



Ink Well.



THE WRITING CENTER PRESENTS

Inkwell : Vol 1, 2006

: a student's guide to writing at Evergreen

EDITORIAL BOARD: Victoria Larkin, Dan Lowe, Sandra Yannone,
Shaun Johnson, and Chalen Kelly

VISUAL DESIGN: Shaun Johnson

INKWELL CONCEPT DESIGN: Shaun Johnson and Sandra Yannone



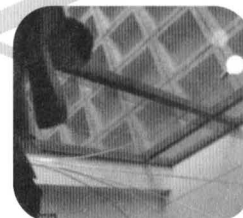
Inkwell,

By Shaun Johnson

THE IMAGE: The word conjures familiar images: a glass bottle on an oak table, its shadow cast about the torrid wood by flickering candlelight; across dried parchment, she stretches her forearm and spatters ink with the tip of a pen, and that ink collects to reflect the lamp above; upon tipping the well, he jolted to protect his scattered memoirs from the sable flow of consuming ink, noticing that his prized words had disappeared into the pool.

THE CREATION: The writers in this publication have spoken to writing in a way that disrupts normal forms at traditional learning institutions. Where academic writing is often perceived as a means to exhibit what one knows, *Inkwell* has bent and stretched that idea. To these writers, writing is not only a means to exhibit what one has already learned, but a way to create and explore entirely new avenues of learning and thought. The writers in *Inkwell* have shaken the foundation of writing-as-exhibition and speak boldly about writing as discovery.

THE EXISTENCE:



➔ Map to the Evergreen State College Writing Center

➔ Located in Library 2304

➔ Open Monday through Thursday, 11 - 8

➔ Friday, 11 - 4

➔ Saturday and Sunday, 12 - 5*

**The Writing Center is closed on many holidays.
Hours are subject to change.*

The Computer Center

Circulation Desk

Library

 The Evergreen Writing Center

Library Building Entrance

↑ Route to the Writing Center

Red Square

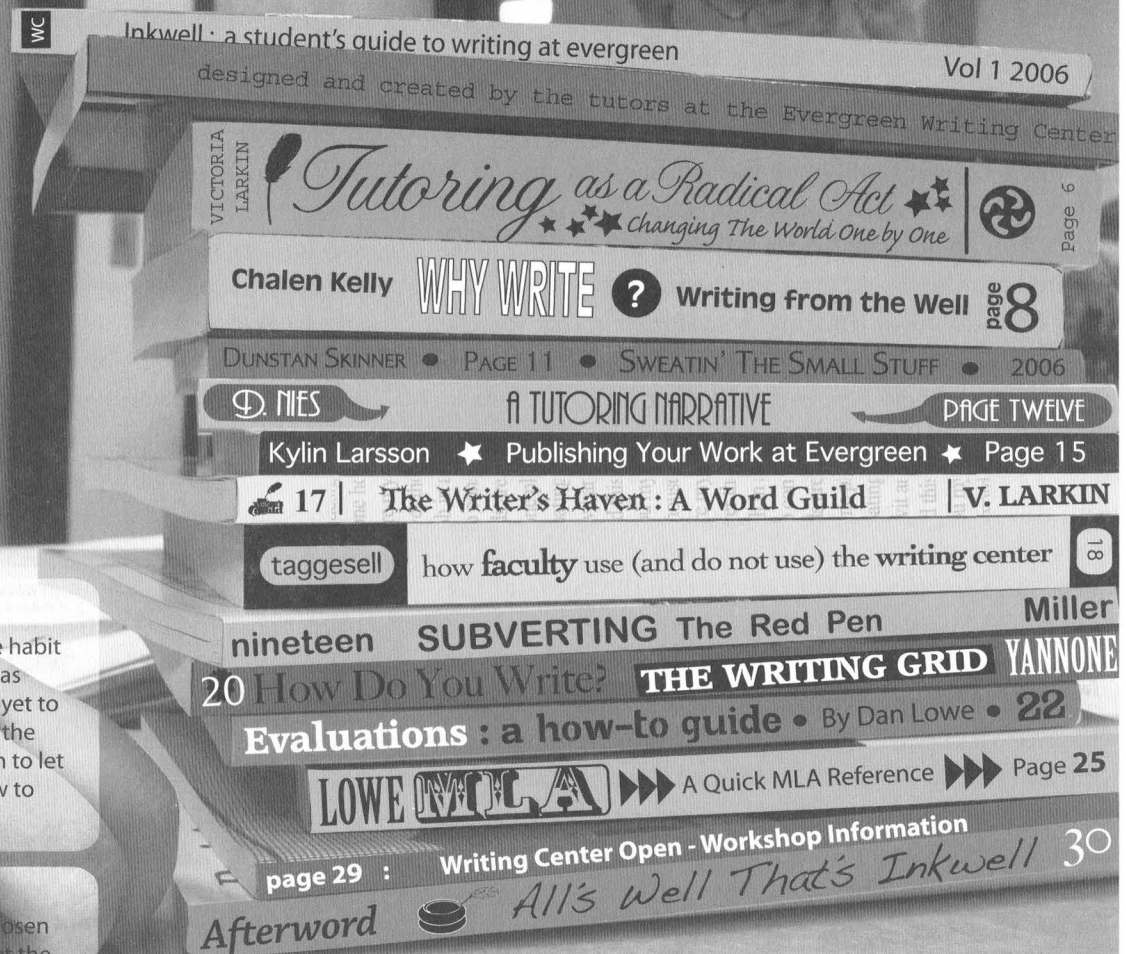
➔ Additional hours available in "A" dorm at Prime Time!

Re: Non-sexist language:

Sometime in the 20th century the habit of using the masculine signifier was challenged. As an alternative has yet to be found/agreed upon/achieved, the Inkwell Editorial Board has chosen to let each writer decide for ___self how to address this issue.

Re: Citation style:

The Inkwell Editorial Board has chosen to use MLA formatting throughout the publication.



One Spring here at Evergreen, some friends who knew my penchants for writing and talking to people suggested I sign up for the tutor training class, *The Practice of Professional Tutoring*. I'd been writing for most of my life; I was known for being good at "English," and from time to time friends and schoolmates would ask me to glance over their work before handing it in. I always felt honored and humbled, and gave it my best. This made me think I would enjoy tutoring, so I signed up for the class.

As part of our homework we were to tutor and be tutored every week. I'd never had difficulties with essay writing, so it had never occurred to me to go to a writing tutor. I just didn't see how it could help. But that's because, until this class, I never knew what tutoring could be.

In a tutoring session, one person functions as "tutor" and focuses their attentions on the needs of the "writer." As "writer," I would sit down across a table from someone I'd never met before and expose to them my mind and its thematic musings. At first I was uneasy. But whatever I'd expected to happen didn't: no one told me what to say or how to say it. Instead, I was questioned and encouraged to question myself. In order to answer, I had to reach deeper, and through this process I became more secure about what and why I was writing.

