn't concerned with sole authorship of ideas in the way traditional academic essays generally are (Lunsford & Ede, 2012; Diakopoulos, 2007). Although the writing consultant offered fairly conservative recommendations to Irene about how to revise her work, audience awareness disrupted some of the associations with traditional academic essays. Unlike other papers that are returned with comments and can subsequently be hung on the fridge or burned, Blackboard posts are relatively ephemeral and probably will not be returned to after the week's posts have been read. Students quote each other and outside texts casually, sometimes citing, sometimes not bothering because of the nature of the genre (Johnson-Eilola & Selber, 2007). In Irene's post and in her discussion with the consultant, she actively referenced outside sources–including friends, movies, articles, and personal experience–a skill that most writing courses try to teach, but that seems to occur effortlessly in the Blackboard environment. Irene's notions of ethos were highly contextual, and in this case, she assumed that the friend was a more reliable source than the film.

Irene's status as a graduate student and an international student perhaps magnify some of her confusion over the genre and her dedication to working through multiple drafts for "just" a Blackboard post. But her worries about diction and the way that she drew from other Blackboard posts to create her own suggested that there was more at work than her anxiety over using Standard Written English. Without a rubric to guide them, the consultant and the student drew on their experiences of Blackboard posts to determine appropriate tone and diction, but clearly Irene was concerned with "sounding" like a graduate student, that all-important intangible that gives her the right to speak on the discussion board. In this concern, Irene is certainly not alone–numerous students come to the writing center worried that their composition doesn't "sound" right, that it is not at the "graduate level," it is "not smart enough," or it is "too simple." These anxieties are frequently voiced to writing consultants by a diverse set of students, ranging from first-year composers fluent in English to ELL graduate students like Irene. Such worries are amplified in the digital environment where students are not only judged on their writing by instructors, but also by their peers.

Although Irene falls into the minority 15.4% of survey respondents that generally found digital composition assignments more challenging, Irene's anxiety explained some of the survey findings, and especially the commentary. Because she only had a due date on her syllabus indicating the expectations for her Blackboard post, Irene was unclear how to shape her post, so she fell back to traditional essay forms to organize her ideas, and she was encouraged to do this when she visited the writing center. Like other survey respondents, Irene saw the Blackboard

post as a way to engage with classmates outside of the classroom, and she showed a clear willingness to participate online, although it was an uncomfortable space for her. By communicating with classmates online, Irene's relationship with them evolved; they were not classmates, they were not exactly "friends," although Irene called them that, but this particular writing opportunity added a dynamic to their relationship and an added pressure for Irene to perform.

In light of Irene's experience, the survey results may seem surprising: even without direction, students would prefer an online assignment. However, such reactions can be explained in a number of ways; for starters, since so many students use Web 2.0 applications in their daily lives, many of them are comfortable in these venues. In fact, Jeff Grabill and Stacey Pigg's (2010) recent study of the digital writing habits of college students (unlike my study, their results include behaviors outside of the classroom/university setting) reported that the most frequent writing students do is through SMS text messaging and email. Though in my survey the Blackboard post was the most frequently used genre, Grabill and Pigg's larger survey found that in their home lives, only 49% of students contribute to websites, and 39% of students contribute to blogs. So perhaps the university requirement that asks 90% of students to participate in Blackboard discussion forums is not quite as in line with the everyday writing practices of students as we might think. Though the "public" nature of the Blackboard is vastly different than a blog, it's not clear how students differentiate between these two spaces in regard to writing anxiety.

In some ways, digital composition offers a more "authentic" audience, one that truly encourages students to think critically about how their ideas will be received, reacted to, and subsequently written about. In addition, digital composition is reviving invention practice with students positively reacting to Blackboard discussion posts where they muse about preliminary paper ideas. Perhaps, because of the expanded audience of digital writing assignments, there is also a renewed focus on correctness, and with it, a renewed conflict between the priorities of compositionists and broader university expectations of writing. As always, and I think, as it should be, students and instructors are learning about writing together, and the ever dynamic, slippery notion of good writing continues to evolve and contradict previous notions of correctness.