This was the first time in my life I'd ever talked with anybody about my writing: my material, my process, and my choices. I was exposed to choices I hadn't thought

to make, new paths to explore. I began to see my writing as dynamic, alive, and interactive. I became an advocate of multiple revisions. These sessions were a revelation: two minds working together helped me to craft a piece of writing that often exceeded my original vision.

I understood what a powerful tool tutoring could be, for any writer. Tutoring wasn't just about grammar rules: tutoring was about having my mind opened, and my work polished. I wanted to open the minds of others in the same way. I wanted to guide others to question their material and themselves. I wanted to direct my energy toward helping people uncover what they think and why, to help them reach inside themselves and find their own voices, and then use them. Tutoring seemed like a radical act to me.

Writing is about more than just putting words onto paper to be handed in to a professor: writing is about saying what you know. When it comes to communicating through the written word, many factors influence a writer's choices: familiarity with the subject will determine the depth of a piece; sometimes audience needs to be considered; languages have their inherent stylistic freedoms and limitations, mentally as well as physically; cultures and eras can both shape a writer's thoughts and expressions.

Some cultures put more emphasis on the "We" voice than others. Writers, especially in essay form, are encouraged to speak from a more global, less

individualistic perspective. Having grown up in a country known, for better and worse, for its independent spirit, I am a believer in the “I” voice. To write in one’s “I” voice, one must think in one’s “I” voice. Thinking in one’s “I” voice encourages one to be less swayed by “them.” It can foster critical awareness, use of one’s own intuition, and responsibility for what one writes. When writing in one’s “I” voice, one speaks for one’s self, which in all times and all places is a radical activity. Besides, “I” is what the “We” is made up of.

Of course, to write about anything using one voice or another, one must have something to say. The more one knows, the more one can say, with confidence, from their own mind. A tutoring session can help a writer find out if they know enough to call a draft “final.” Discussing a paper, or its subject matter, can help writers hear loopholes in their arguments, or where they might be stuck in their own heads. By engaging in focused conversation, tutors help writers examine their material, analyze it, and get it into a form fitting their purpose. Tutors help writers speak from a place of knowing.

Writing tutors are interested in just about everything; we love to ask questions and listen to answers. We often have our own minds explored and expanded during the tutoring process. I learn about my own writing, and writing in general, by engaging with others who are working on writing. Being a tutor means that I get to sit and talk with all kinds of interesting people about all kinds of fascinating things--things that make me want to write essays about them! It’s like having a taste of every subject I get to tutor someone in. I get exposed to more inspiring ideas than I have time to catch up with. Along with all

this enriching stimulation, I get to work with intelligent, good-hearted people, who are cool, who create amazing works of art and philosophy, and who love what they do. I’ve never had such an amazing job.

The Writing Center is a highly democratic meeting place. People of all ages, genders, ethnicities, and countries come in here: people who write well but would like an objective perspective; people who want help getting their ideas out and down on paper (brainstorming); people who want guidance analyzing and organizing; people who want grammar tips and essay basics; and people with desires I can’t even think of right now.

Writers frequently come in with specific goals for their session, but the goals may change as the session progresses; the writer finds they have concerns they hadn’t anticipated: *Have I said what I wanted to say? If not, why not? Was the assignment confusing? Do I need to do more research? Do I need to talk about it some more? Or do I just need to trust myself? There’s something good in here that really wants to come out - I just need to focus....* The writer often walks away excited and ready to tackle a revision with a richer grasp of what they are trying to and what they can accomplish.

There are people who don’t want to come to the Writing Center at all, and are “forced” to, but they are just another category of writer, perhaps ones not yet used to seeing themselves as masters of self-expression in this medium. Sometimes people come in wanting nothing more than



to have their papers fixed up and shipped out: they haven't thought of their papers as anything more than a way to get a grade, or credits. Maybe they have no idea of the value of their own mind. Maybe they don't even care anymore.

My job as a tutor is to try and re-awaken the so often-squashed spirit of inquiry and excitement one had as a child eager to express one's self in the world, and to give a writer tools to help them analyze and present their ideas on paper. My job is to encourage the spark to grow into a flame.

When what is asked for and given all around us is conformity, teasing out an original thought in original language is subversive. The Writing Center is therefore a place of radical activity. Our goal is to encourage critical thought, clarity and uniqueness of expression: to get a writer thinking about what they want to say, and to help them say it, as clearly as possible, from their own

perspective. We hope to pass on the ideals of collaboration, analysis, and self-expression to all who enter, perhaps tentatively, and see them go out into the world confidently, with a keener sense of the importance of their individuality, and of their own voice.

I've had moments of profound transformation with many of the writers I've tutored. They have inspired me with their courage and their tenacity, their intelligence and broadness of mind, and their talents. If I've inspired just one of them, to question, to trust in their instincts, to decide for themselves, and to speak/write for themselves, well then, this seems to me, especially at this point in history, the most empowering and radical thing I can do.



chalen
kelly

Writing From the Well

If each day falls
inside each night,
there exists a well
where clarity is imprisoned.

We need to sit on the rim
of the well of darkness
and fish for fallen light
with patience.

Standing above the well, balancing between night and dark water, I am real above, reflected below. Insignificant against the backdrop of stars yet magnified in the water, I am both distorted and beautiful. My toes clutch concrete and loose stones—stones fall. As ripples disperse stars and fragment me, water crashes against itself. I am crashing against myself within a universe crashing against itself; this well reveals confusion and repetition. I come to this ledge to participate in these collisions. At this well I break the silence to hear the collision. Sometimes collision sounds

“If Each Day Falls” from Pablo Neruda’s *The Sea and the Bells*, translated by William O’Daley.



like invitation; this time collision sounds like an invitation to cease writing:

Submit. In the face of existence, choose silent appreciation or mute despair. Making meaning from chaos is equal to carrying water in the immemorial sieve. Don't write; nothing will come of it. Forests don't appreciate novels. Bookstores are thinly veiled parking lots. Nobody listens, fewer read, and it wouldn't matter if they did. Let go; your descriptions fumble at the garter belt of mystery. Your writing displays inadequacy. Don't write unless you are ready to acknowledge yourself a fool, unless you are willing to hope your deity of choice prefers comedy.

Defying the urge to slip into the well, I choose levity. I choose to play the fool and write to induce laughter. At the well I name things, assign meaning. I come to the well, stand on a ledge, maintain balance. I listen and remain standing. I write.

Watching collisions, I observe relationships between night, stars, and self. I notice how the relationship I maintain with writing matters. Water calms, stars settle in place, and my fragmented body begins to coalesce. I observe that circumstance and context matter. I relearn how writing must be different things at different times. Though I prefer writing as an approach to mystery, I respect the beauty of writing when it is work: a plow horse

breaking soil.

Writing is never what I envision it to be. In youth I learned not to draw with pencil because my love of erasers eroded my work. I wanted to capture images like water captures images; from this desire to capture my visions I learned to paint. I came to love paint because in paint there is no going back; one moves forward in layers. When I write, the delete key beckons.

When I write, I face the difference between desire and possibility. I peer at stars and my face distorted in dark water. I remember mirrors cannot contain the things they reflect. The page offers a similar distortion; writing deceives, leaves things out, misdirects, has limited capacity. Audiences expect truth from writing; thus limits challenge writers. The act of courting an audience requires the writer to choose which part of their voice to share. Writing approaches truth, but truth is elusive. In the writer's chase there are many moments when self is lost then found in transition between one truth and another.

In adolescence I exchanged journals with a friend. We both wrote prolifically; we exchanged our work to help one another. I expected truth. What I found in his journal broke me. He read my words, and they did not mean what I wanted them to mean. He listened but could not hear me. It took me a year to write again. Reading his journal I fell into our differences. I fell into the well. I thought I would drown

there, swimming in his words; all the names of things were different; the stars were from another hemisphere; they composed unfamiliar constellations. Understanding seemed impossible. It was a loss of innocence; we were not alike, yet neither of us was unique. In my adolescence I learned how writing fractures faith.

Despite the fracture, I climbed back up to my ledge. I focused on our differences. I learned how to make writing cross the empty space between us. By doing this work I learned to deepen conversations, assist memory, savor details, notice subtlety, and offer praise. I learned to question. My faith expanded to make room for misunderstanding. I began to see how best to represent myself; I stopped thinking it was unnecessary. I learned to vary my writing because the different ways in which one writes create different ways to be human.

I now embrace the versatility writing offers because I desire multiple ways of responding to questions posed by community, family, and politics. I continue my attempt to make connection and I continue falling into the well, but with each successive fall I increase my familiarity with the strength it takes to return.

When I fall, I often wish to go numb, to remain in the well. But each time a terrible hope entices me. It compels me to crawl up the wall, remain alive, and stay vulnerable. I cannot stop; I am too deeply in love with possibility.

Writing, like giving birth, involves sacrifice. It is a process that does not guarantee happiness. The changes writing invokes are not simple. Writing involves seeing, acknowledging, and accepting responsibility for your

life. It involves sharing yourself with others. Writing as a chosen journey requires feeling and thinking. When I choose to write, I choose to throw a stone in the well. I choose to risk the possibility that ripples will erode all the things I have grown accustomed to. I choose to induce collisions, to change myself and the world I am a part of. I stand at my ledge, gather my strength, and reach to pick up the next stone. I choose to shatter again.

Writing is hope and a sort of prayer. Writing is me; it isn't me; it is the easiest and hardest thing I do; it is the most reliable and the most terrifying conversation I participate in. I investigate the nature of writing here to offer a mirror, to invite others to stand at the well, to see themselves, and to develop their own relationship with writing.

dunstan
skinner

Sweatin' the Small Stuff

I bring my seminar paper to the Writing Center to have it checked, proud to walk through the door. It's due in a couple of hours, so I plan to ask the tutor to mark my grammar mistakes, wishing I could've dropped the paper off. She asks what I'm studying. I answer her and fidget while she asks another question.

"The book was alright." Then she asks what I liked about it.

What did I like about it? Sheesh! Well, maybe it brought up some past stuff about my brother. So I tell the



tutor what happened and how the second chapter made me think of him.

My tutor smiles, “That’s great!” I open my backpack, nervously complaining that the books for this class are so boring! She laughs while I find the page. She says it’s cool to write about my brother because it relates to the book and shows me how I can use a quotation to strengthen my paper. She asks if I’d like to meet with her again next week. I say yeah, I might, and rush to the computer center to dash off another draft before class.

Once I plop down at a computer, out come my headphones and favorite CD. I push in the floppy, open the document, frown—yuck—and start again from scratch. Words fly onto the screen, and I’m done in thirty-five minutes. What a relief! Looking it over, I hear a crackle, some kind of short in my headphones.

“Yo! What’s happening? I thought you didn’t like me.” Flustered, I pull off the phones and stare at the screen. Looking around in case anyone notices, I push the phones to my ear. “It’s me,” says the voice, “your very own pesky paper—ta da!”

Whoa! Maybe I should stay off the energy drinks.

“Technology, baby. I’m interactive! Go on, tell me—how do I look?”

My face flushing, I whisper, “Um, okay, I guess. I don’t know.”

“Check out the form, the grace, the style. Lookit—

I wanna thank you for takin’ me to the Writing Center. I feel better! Listen, sweetie, about the little mistakes, the proofreading?”

I had forgotten about proofreading.

“Don’t sweat the small stuff. You know, spelling, commas. Beauty marks, that’s what I say! Tell you what, next time you go to the Center, you ask the questions. They love questions, take it from me: ideas, structure, grammar.... You can fiddle with my thesis together; don’t be shy.”

Look, I gotta secret. The tutors will help you develop your own proofreading process, and they’ll even help you find short-cuts. Red ink messes with the mind, and they don’t like it any more than you, so don’t just drop a paper off or expect them to proofread for you. Become your own expert! I’m your paper, and it’s you I wanna hang with. Just keep it together, and before you know it, we’re gonna be swankin’. Listen, gotta letcha go. Can’t let ‘em hear you chattin’ up your homework; who needs that kind of analysis! One more thing—I could use a name.”

“A name?”

“Yeah, a name—a title!”

The screen shivers, the headphones crackle; I’m back with my CD. Thirty minutes ‘til class, and I need to think of a name, I mean a title.



What are your perceptions about the tutoring process? Each experience might be different, just as each writer, each tutor, each person is different. To explain what I perceive as a collaborative process, it seemed most appropriate to write about how this article was written. I can't show you the handful of drafts that I struggled with in order to submit this, but maybe I can illuminate the changes that happened over the course of each draft.

While people have their own writing process, it's fair to say that a few things always stay the same. For example, writers usually start with an idea, then do some research, and perhaps have a conversation about the ideas and the evidence they've found. What follows is often more brainstorming, then outlining, and finally, writing. Over the course of six weeks, I met with a writing tutor to develop this article. The philosophy of the Writing Center infused the tutoring sessions, and I am attempting to weave this philosophy into the writing.

After writing a bumpy first draft that didn't come to a conclusion, I felt pretty stuck. I chewed on that feel-

ing for a week and then made an appointment with a tutor. We started the session by talking about my writing process. I explained my struggle with writing, particularly with creating structure and getting my ideas across in an accessible way. The tutor listened to me and then asked me some questions.