5. Conclusion and implications

Based on my survey, students, instructors, and writing consultants at this particular university are slowly negotiating expectations for informal digital composition with a measure of confusion and optimism. Though this study is too small to be generalizable, it does pinpoint some areas of concern for students, teachers, and tutors working with digital composition. Students are required to participate online, but because instructors frequently view these assignments as preliminary steps to larger writing projects or as generally low-stakes writing opportunities, they often do not provide explicit instruction on how to complete these assignments. While students may not have viewed digital composition for the classroom as high stakes to their instructor, students felt a certain pressure to perform online because of the audience that would receive their work, even if this audience was contained within Blackboard. They felt pressure to be correct, to be engaging, and to do it "right," although, for many students, especially international and nontraditional students, they were not sure what it meant to be "right."

Even though, based on my limited data, students found Blackboard discussions useful, they were still frequently baffled about how to approach this particular writing opportunity. And because of the diverse nature of our students, both in regard to demographic indicators and computer literacy, we need to be more explicit about expectations in new media. Though this does not mean that we should place more emphasis on assessment, and there is ample evidence that we should not (Williams, 2009, for example), it does suggest that instructors should be much more explicit about their expectations and recognize the pressure that frequently accompanies low-stakes digital writing. Regardless of the relative grade weight of a given assignment, instructors should consider the following questions when assigning digital compositions for their students: What does a successful writing project do? What does it look like? Should it break traditional expectations of form? Must it use correct grammar and syntax? What is the tone?

Although evaluation data and usage statistics suggest that students find writing center services helpful, based on my survey, some students did not see digital composition as an appropriate text to bring to a writing center consultation. While further study should engage and confirm this fact, I surmise that this finding is related to the low-stakes reputation of online assignments. So whether students are anxious about their digital compositions for class or not, they recognize the prevailing discourse surrounding the projects as secondary in importance to traditional academic

essays. When students do bring their work to the writing center, consultants should not necessarily base their feedback on traditional academic writing guidelines. In many venues, digital composition is taking on new and exciting forms, and consultants should follow student moves in regard to each rhetorical situation and encourage experimentation when it is in line with instructor expectations. Consultants, students, and instructors must work together to develop transparent expectations for developing genres, even if such assignments will not weigh heavily upon final grades. We should take the time to consider what it is we value in online composition and not keep this information a secret from our students.

Appendix A. Appendix

Survey Questions

1. How many times have you used the Writing Center?

a) 1-2
b) 2-3
c) 4-5
d) 6 +

2. What is your student status?

a) first-year
b) sophomore
c) junior
d) senior
e) graduate student

3. What kinds of online assignments have you been asked to complete for your classes? (Please select all that apply)

a) Blog post
b) Blackboard Discussion board post
c) Videocast
d) Podcast
e) Interactive fiction
f) Participation in a Second-Life classroom
g) Website
h) Webtext
i) Use of Facebook applications
j) Twitter tweets

4. What kind of rubrics or instruction did your professor provide you to understand the expectations of the assignment? (Please select all that apply)

a) My instructor provided a model of the assignment
b) My instructor provided a written rubric/specific checklist of expectations
c) My instructor provided a written explanation of expectations
d) My instructor provided an oral explanation of the assignment
e) My instructor lead a class workshop
f) My instructor did not provide an explanation
g) Other (please specify)

5. In what other ways do you know how to complete online writing assignments?

a) I'm familiar with the electronic genre
b) My peers explained the expectations of the genre
c) I've seen the genre used online, on television, or in person
d) I didn't receive any additional instruction

6. Are your online writing assignments generally more or less difficult than hard-copy writing assignments that you turn in to your instructor?

a) My online assignments are harder
b) My traditional hard-copy assignments are harder
c) Sometimes they are harder, sometimes they are easier; it depends on the assignment
d) Other (Please specify)

7. Why are online assignments more or less hard than other assignments? (Please specify)

8. Would you prefer to complete an online writing assignment such as a blog post, blackboard discussion post, or webtext, or a writing assignment such as a literature review, lab report, or research paper that is not published online?

a) I would prefer to complete an online assignment
b) I would prefer to complete a writing assignment that is not published online

9. Have you brought any of your online assignments to the writing center?

a) yes
b) no

10. Why or why not have you brought online assignments to the writing center? (Please explain)

11. What kind of suggestions did the writing consultant provide in regard to your online writing assignment?

a) organization (i.e. how things should be ordered, which paragraph should follow another)
b) grammar and mechanics (verb tense, pronoun agreement, punctuation)
c) style (sentence structure, word choice, pacing)
d) citation (MLA, APA, Chicago style choices)
e) research and source selection (which articles to reference and how)
f) Other (Please specify)

12. Will you bring future online writing assignments to the writing center?

a) yes
b) no

13. Please provide any further comments about your experiences composing online writing for your courses.

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