The cool thing about the questions tutors often pose to writers is that they are open-ended: "Why do I want to write about collaboration?" "What has been my previous experience with collaboration?" "What did I discover from the session?" Open-ended questions rarely feel like judgment; instead they support the nature of collaboration. Having to answer these questions brought me some awareness about my own writing process, my areas of resistance, and what I find helpful. For example, I discovered that I'm resistant to outlining my ideas, and I like having my ideas summarized by another person because it helps me clarify my thoughts. Through talking about what I discovered in my tutoring session, I realized that I wanted to write about the discovery and learning that take

place when the exchange of ideas ripples across the red and silver ribbons of the Formica tutoring tables.

I wouldn't have known that I wanted to write about the importance of collaboration if I hadn't had an entirely collaborative tutoring session in the Writing Center. Is this making sense to you? I shared my ideas with another person, and these ideas were recognized and given shape. I discovered what I wanted to write about by talking about my writing with another writer. Mind-blowing! In a sense, my tutor didn't even have to do all that much besides ask me a few pointed questions and write a few things down.

I'm not surprised by the simplistic yet extraordinary impact that tutoring consistently has on my writing. The meeting of minds in a collaborative setting is something I experienced from the beginning of my career at Evergreen. I was a returning student who had little background formatting a college-level essay, getting my ideas across, and expressing my thinking in a critical way. I was not only learning to polish the way I expressed my thinking, I was also learning how to do "true revisions" of my writing, where I would allow my writing to grow beyond where it was first planted. This critical approach to writing rests on examining the evidence and thinking behind a writer's ideas.

The third time I was tutored on this article, the tutor gave me some strong feedback. First, he told me the places he was getting lost. Second, he asked me to work on my transitions, and third, he encouraged me to end the article. Due to the narrative nature of this article, as well as the concept that writing is never done, I could easily keep

going on in a horrifying cycle of revision and process. His suggestions felt like permission to just complete something even if it turns out crappy.

For the fourth session my tutor focused on clarity, transitions, and organization. He did this by "glossing" my paper. He read the article and summarized each paragraph's main point. He also looked at my approach to transitions and explained the places where I was frustrating the reader's expectations. To help with my reorganization, I then did my own glossing. This helped me to understand what the content of my paragraphs were and to determine where things needed reorganization.

I wish you could see through all the layers of this article, drafts number one through seven, see how things morphed and shifted. What I started out saying ended up taking me other places. I probably would not have come to the same ending had I not been tutored. I gleaned from this feedback that writing well (academically) often comes down to a few simple things. First, you need to tell the reader where you are going, and then you have to go there. It is never a bad idea to gratify the readers' expectations. Second, brainstorming and outlining are useful because they help me keep my focus. And third...well, sometimes it's just nice to have someone tell you where they get lost in your ideas. My tutor gently nudged me towards saying what I mean, and meaning what I say. It's really that simple.





“Because you have something to say ” is the motto of Evergreen’s Writing Center. It is also the mantra of the little voice inspiring word-obsessed poets and storytellers who choose to rescue their words from moldering files to pursue the many publishing options at Evergreen and beyond.

As some agonizing soul observed, there are two types of writers: those who publish and those who perish. If you’ve decided to publish, you have both my commiserations and my congratulations. Writing is both a gut-quivering and ecstatic enterprise—throw in the possibility of having your luminous lyrics rejected—well, it can be daunting. The creative writer can navigate the Evergreen system to get published and to self-publish in many media, including in print, on the air (both radio and television), and in performances highlighting the written and spoken word.

Writers should pursue both traditional and nontraditional approaches to publishing. The traditional route involves submitting work to a publication, and the un-

traditional way involves self-publishing work in a zine or other venue. The traditional route’s advantage is respectability: an editor likes the poem or story enough to put money into sharing it with the world. However, it has the drawback of actually getting someone to notice your work in the slushpile (where all unsolicited submissions live until someone looks at them ... after the solicited submissions are read). Obviously, this process can be slow going, but still possible. The advantage of nontraditional publishing is that you can take an active, grassroots approach to let people hear what you have to say, especially locally.

Tactics for Traditional Publishing

The student literary journals at Evergreen are *On Uneven Ground*, published by the Writer’s Guild, and *Slightly West*, published by the S&A Board. Become familiar with the literary journals published by other colleges and universities, too. These are excellent places to begin establishing your publishing credits. A few journals to look for are

the *Allegheny Review*, which only publishes undergraduate writing, *The Bellingham Review*, *The Missouri Review*, *Ploughshares*, and *Third Coast*. Follow submission guideline rules, start becoming familiar with publishing opportunities and send out your work. You won't get published if you don't try.

Writers also should check out small press literary journals such as *Zyzzyva*, *Glimmer Train*, *Tin House*, and *Ninth Letter*. Use books such as the *International Directory of Small Magazines and Little Presses* or *The Writer's Market* to give you detailed listings of places that publish the kind of work you write. Familiarize yourself with who publishes what so you don't waste your time sending Ginsberg-inspired philosophical rants to a journal that only publishes sonnets. There are thousands of writing niches, and your work probably can be published if you are persistent.

Many student groups publish zines, which are small publications of about four to twenty pages that are photocopied, stapled, and distributed for free or low-cost. Some student groups that publish zines are the Writer's Guild, Evergreen Political Information Center (EPIC), the Women's Resource Center, and the Center for Environmental and Natural Skills Education (CENSE).

Tactics for Nontraditional Publishing

The second approach to getting published is the do-it-yourself method. You can publish your own work in a self-made zine, at a public poetry reading, on the Internet, or on the air. Give yourself permission to step out of the traditional box and take matters into your own hands to

build your reputation as a writer.

An effective way to self-publish is to make zines and distribute them (check out a copy of the *Zine Making Bible* at a Writer's Guild or EPIC meeting; both student groups have copies). Photocopy as many as you can comfortably afford and distribute them to friends; ask the Evergreen Bookstore, Danger Room Comics (in downtown Olympia), and local bookstores to sell a few of your zines on consignment. You can also host a poetry reading and give or sell your zine there.

Paperless publication is running amok—so run with it. Learn how to make a website and put up a web portfolio of your work. Start a blog and feel the thrill of instant publishing. The Evergreen radio station, KAOS, has several radio programs of the literary persuasion. Check out program listings and contact hosts about appearing on the show to perform. Yes, reading your work in front of real live people as part of a performance is a type of publishing.

Open mics are often frequented by people who enjoy hearing poems and short stories—such as the ones in your self-published zine. Attend open mics around campus and in town. If you can't find an open mic, get some writer friends together and start one. Possible locations include the library lobby, lecture halls (including the Rotunda), the CAB, Red Square, the HCC, and the amphitheater in front of the gym.

Evergreen offers a senior thesis option to present a major project. Usually this



involves a small reception and a performance if the student is a writer, or a gallery showing if the student is an artist. The senior thesis is a wonderful way to end your Evergreen career while preparing for similar public performances in the real world. The funky twice-yearly Arts Walk in downtown Olympia is an excellent place for Greeners (and alums) to showcase their work. These types of events do not take a lot of money, but they do need thoughtful planning. Work with others of like-minded publishing ambition to help get your name out there.

Publishing your work is possible if you are persis-

tent and creative. Realize and accept that you will be rejected at some point—it's not the end of the world because there are so many opportunities. Be brazen in your publishing efforts. Set publishing goals for yourself. Make a habit of submitting work and try to publish a few zines each year to build a reputation as an established writer in your community. There are many opportunities to publish, and if you persist, everyone will know what you have to say.

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Resources for Writers

Come to the Writing Center to find out more about the resources listed below.

Writing Center: www.evergreen.edu/writingcenter

Student Groups: www.evergreen.edu/activities/student-groupdescriptions

Writer's Guild: www.wrtsgld@evergreen.edu

Slightly West: www.evergreen.edu/groups/slightlywest

Pacific Northwest Writers Association: www.pnwa.org

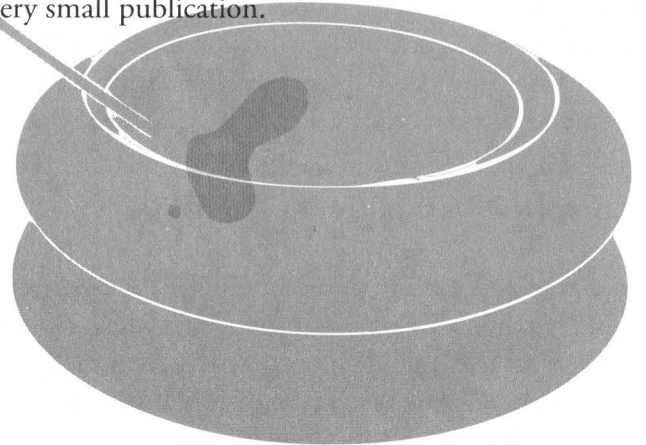
Café Press (printing on demand): www.cafepress.com

Poets and Writers: Both the magazine and newsletter are awesome resources: www.pw.org

Writer's Chronicle: Excellent magazine with lots of graduate school ideas. Pick up a free copy at the Writing Center.

Writer's Market: Available for perusal at the Writing Center.

International Directory of Small Magazines and Little Presses: Available at the library, this is a directory by genre of every small publication.



Guild: OED online: **1.** A confraternity, brotherhood [sic], or association formed for the mutual aid and protection of its members, or for the prosecution of some common purpose... a company or fellowship of any kind. The word 'guild' derives from Old English/Norse, *geld*, meaning: payment, compensation, money, tribute, offering, also **Gold:** that which is put into common funds for future use.

Writer: You.

Alone, with pen (or keyboard) and paper, perhaps you create a world to inhabit, but you create this world in solitude. While seclusion is in the nature of the art of writing, and writers can tend to be introverted types, one can get lost so on one's own, blindly navigating through unknown waters on a flimsy raft. Ultimately, one hopes to build one's own boat and sail the seven seas. But for that, perhaps what is needed is a bit of dialogue as to which way to weft the wood so that one can save not only the vessel but, by inference, a life. What better than to share one's work with fellow craftspeople? The writing programs at Evergreen can overflow quickly, leaving writers without a forum in which to practice, struggle and refine; they remain isolated, fumbling in the dark. The mission of the Writer's Guild is to be an enclave for those in and not in writing programs here at Evergreen.

Since its creation four years ago, the Writer's Guild has hosted weekly meetings at which much inspired writ-

ing occurs. Writers bring their own work for other writers to critique; we usually write from some agreed upon prompt and then share our varied weavings. The Guild also works to promote our craft in the wider community by sponsoring readings by published poets, as well as open mics to go along with festivities such as Arts Walk and Hallowe'en. A few times a year we put out zines, and yearly we publish *On Uneven Ground*, our hand-bound collection of poetry and prose. In the spring of 2006, we initiated the first annual Spring Writes conference, a day-long event open to the community. Published authors and Evergreen writing faculty deposited gems of wisdom formed through years of experience into the tool boxes of all attending.

A Writer's Haven

The Writer's Guild is the mast under which writers gather to perfect themselves in the mystery of their craft, spinning gold with words, filling their coffers for rainy and all other days. The Writer's Guild holds space for confraternity, consoriority, experiment, and essay. Each configuration of Guild creates its own atmosphere and generates its own form. We foster the craft of writing through exercise, critique, encouragement, and involvement.

Come and be the Writer's Guild. We encourage writers of all genres to get involved. We are our Writers. Together we generate and together we seek to infiltrate. Remember, the pen is a mighty sword to wield. Spread the Word.

www.wrtsgld@evergreen.edu

So far you've been reading about writing and the Writing Center. You may be wondering, "Where does the Writing Center stand regarding my faculty?" It's a reasonable question. After all, we may come to your class and natter at you, or run some kind of workshop. You may be asked (or even required) to come and visit us. However, we've got very little to do with your program faculty. In other words, "What happens in the Writing Center stays in the Writing Center."

Your faculty may request tutors for your program. These folks will generally have an idea of what is going on. Their level of involvement with your faculty varies, ranging from largely working from the Center to running workshops of different sorts in the program itself. No matter how much they interact with your instructors, one thing remains the same: these tutors are here for you first and foremost.

Faculty often require that writers come into the Center *en masse* or individually. Attendance is really up to your instructors; we've got very little to do with it, though we do encourage it. Establishing a relationship with a tutor means that you can work together to create a plan. Want someone to listen to you about your plans for that fifteen page research paper? No need to bribe your roommates—we'll listen for free, and on top of that, we will work with you every step of the way. It's a good idea for any writer to

get feedback and to talk about their writing on a regular basis. It's even better for it to be the same person, if only to save you from having to re-explain your paper over and over again.

Let's get something out into the open: we don't talk to the faculty about you. We don't take attendance (we do keep records for our own purposes, though). Our concern is with your writing, not your attendance. If your faculty says, "Hey, take your paper to the Writing Center and get it signed by a tutor," we won't do it. Simple as that. There are better ways to show you were at the Writing Center: journaling about your session, for example. So write it down. Reflect on the session. Plan. Scheme. Vent. Then turn the entry in. Hey, they asked for it.

So this was the snappy, informal answer to the question of where we (the Writing Center) stand in regard to your faculty. If you want to read this stuff as it was written for the faculty, go to www.evergreen.edu/writing-center and look at the links under "For Faculty/Staff." I won't tell.

The color red resides at the lowest frequency of light discernible by the human eye. Oddly enough, the color red is an imperative color, a color that says “stop what you are doing, or there will be dire consequences.”

A pen is an apparatus used for applying ink to a surface.

When red ink is inserted into a pen, it can be mistaken for an instrument of pedagogical discipline. As students, we see this color liberally slathered all over our essays, reminding us of our mistakes, of our grammatical shortcomings. When I came to Evergreen, I was all too familiar with the red pen, with that symbolic representation of my impending failure.

But I was not familiar with the Evergreen jargon. Everywhere I looked there were words like “evaluations,” “covenants,” “seminar,” and after I wrote my first essay, instead of handing it in to my red-pen-wielding teacher, I was told to attend something called a “Peer Review Workshop.” I didn’t know what that was. I knew it concerned having my classmates read my writing, and I was terrified. Terrified because I was comfortable with the red pen. I was used to authority figures telling me what I was doing wrong. I understood the language of institutional hierarchy. I was not used to being in control of my own writing process. I quickly came to understand that writing is communication, which has nothing to do with red ink or just fulfilling an assignment.

I went to my first Peer Review Workshop and passed out copies of my paper with a trembling hand. I noticed everybody’s hands were trembling. And I noticed

there was not a red pen in sight.

My peers and I read our papers aloud, and the comments we gave and received could not have been embodied by a judicious spattering of red ink. Instead, people made comments such as, “I’m not sure what you mean here,” or, “It seems you are saying this, when you might mean that.” I had never encountered thoughtful, productive critique before. No one mentioned my ambiguous usage of the semicolon, my disagreeing pronouns, or my use of the Oxford comma. Instead, my peers engaged my ideas and critiqued my ability to communicate. After my first Peer Review Workshop, I realized what I knew all along: writing isn’t just a means to fulfill an assignment, but is actually a means to communicate ideas. Peer Review Workshops are conversations about those ideas and whether they are being communicated effectively.

I also realized that Peer Review is different from a traditional institution’s red-ink pedagogy because it uses conversation and constructive feedback. Constructive feedback ranges from challenging the writer’s ideas to providing positive reinforcement for less confident writers. In successful Peer Reviews spaces for dialogue are made possible.

No red pen can replace conversation—writing can’t be critiqued through something as inert and stoic as a slash of red ink. Peer Review Workshops are spaces to engage with other writers, places to subvert red pen mentality and upset the hierarchy of institutional learning, and most importantly, places to make sure you’re saying whatever it is you want to say.

After fifteen years of teaching in the classroom and in writing centers, I've come to respect more than a few composition theorists' and writers' perspectives on the writing process. By far, however, the most significant discussion hasn't come from a person with a Ph.D. or a writer with a mile-long list of publications. Instead, the wisdom comes from two recent undergraduates, Jonathan Mooney and David Cole: "Throughout our lives, we were haunted by the image of the perfect kid who could write a perfect essay in a matter of hours without talking it through, doing wild brainstorming, or faxing a paper to his mom. THESE KIDS DO NOT EXIST. Anyone writing a paper with so little effort isn't exploring very complex or challenging ideas" (176). Their book, *Learning Outside the Lines: Two Ivy League Students with Learning Disabilities and ADHD Give You the Tools for Academic Success and Educational Revolution*, cemented the importance of each writer developing an effective writing process.

Solid writing takes practice *and* reflection. In *Writing With Power: Techniques for Mastering the Writing Process*, former Evergreen faculty member Peter Elbow observed in his study of Evergreen writers that "conscious reflective writing can mean the difference between growing and just continuing to function at the same level" (98).

The exercise on the next page is designed to assist you in discovering your distinct writing process. By filling

in this chart, you can identify strategies that work best for you.

At the beginning of the quarter, some Evergreen faculty ask students to write a reflective essay outlining what students know about themselves as learners. Use the grid to include information about how you write. Also check out the Writing Center's Web site (www.evergreen.edu/writingcenter) and download an "Author's Note." Answering the questions on this handout can empower you to ask for critical feedback. Your tutor, your peer review group, and your faculty can learn from you how to best respond to your draft.

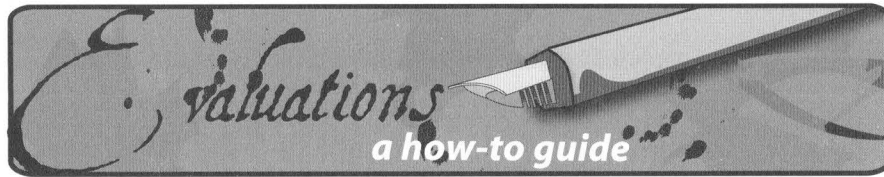
Pick up your pen; your revolution is waiting.

Works Cited

Elbow, Peter. *Writing With Power: Techniques for Mastering the Writing Process*. New York: Oxford University Press, 1980.

Mooney, Jonathan and David Cole. *Learning Outside the Lines: Two Ivy League Students with Learning Disabilities and ADHD Give You the Tools for Academic Success and Educational Revolution*. New York: Fireside, 2000.

<i>Steps in the Process</i>	Product	Strategies	Feedback
BRAINSTORMING			
DRAFTING			
REVISION			
EDITING			
PROOF READING			



By Dan Lowe

One of the nice things about Evergreen is that you, not just your faculty, get to contribute to your transcript. You do this through self-evaluations in which you submit a narrative of your experience that quarter in writing. Unfortunately, one of the difficult things about Evergreen is that the self-evaluation is a whole new category of academ-

ic writing with which you probably have no experience. Writing an evaluation isn't just writing whatever comes to mind about your program; there's an art to it, and it's actually a pretty important art. The evaluation is the opportunity to tell your story of your Evergreen education. This article will help you tell that story.

What is the Role of The Self-Evaluation?

Let's just get some things clear about Evergreen's transcript system and where exactly your self-evaluation fits. Your transcript consists of three major parts:

1. The *Cover Sheet* which lists all of the programs and contracts you took in chronological order.
2. Your *Summative Self-Evaluation* (optional), which you may choose to write at the end of your time at Evergreen. It sums up your accomplishments, growth, and impressions about your education as a whole.
3. *Program Information*, beginning with your most recent, also consists of three parts:
 - a. The *Course Description* is provided by the faculty and explains what students were required to do in the program and how they were expected to grow and learn. Since this precedes your self-evaluation, don't repeat information like the book list or class activities.
 - b. The *Faculty Evaluation* is an evaluation of your learning by the faculty.
 - c. The *Self-Evaluation* is your evaluation of your learning and how it fits into your education and life as a whole.

Self-evaluations are the most important part of your transcript. By providing the inside view of your learning, a self-evaluation can do things that the other parts of your transcript can't. First, a self-evaluation gives the reader a firsthand account, saying not just what you did and learned, but giving them a guided tour of what learning *means* to

you. Second, a self-evaluation can tailor the information to a particular audience, whether it be graduate schools, future employers, or simply yourself. Depending on who your audience is, everything from the tone to the content might change. Third, even though a faculty member can *say* a lot about you in their evaluations, only your self-evaluation *shows* what kind of a student you are. If your faculty says that you are articulate, interested, and enthusiastic, that's all well and good, but you are the one who can show it by composing a self-evaluation that is well written, with passion for the subject and the excitement of learning. This synthesis of saying and showing what you have learned and what it means to you is the key to writing a strong evaluation.

Some Starting Points

Where do you begin? One of the best ways to brainstorm for your evaluation is to go to the Writing Center. A big misconception about the Center is that you have to have a piece of writing with you. Many of the best sessions simply involve talking about writing and using the tutor to bounce ideas off of to sort out what you valued about the quarter, what you learned, and what is interesting to your chosen audience. In a session, you can come up with brainstorming idea maps, outlines, or maybe even a rough draft. In the session the tutor will tell you about some points usually made in a typical evaluation, like:

Your reasons for taking your program
What you learned in the program
What you did well

What you needed to improve on
What the next step in your education is

The Writing Center can help you express your thoughts and start to sort them out. A tutor can help you discern the bad from the good, the useless from the useful. Many times people will have a great experience and do not know how to convey it, or they'll have a negative experience and they'll need to talk about it beforehand to see how much of it they ought to put into their evaluation.

If you are writing your first evaluation, you can spend some of the space therein explaining why you came to Evergreen. This might include simply talking about what you want to do with your education. Since your transcript will form a narrative of your entire college career, you can use your first evaluation as a way of setting the stage for future evaluations. And of course all of this should be written with your chosen audience in mind. The question now is how to work all of those points into an evaluation that says and shows what was meaningful in the work that you did.

Content and Organization

Whatever it is you are learning, that learning is presumably helping you achieve your goals, whatever they may be. In your self-evaluation, you will reflect on what wisdom you have learned, meaning how your learning helps you achieve your goals. This is less intimidating than it sounds. Wisdom



simply means talking about what your goals were, what you learned, how your learning applied to your goals, and what your goals are now. Even if your quarter was hectic and disorganized and you felt stretched in a million different directions, that itself is something you can write about. *Why did you feel disorganized? What would you do differently? How does this affect future classes?* And so on.

Given what I've been saying about showing the wisdom you have learned, it seems as if I'm suggesting that the evaluation needs a thesis. This isn't exactly right, but a good evaluation does need the unity that a thesis usually provides. Not every part of your evaluation needs to go toward proving a given idea, but it does need to provide a single picture of who you are as a student. Remember, there's no single foolproof way of organizing an evaluation; as always, the content determines the organization, and at Evergreen the different kinds of learning experiences are too diverse to all be explained the same way.

Turning It In

You don't have to submit a self-evaluation right away. Often your faculty will require that you turn in a draft of your self-evaluation, but that is just so that she will be more able to evaluate you. If this is the case, your transcript will be held until you submit your self-evaluation. The College will not release your transcript to you or any other schools or employers until your self-evaluation is submitted.

When you do submit a self-evaluation for your transcript, you must use the official form. Go to www.evergreen.edu/evaluations and when you have read the

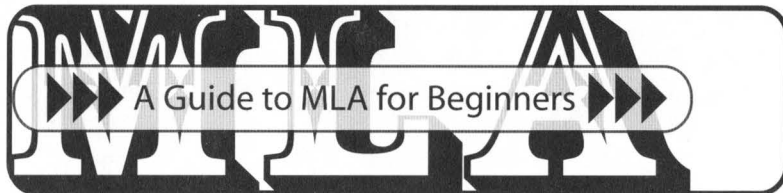
information there, click on the MyEvals link in the corner. Once you print out your self-evaluation, you must sign your name and submit it to Registration and Records.

How The Writing Center Can Serve You

Evaluations are pretty strange and unfamiliar. I've only given you a few bits of advice on what and how to write. Like most writing-related issues, practice is the best strategy. That's why seeing a writing tutor can be extraordinarily helpful. You can drop in for a session, and if you like your tutor, you can see him or her regularly.

Tutors have experience writing, reading, and critiquing evaluations, and most importantly, a tutor can see your writing with fresh eyes. The more you work on a piece of writing, the more difficult it is to see it from where your audience is coming from – a place without knowledge of your situation. Tutors are able to provide the beginner's point of view along with a lot of experience in talking about writing and recognizing what works and what doesn't. This is especially valuable for the evaluation writer because they can have a test audience that will know just as much about them as the audience for their transcript. Finding a strong, clear voice in which to say what you want to say is not an easy task. Writing tutors will help you find that voice; everything we do is tailored completely to the writer's desires and concerns. But writing tutors know above all that your evaluation is your opportunity to tell your story.





By Dan Lowe

Here it is, a way to handle the nasty chore of citation and MLA style. But at least with this article you won't have to page through one of those massive tomes we are all required to buy (or have perma-checked-out from the library). Sometimes MLA isn't the most elegant style to use, but it's almost always acceptable. Use this as a handy guide to answer most of your questions on what to cite and how to cite it.

MLA citation is comprised of two parts: in-text citation and a works cited page. There must be complete agreement between the two, meaning that for every work you cite in the text there must be the information for that book, article, film (or whatever) in the works cited page. Your paper can, but does not need to, include a bibliography. The bibliography includes all the works researched, cited or not. This sounds complicated, but let's persevere—this won't be nearly as painful as you might think.

In-Text Citation

When you are citing something in your paper, you'll need to include two pieces of information: the author and the page numbers. The author is usually introduced in the sen-

tence itself, not in parentheses, as the page numbers are:

According to Sandy Yannone, "There just aren't enough Twinkies to satisfy the modern world's need for cream filling" (34-35).

Notice how the quotation marks end, then there's the citation, then the punctuation. Keep in mind that you must cite things even if they are not quotations. If you are borrowing the author's ideas or paraphrasing them, you still need to include the same citation information:

According to Sandy Yannone, the modern world's craving for cream filling can't be satisfied by the existing number of Twinkies (34-35).

As before, the parentheses come before the punctuation. There is no strict requirement for an author to be mentioned in the sentence itself, but it can be helpful to call attention to who the author is, for example if they are a major thinker or their claim is controversial. If you don't want to mention the author in



the sentence (it can be awkward or repetitive at times), it is acceptable to tuck the author's name away in the parentheses along with the page numbers:

World history "can be divided into pre-snack cake and post-snack cake" (Hostess 43).

Variations depend on whether you are citing multiple authors, if there is no author, if you are citing a web page, the Bible, or any other number of cases. A more comprehensive list can be found in the MLA manual at the Writing Center, where our tutors can negotiate the labyrinth

of MLA with you, and use our library and handouts to help you figure out any tricky problems you might be having.



The Works Cited Page

Like our brief foray into in-text citation, there is only space to mention how to build the standard entry in the works cited page. To make the most of our time, let's use a complicated example so you can learn most of the different fields of information. Here's a tough one: an essay called "Gender and Nation: Anticipations of Modernity in the Second Tetralogy" by multiple authors in an anthology, *Shakespeare, Feminism and Gender*, in the series New Casebooks. Here's the general pattern and our application of it:

THE PATTERN

Author's name(s).

"Title of the article."

Book Title.

Name of editor (as Ed.), then Ed.
translator (as Trans.).

Edition.

Volume.

Series name.

Publication city: Publisher's
name, publication date.

Page numbers.

Supplementary bibliographic
information and annotation.

AN EXAMPLE

Howard, Jean E., Phyllis Rackin.
(First name as last, first)

"Gender and Nation: Anticipations of
Modernity in the Second Tetralogy."
Shakespeare, Feminism and Gender.
Kate Chedgzoy.

N/A

N/A

New Casebooks.
Hampshire: Palgrave, 2001.

93 – 114.

N/A

Pay attention to the punctuation and style for each section in the pattern. #3, *Book Title*, is italicized and capitalized because when you write the works cited page the book title is italicized and capitalized. Each field ends with a period because all fields of information are demarcated by a period. So, for the works cited page take the information in the order you have written it down and write it linearly, like this:

Howard, Jean E., Phyllis Rackin. "Gender and Nation: Anticipations of Modernity in the Second Tetralogy." *Shakespeare, Feminism and Gender*. Ed. Kate Chedgzoy. New Casebooks. Hampshire: Palgrave, 2001. 93—114.

That's pretty elaborate, but most citations are easier. Now that wasn't so awful, was it? Just remember to indent after the first line. Of course there are a hundred variations on this general pattern. Use the Writing Center as a resource to figure out unusual cases. The general pattern will not work for every kind of source, but it does work for most single author books.

Once you have created the different entries, create your works cited page. Organize the entries alphabetically, whether the first word in the entry is the author's last name, a corporate author, or even the title if the author is unknown. When using more than one source by the same author, organize each alphabetically according to the first word after the author's name. After the author is mentioned the first time, use a dash instead of the name. For example:

Sample Works Cited Page

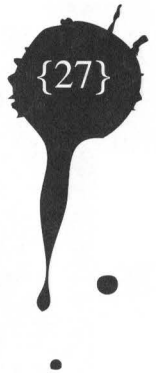
Beowulf. Trans. Seamus Heaney. New York: W.W. Norton & Company, 2001.

Howard, Jean E., Phyllis Rackin. "Gender and Nation: Anticipations of Modernity in the Second Tetralogy." *Shakespeare, Feminism and Gender*. Ed. Kate Chedgzoy. New Casebooks. Hampshire: Palgrave, 2001. 93—114.

-----, "The Patriarchal Bard." *Shakespeare, Feminism and Gender*. Ed. Kate Chedgzoy. New Casebooks. Hampshire: Palgrave, 2001. 115—121.

NOTE:

For styles which pertain to other disciplines, like APA, check <http://owl.english.purdue.edu/owl/>. If your faculty does not specify a citation style in a writing assignment, it is a good practice to ask.



*Writing
Center
Workshops*



All the Greats will be there.

WRITING CENTER Open-Workshop Information

Most of your pals at other colleges and universities have the distinct pleasure of academic requirements; an English composition class is usually one of them. While most Evergreen faculty assign writing in programs, Evergreen writers have few opportunities to learn the craft of academic writing in a program devoted to teaching writing. The Writing Center's workshops can help bridge the gap in a low stress environment. Combine the workshops with regular tutoring sessions, and you have a commitment to strengthening your writing that you can discuss in any self-evaluation.

Weekly Workshops

Monday, Tuesday, and Thursday at 4pm in Library 2310, beginning Winter 2007

Creative Writing: Workshops explore writing traditional and experimental fiction, poetry, and creative nonfiction. Come for theory, exercises, and plenty of writing to stimulate your muse.

Academic Writing: Workshops address the concerns of a student academic writer. Topics range from thesis development to peer review to copy-writing strategies. This five-week series will be held twice over the quarter.

Grammar Rodeo: Workshops address key grammar concerns. This three-week series will be held three times over each quarter.

Specialty Topic Workshops

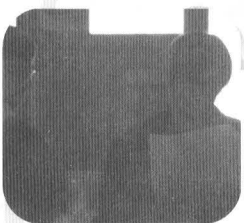
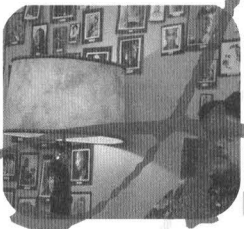
Science Writing: The Writing and QuaSR Centers join together to give an overview of tips, tricks and expectations related to the fine art of science writing.

Peer Review: This workshop shares some strategies for giving effective peer feedback. Typically, this workshop ends with a peer review session facilitated by Writing Center staff.

Self-Evaluation: Wondering what to say about yourself and your faculty? Writing Center staff will share with you some tools and tips, as well as general instruction on one of the most dreaded, yet important pieces of writing at Evergreen: the self-evaluation.

NOTE:

For up-to-date information and more accurate descriptions of each workshop, log on to our Web site at: www.evergreen.edu/writingcenter.



flowerword:

All's Well That's Inkwell

By Sandra Yannone



I've always loved writing by hand, the fluid motion of ink to paper. In eighth grade I had my first love affair with ink. Daily I brandished my Schaeffer fountain pen with the plastic refill tubes. Penning my essays on *Flowers for Algernon* and *The Mouse That Roared*, I felt eclectic, even writerly. I adjusted to the only drawbacks: ink staining my hands and blotching the back pockets of every pair of pants I owned, despite my mother's pleadings to stop my insane practice of transport.

I remain particular to my pens and ink. I carry a pen wherever I go. For me, inking well, writing, means I must be ready to put my images, my insights, and my musings to paper. I have stenographer pads, "blank" books, and infinite scraps of paper brimming with ink to prove my dedication. Some of my ink has managed to transfer to type, and some of that type has come alive in the hands of poetry readers across the country.

The Evergreen Writing Center's logo, the inkwell and pen, reminds me of another image with adage: the pen is mightier than the sword. In an age where governments wage

war before practicing diplomacy, inking well, thinking well, has profound implications. What poet, activist, and social critic, Muriel Rukeyser wrote in 1949 still holds true today: "Always we need the audacity to speak for more freedom, more imagination, more poetry with all its meanings" (Rukeyser 30). I think of writers like Anna Akhmatova, Pablo Neruda, Anne Frank, June Jordan, and Rachel Corrie; each used their creative impulses to bear witness to the politics of their deranged ages.

Whether writing is a solitary or communal act, a poem or a legal brief, a private or a public uttering, inking well is about connection: pen to paper, finger to keyboard, individual to community. I hope our inaugural issue of *Inkwell* has inspired the writer in you to ink with purpose and abandon during your time at Evergreen and beyond.

Works Cited

Rukeyser, Muriel. *The Life of Poetry*. Ashfield, Massachusetts: Paris Press, 1996.

The *Inkwell* Editorial Board would like to thank the following individuals and areas of the College for their generous support:

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Services: Phyllis Lane, Dean

To the many Evergreen Writing Center tutors who broke the trail, thank you for sharing your energy, insight and praise. We are grateful for the tutoring we have received through the years. Without you this publication could not have been realized.

